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**A study into how perfectionism in adolescent females manifests in the voice studio,
and strategies to overcome it.**

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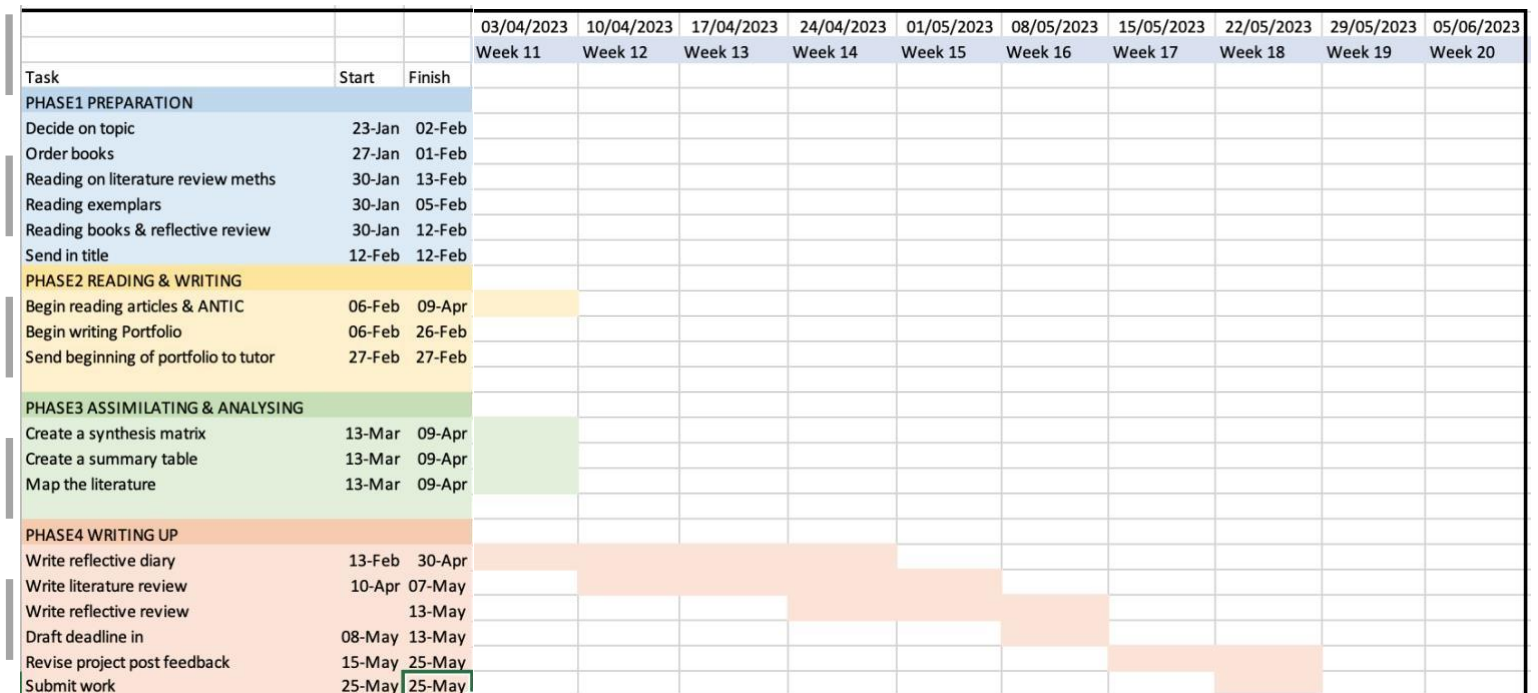
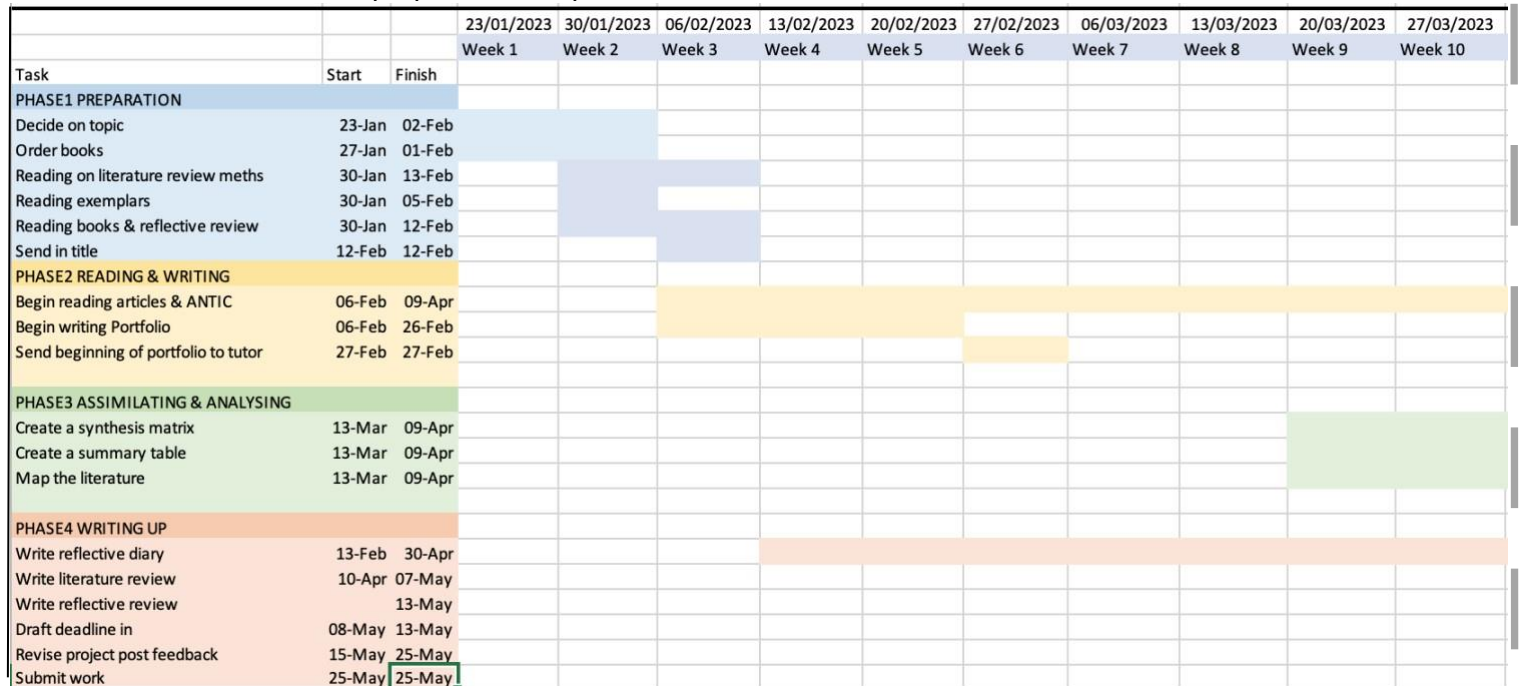
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Glossary

Abbreviation	Definition
MPS-H	Multi-perfectionism scale - Hewitt
SPP	Socially prescribed perfectionism (MPS-H)
SOP	Self-oriented perfectionism (MPS-H)
OOP	Other oriented perfectionism
MPA	Music performance anxiety
MPS-F	Multi-perfectionism scale - Frost
CM	Concern over mistakes (subscale in MPS-F)
PS	Personal standards (subscale in MPS-F)
DA	Doubts over actions (subscale in MPS-F)
O	Organisation (subscale in MPS-F)
PE	Parental expectations (subscale in MPS-F)
PC	Parental concerns (subscale in MPS-F)
ACT	Acceptance and commitment training
CAPS	Children and adolescent perfectionism scale
EDI-P	Eating disorders inventory – perfectionism.
DSM-5	Diagnostic and statistical manual of mental disorders fifth edition
Discrepancy	When someone fails to achieve what is required or expected of them.
Perfectionist strivings	When an individual is self-motivated to high personal standards. Often high in organizational skills. This is usually regarded positively because of the link with success and achievement of goals but can become negative due to discrepancy.
Perfectionist concerns	When an individual is perfectionistic due to perceived expectations of others. Always linked to negative affect.

Gaant chart of proposed work plan



A study into how perfectionism in adolescent females manifests in the voice studio, and strategies to overcome it

1. Portfolio

Introduction and Rationale

I have taught singing sporadically for thirty years, but continuously for the past fifteen years and my students are mainly adolescent females. Consequently, since embarking on this course of study, I have considered several different topics specific and relevant to teaching these students; Considerations for teaching belt to adolescent females (Shea, 2022a), developing a warm-up rationale for adolescent females (Shea, 2022b), and finally a work based research project which studied the effects of a short Acceptance and Commitment Training (ACT) workshop combined with low key performance singing opportunities in mitigating music performance anxiety (MPA) with females aged 8-17 (Shea, 2023).

Adolescent cisgender females encounter many issues in the vocal studio that are unique to them. The physiological changes in the voice at this age can be overlooked or underappreciated (Kay, 1999) because they are not as obvious as the changes in male voices, however they nevertheless can impact negatively upon confidence (Sweet, 2015).

Additionally, MPA can peak in adolescence and is often greater in females than males (Ryan, 2004; Osborne and Kenny, 2008). Shea, (2023) previously found negative perfectionism to be problematic and a predictor of MPA and this connection is often explored in vocal pedagogical literature (Mor, Day and Flett, 1995; Kenny, Davis and Oates, 2004; Kenny, 2011; Diaz, 2018).

I want to explore whether the following issues I have encountered in the voice studio with adolescent females are perfectionism.

- Presenting a polished song without having worked on it with me as their teacher combined with a reluctance to engage with the process of learning a song by breaking it down into its base components (Osborne and Kenny, 2008; Patston and Osborne, 2016).
- Avoidance of singing something imperfectly (Juncos and de Paiva Pona, 2022).
- An inability to cope with making mistakes (Frost and Turcotte 1995).

Barefield, (2012:61) states that perfectionists 'tend to be highly self-critical and often develop the habit of over-analyzing each and every sound that comes out of their mouths'. I would like

to explore if and how perfectionism manifests in the singing teaching studio, whether it affects female adolescents more than males, and if there are any strategies that singing teachers can utilize. This will require examination of academic literature from a variety of disciplines such as psychology and sport science, as well as searching the grey literature for practical applications.

Planned programme of study

Literature Review Aims and Objectives.

- Critically examine peer-reviewed literature on perfectionism. Investigate how it is understood academically, whether it is positive, negative or a mixture of the two.
- Critically evaluate the types of studies that have been conducted into perfectionism, what their methodologies are, identify gaps, weaknesses and what research is necessary in future.
- Examine literature to see how perfectionism pertains to vocal pedagogy broadening to include other performance-based disciplines if insufficient material is found.
- Examine literature exploring perfectionism and female adolescents.

Learning Outcomes

- Reflect on the implications of research on vocal pedagogy, and whether the issues identified above are perfectionism.
- Examine whether any useable strategies have been developed to help overcome negative perfectionism.
- Apply what has been learned from the literature review to my own teaching practice.

Research Questions

- What research has been conducted into perfectionism in relation to learning to sing and/or learning an instrument?
- To what extent is perfectionism highlighted in the literature as an issue for female adolescents? If so, to what extent is this negative or positive?
- Does this issue present itself in the singing teaching studio? How does it present itself in the studio?
- Are there any current recommendations and/or strategies for singing teachers who encounter this issue in the singing teaching studio?
- How can a singing teacher help a student who is struggling with perfectionism?
- How does this literature review inform and change my own practice?

The Literature Review Process

It is the issue of Music Performance Anxiety (MPA) that raises the issue of perfectionism for the vocal pedagogue, as various studies have found a link from perfectionism to MPA (Mor, Day and Flett, 1995; Kenny, Davis and Oates, 2004; Kenny, 2011; Diaz, 2018). A superficial reading of the literature suggested to me that there was little literature within voice pedagogy that addressed the issue of perfectionism per se within the voice studio. The MPA literature therefore provided an initial entry point. I however wanted to explore whether the presence of perfectionism within the voice studio has ramifications beyond MPA, and what these might be. I hope this may start a dialogue with other voice pedagogues as I am aware that my primary audience is other voice teachers (Cooper, 1988).

I have chosen a general narrative literature review for this assignment on perfectionism as the subject has required me to examine how theory has shaped research, the strengths and weaknesses of various methodologies, and lastly how the subject has developed over time (Onwuegbuzie and Frels, 2016). Whilst I have sought to be comprehensive and systematic (Boote and Beile, 2005), as one individual working within a specific timeframe, this is an impossibility (Efron and Ravid, 2019). I have been reassured by Flett et al. (2016a:635) who acknowledges that research into perfectionism is 'exponential'. I have therefore sought to concentrate on central or pivotal articles according to Cooper's taxonomy of literature (Cooper, 1988) and purposefully sample (Patton, 2002), focusing on how perfectionism pertains to adolescent females in the teaching studio (Randolph, 2009).

Initially, key words (Cooper, 1988) were chosen for searching the university database for articles in PsychINFO, PsycARTICLES, MEDLINE, Google Scholar, and ProQuest (Curran and Hill, 2019). The search terms used were 'perfectionism' in conjunction with the following, 'adolescents', 'performing', 'singing', 'music' and 'females'. These references were comprehensively listed in the order that they were encountered and prioritized according to relevance. This process led me to recognize which authors were seminal and had contributed to theories and models of perfectionism (Efron and Ravid, 2019). Bibliographies from the most relevant articles were an extremely useful source for finding further articles. It was also valuable to find articles written in the last five years as these often summarized the research and literature to date and cited both seminal and relevant literature that could be followed up. Once the same authors and articles began to reappear in bibliographies, I began to gain hope

that I was making some progress in exhausting the literature whilst recognizing that I was not going to manage this entirely (Flett et al., 2016a).

Hart, (2014) highlights the importance of understanding the vocabulary that is being used in any given topic. The subject of perfectionism sits in psychology, an unfamiliar subject to me, and I initially found it extremely difficult to understand what I was reading. It was therefore vital to examine and comprehend the various ways in which perfectionism is researched and understood by seminal theorists. The first and most helpful task was creating summative diagrams which explained the various vocabulary, theories and how these fit together (appendix 7:60). Once this framework was in place, the articles I read began to make sense.

As the research process progressed, certain themes emerged, which I began to code literature under (appendix 8:61). These themes required diverse approaches, some themes yielding few articles which were straightforward to synthesize whilst others yielded many articles, which required careful synthesizing using a table (appendix 6:49) (Green, Johnson, and Adams, 2006).

It became clear as I read on that most studies pertaining to perfectionism are quantitative studies, and each study may utilize various measures to research the issue, which 'produce findings that generalize across individuals' (Molnar, 2023:2). Whilst it was imperative to negotiate the quantitative material, I deliberately sought and focused on the qualitative research, seeking to understand the issue through the eyes of female adolescent perfectionists (Costley, Elliott, and Gibbs, 2010). Patton's, (2002:269) approach enabled me as a 'grassroots practitioner' to ask 'concrete questions...answered in straightforward ways through qualitative inquiry and ...judge the answers pragmatically by their utility, relevance and applicability'. I coded my literature and my own experiences of the phenomena (Randolph, 2009), collecting data from the literature using ANTIC forms (Efron and Ravid, 2019).

Due to the large volume of quantitative studies, it was vital to comprehend the measures that are most frequently utilized. There are many measures for perfectionism, the most frequently used being the Frost multidimensional scale (FMDS) (Burgess, Frost, and DiBartolo, 2016), the child and adolescent perfectionism scale (CAPS) (Flett et al., 2016a), the multidimensional inventory of perfectionism in sport (Stoeber, Otto, and Stoll, 2006) and the eating disorder inventory perfectionism scale (EDI-P) (Lampard et al., 2012). Given the multidimensional nature of perfectionism, and the diverse dimensions that are measured by the various scales,

caution is required when comparing studies because they are often measuring different aspects of perfectionism.

Additionally, these quantitative inventories are most often self-report questionnaires, and consequently there are a resulting number of weaknesses. Whilst these types of studies can collect large volumes of data, and the data is being collected directly from the respondent, these studies may suffer from social desirability and response biases. This may particularly be the case for studies that have been conducted with adolescents, where surveys have often been conducted in school time and may suffer from inaccuracies due to feelings of obligation, disinterest, or misunderstanding (Demetriou, Ozer, and Essau, 2015).

Curran and Hill, (2019) conducted an important meta-analysis into the issue of perfectionism and its incidence in adolescents, concluding that evidence for the growth in perfectionism amongst adolescents is increasing. They raise the issue of a lack of qualitative research into perfectionism, stating the need for more studies to explore the experience of perfectionists in their own words, something that Slaney and Ashby, (2001) and Slaney, (2000) highlighted a decade earlier. Blackburn et al., (2022:3) recently utilized mixed methods research and showed that it is possible to gain richer and 'more nuanced' insights into the quantitative data from the qualitative data, particularly when results from the quantitative data were surprising. They also emphasize how vital it is to allow room for the adolescent voice to be heard, something that is lacking in perfectionism research particularly for female adolescents, which justifies the focus of this literature review. Molnar et al., (2023) also cites only five studies to date which have utilized either mixed methods or qualitative methods, (Slaney et al., 2000; Rice et al., 2003; Speirs, Neumeister, Williams and Cross, 2009; Hill, Witcher and Cowie, 2015; Farmer, Mackinnon and Cowie, 2017). In comparison it would be impossible to cite all the quantitative studies that have been conducted into perfectionism. Molnar et al., (2023) argues that quantitative studies are helpful in showing how prevalent perfectionism is and test a theoretical understanding of perfectionism, but lack nuance, having often been constructed with adult populations in mind, failing to recognize the complexities of the phenomenon. Her recent paper uses qualitative methods only, as she seeks to give a voice to adolescent self-identifying perfectionists. Jeong and Ryan, (2022) in their comprehensive literature review of child perfectionism and music pedagogy also criticize a reliance on purely quantitative methods to investigate the subject.

A critical reflection on the learning experience

I have chosen to use Black and Plowright's (2010) model for reflective practice because it purposefully seeks to apply knowledge and reflection to professional practice which is highly relevant for my context (Tay, 2023). This four-point model comprises the headings for this section and facilitates a deeply critically reflective process for the professional seeking enlightenment to grow and develop.

I will critically reflect on some of the entries in my journal which triangulate with the findings from my literature review.

a. The Source of Reflection.

Professional Practice Experiences that Relate directly to Practice in the Workplace

I began this assignment by wondering if perfectionism is problematic for the adolescent females that I teach and if so, how it presents itself in the voice studio. The literature review process has highlighted just how prevalent perfectionism is as an issue for adolescents (Curran and Hill, 2019; Flett and Hewitt, 2022; Sironic and Reeve, 2015). This has confirmed my suspicions that perfectionism does indeed present itself in the singing studio both in relation to singing in and of itself and as singing is situated in the context of the student's wider academic curriculum. This is evidenced in the initial analysis of my reflective diary (appendix 3:40). As Smith, (2015) warns against a unidimensional measure of perfectionism, and the literature review revealed certain sub-issues for female perfectionists, I then reviewed my reflective diary to see if there was evidence of these issues and coded them under these headings (appendix 4:42).

- Concern over mistakes (Stoeber and Eismann, 2007)
- Doubts over actions (Butković, Vukojević, and Carević, 2022)
- Personal standards (Accordino, Accordino, and Slaney, 2000)
- Harsh critical parenting (Enns, Cox, and Clara, 2002)
- Discrepancy (Stoeber and Eismann, 2007), when a student fails to achieve what they are capable of.

I also looked for evidence of self-oriented perfectionism (SOP) and socially oriented perfectionism (SPP) (Hewitt and Flett, 1991). There was clear evidence of all these issues for many of my female students, and this is something that I would like to further explore in future research with proper permissions.

Ethical Considerations

There is a fine line ethically in reflecting on my teaching practice and writing about students who have not given their consent to be observed in research. This issue was handled by including selective summaries of my reflective journal rather than it in its entirety (appendices 3-5), scrupulously protecting students' anonymity, ensuring that no revealing personal details were outlined as well as ensuring that the location of lessons was not revealed (Allmark et al., 2009). The other issue that has required ethical consideration is treading the line between singing teacher and counsellor. Primarily I am there to teach singing rather than analyze the psychology of a student however this must be balanced by recognizing that students are whole people with personalities, contexts and complexities and we teach the whole person rather than just a voice (Patenaude-Yarnell, 2004). For example, student 4, who arrived at a singing lesson, apparently distressed about an argument with her mum just before the lesson, but who with listening revealed that she was concerned about performing at school and her academic exams. Singing was inappropriate in that lesson on that occasion, but the issues she brought to the lesson were pertinent to her as a performer, a singer and a perfectionist.

b. The Target of Reflection.

Reflecting on Learning and Reflecting on Professional Practice

At the beginning, I felt overwhelmed by the sheer number of articles and the bias for quantitative research into perfectionism. Although I value quantitative studies because these align with my ontological and epistemological position that truth is examinable and describable (Gray, 2009), my preference as an artist rather than a scientist is for qualitative evidence which I find to be far more interesting and compelling. I took encouragement from Patton, (2002:269) who both recognizes and endorses the 'artistically oriented qualitative analysisist', as well as recent academic recognition of the need for qualitative research into perfectionism (Curran and Hill, 2019; Blackburn, 2022; Jeong and Ryan, 2022).

I also doubted whether there was sufficient reason for a vocal pedagogue to be examining perfectionism in depth, especially as my reading took me further away from singing and deeper into the psychology of perfectionism. However, Butković, Vukojević and Carević, (2022) note that because of the correlation between maladaptive perfectionism and MPA (Frost and Turcotte, 1995), being alert to the likelihood of maladaptive perfectionism and enlisting strategies early has encouraged me that it is an issue that singing teachers must be aware of.

I have reflected on the strengths and weakness of my teaching practice through my reflective journal (appendix 4:42), gaining new insights into my teaching to improve my professional practice (Ward and McCotter, 2004). I have become aware of my limits, as well as learning to be more flexible and creative. For example, I asked for help and advice from a senior colleague better qualified with special needs and I was extremely grateful for her advice and support. The singing lessons for this student now look very different. This student now has access to a sensory box of resources which we explore under the student's direction, we utilize more play (see use of character balls Poppy and Peppa, appendix 5:45-46), vocal warm-ups are improvisatory, and student led with an emphasis on fun, and we may or may not sing a song in the lesson. I have had to let go of prescriptive plans and be far more responsive to the student's needs. This has impacted other students' lessons, and I am in a process of relinquishing exams or performances as sole measures of success (appendix 2:38), and proactively finding other incremental measures of success such as trying something new such as improvising or singing part of a song by memory.

I have become aware of my own perfectionism at work, particularly in wanting to prove myself with colleagues, and build my reputation. Paying attention to unresolved issues for me as a teacher and as a performer is clearly vital (Cupido, 2018) and I have found acceptance and commitment training (ACT) to be extremely useful. As I become more aware of my own feelings of insecurity at times, accepting those feelings and learning to diffuse from them so that I can then commit to a way forward has been liberating for me (Black and Plowright, 2010).

c. The Purpose of Reflection.

I hope to glean new insights from situated inquiry into my teaching to improve my professional practice (Ward and McCotter, 2004), having recognized my strengths and weaknesses. Knowing that maladaptive perfectionism exists for my students, how do I proactively combat it when I teach? One dimension of perfectionism, concern over mistakes arises as a theme for this age group, and specifically for females (Dunn, Gotwals, and Dunn, 2005). There are two ways I have addressed this issue. Firstly, I have used language in the studio which proactively cultivates an atmosphere where mistakes are seen as both important and intrinsic to the learning process and are celebrated. Utilizing the character balls in warmups has been brilliant for this, because both of us often quite literally drop the balls, and this leads to laughter (appendix 5:45,47). Secondly, creating a learning environment where strengths are highlighted first and foremost. This can be counterintuitive, particularly where my received model of tuition has been for mistakes to be noticed and corrected in lessons.

Patston and Waters, (2015:4) advocate the four-phase positive instruction in music studio (PIMS) model which I have found extremely helpful.

- Begin with 'What went well' (WWW). Start with something student's feel they enjoy or can sing well.
- Connect students to their signature strengths.
- Use the positive pause by stopping when the student does something well.
- Provide positive process praise by praising effort and technique, not just outcomes.

I have also reflected deeply on the issue of discrepancy which is when a perfectionist fails to match the standards or goals they have set for themselves (Accordino, Accordino, and Slaney, 2000). Therefore, helping students set realistic and attainable goals for themselves has become a higher priority. This has also reinforced the importance of low-key performance opportunities for me which enable me to proactively observe how my students manage under varying degrees of performance stress (Shea, 2023). I can then judge more accurately what students are ready for and seek to gradually build their performance confidence. One recent student came close to failing her grade 4, her first vocal exam with me. I realized that I had overestimated her abilities, and as the exam drew closer, she seemed to suffer from avoidance (Juncos and de Paiva Pona, 2022) which could have been a manifestation of perfectionism and MPA. I realized that I could have caused discrepancy for her by entering her for a higher grade than she was ready for, something I want to avoid in the future.

I have also reflected on the need to be aware of the expectations that I, other teachers, the students' parents, and peers can place on my student and how these facilitate SPP. Ensuring that the student is being heard is a priority and that their hopes, dreams, and aspirations are theirs and are valued and heard (appendix 2:38). This impacts on conversations in the music studio (Molnar, 2023).

d. The Realization of Reflection

It is helpful to recognize that deep reflection is a challenge for students who are working and studying and juggling hectic lives (Killion and Todnem, 1991), and this module has been especially challenging for me as I have had to cope with extraordinary family difficulties including bereavement and illness which have directly impacted on my proposed plan of study. However, even when I was not writing, I have found myself questioning to what extent I am a perfectionist as a teacher, a singer, an academic, and what sort of perfectionist I am if I am indeed a perfectionist? I have considered the exacting standards that have been demanded of me as a classical singer where nothing less than perfection is acceptable (Flett and Hewitt,

2020) and my desire to perform without making any mistakes in the role I am currently performing. I recognize that concern over mistakes is perilous and contributory to MPA (Jeong and Ryan, 2022), and a strategy that has served me well over the years has been choosing to focus on the enjoyment I gain from performing and disallowing fear of mistakes to occupy my thinking. I have recognized that my own perfectionism does lead to a strong work ethic and usually the attainment of my goals (White, 2021). However, I have also observed a high level of frustration and disappointment and even depression when I fell a few marks short of a distinction in a previous assignment, and deep frustration with myself when I make small performance mistakes. This is discrepancy that Accordino, Accordino and Slaney, (2000) refer to. My findings have challenged me as a teacher as I feel a responsibility to ensure I model healthy or 'normal' perfectionism (Sinden, 1999:27) to my students, yet I live with the tension of wanting to perform perfectly. Perhaps this is the paradox of perfectionism that Flett and Hewitt, (2020) refer to. Recognizing this tension, has helped me enormously when I have found my anxiety levels creeping up due to extraordinary scenarios and my desires to create an exceptional piece of work are being thwarted by circumstances outside of my control. One conscious decision I had to make part way through this study, was a decision to prioritize my mental wellbeing over a particular mark, and to accept that a lesser grade than I would like is acceptable (Blackburn, 2022).

Conclusion

This process of reflection has revealed to me the nature of my own perfectionism as a teacher, performer and academic. It has challenged me to deal ruthlessly with maladaptive perfectionism that I detect in my own life (Enns, Cox, and Clara, 2002) which particularly takes the form of concern over mistakes (Stoeber and Eismann, 2007). This not only will help protect me against developing MPA as a performer, but more importantly will ensure that I am a good role model to my students (Patston, 2014). Furthermore, it is my responsibility as a singing teacher to proactively find ways to undermine and destroy perfectionism in the studio (Butković, Vukojević, and Carević, 2022). This can be achieved by actively focusing first and foremost on strengths (Patston and Waters, 2015) rather than weaknesses or mistakes, cultivating an atmosphere where mistakes are regarded as a healthy part of learning and are celebrated, and where students are the authors of their own regular, incremental achievable goals (Slaney and Ashby, 2001) which I endeavour to facilitate.

2. Perfectionism, an overview

The vocal pedagogue will encounter perfectionism in the vocal studio (White, 2021), and it is vital to be aware of this issue because of its correlation to music performance anxiety (MPA) (Sinden, 1999; Hill, 2015). It is therefore imperative to define it, understand how it manifests and when it is maladaptive. Given that adolescent females are more prone to MPA (Ryan 2004, Osborne and Kenny, 2008), this literature review will investigate whether they are also more prone to perfectionism.

Whilst the concise Oxford dictionary defines perfectionism as ‘the uncompromising pursuit of excellence’ (Fowler, 1996:1015), Molnar, (2023) highlights that there is still no agreed definition amongst psychologists. Many however still defer to Frosts definition; ‘High standards of performance which are accompanied by tendencies for overly critical evaluations of one’s own behaviour’ (Frost, 1990:450). The dictionary definition belies the complexities of perfectionism which is a manifold multidimensional personality construct or trait (Stoeber, 2014; Blackburn, 2022), resulting in a need to meet or perform at extreme high standards, and a refusal or inability to cope with making mistakes (Diaz, 2018).

Models of perfectionism

Hewitt and Flett (1991) proposed a widely used multi-dimensional model which distinguishes between three types of perfectionism. Firstly, self-oriented perfectionism (SOP), when an individual expects perfection of themselves and is extremely self-critical if they deem themselves to have fallen below their own expectations. Secondly, socially prescribed perfectionism (SPP) when someone perceives others to be demanding perfection of them and they then strive to meet these perceived expectations. Thirdly, other oriented perfectionism (OOP), when someone expects perfection of others and is extremely critical of others when their expectations are unmet (Stoeber, 2014). This model has developed its own multidimensional perfectionism scale (MPS-H) to measure SOP, SPP and OOP and has a specific children and adolescents’ version, the children and adolescent perfectionism scale (CAPS) which has also been used widely and adapted in other countries (Bas and Siyez, 2010; Bento et al., 2019). It is self-oriented (SOP) and socially prescribed perfectionism (SPP) which are the focus of this research as these have been deemed to play a part in the development of MPA (Diaz, 2018).

A second multidimensional model was developed by Frost (Frost, 1990), with its own measure (MPS-F), which outlines six aspects of perfectionism, concern over mistakes (CM), personal standards (PS), doubts about action (DA), organisation (O), parental expectations (PE), and parental criticism (PC). This scale has regularly been used to assess to what extent individuals are setting 'excessively high standards for performance accompanied by overly critical self-evaluation' (Burgess, Frost and DiBartolo, 2016:620-621). It is also useful to study perfectionism amongst children and adolescents because it specifically measures parental expectations and concerns, arguably a major factor for SPP (Hawkins, Watt, and Sinclair, 2006).

Frost et al., (1993) also conducted a seminal study comparing the two models, and found that when a factor analysis was conducted, various factors of the two models could be combined into two dimensions, perfectionist strivings and perfectionist concerns. Strivings combines personal standards, organisation, SOP and OOP whereas concerns combines concern over mistakes, doubts about actions, parental expectations, parental criticism, and SPP. Perfectionist strivings are often associated with positive affect (Stoeber, 2018) and this is due to outcomes such as goal attainment and success (Miksza, Evans, and McPherson, 2021), however there can be negative vulnerabilities to this trait characterized by inflexibility, high levels of self-criticism, and struggle when self-set goals are not attained (Stoeber and Eismann, 2007; Stoeber and Otto, 2006; Slaney and Ashby, 2001). In contrast, perfectionistic concerns are always maladaptive, characterized by the pressure of perceived expectations of others and SPP. Smith warns against this simplistic distinction because 'for most individuals perfectionistic strivings and perfectionistic concerns co-exist to varying degrees' (Smith et al., 2015:141).

This distinction however aligns with one that Hamachek, (1978) made between normal/healthy and neurotic/unhealthy perfectionists. Normal perfectionists aim high, gain satisfaction from attaining inwardly motivated perfectionistic standards (SOP) but can also relax if these standards are unmet. In this way, perfectionism can be facilitative (Jeong and Ryan, 2022). By contrast, neurotic perfectionists set high standards that are generated by what they perceive others want them to meet (SPP) and they never feel that they attain these standards, and they are driven more by fear of failure than a desire to succeed (Hawkins, Watt, and Sinclair, 2006). Stumpf and Parker, (2000) and Flett and Hewitt, (2022) also caution against this oversimplification, seeing healthy and unhealthy as not opposite ends of a spectrum, but distinct and independent of each other interplaying with other personality traits.

Consequently, debate continues about the best and worst combinations of strivings and concerns reflected by two major models. The 2x2 model (Gaudreau and Thompson, 2010a) and the tripartite model (Clark and Watson, 1991). The 2x2 model postulates that the most adverse combination of perfectionist subtypes is low strivings and high concerns, whereas the tripartite model argues that the worst combination is high strivings and high concerns (Molnar et al., 2020). This debate is liable to continue, however it is important to acknowledge that perfectionism, whether characterized by strivings, concerns, or a mixture of both can be maladaptive. There is certainly evidence for the pathology of perfectionism, indicated by the existence of the perfectionism subscale of the eating disorders inventory, as perfectionism is found to be a characteristic of eating disorders (Vacca, Ballesio and Lombardo, 2021; Garner, Olmstead and Polivy, 1983; Menatti et al., 2013). It has also been linked extensively to several other adjustment disorders, depression (Kawamura et al., 2001; Clark and Watson, 1991; Sinden, 1999) anxiety and burnout (Garinger, Chow, and Luzzer, 2018). However, as a complex, multidimensional construct or trait, perfectionism can also be adaptive. It can facilitate success and excellence, factors which self-confessed perfectionists are often loth to relinquish (Slaney, 2000), qualities that are highly regarded in capitalist economies (Curran, Thomas, and Hill, 2019). Consequently, adaptive and maladaptive aspects may co-exist (Hamachek, 1978) with perfectionists apparently succeeding but often failing to enjoy or appreciate their own successes.

There are a huge number of quantitative studies which utilize numerous scales, often measuring diverse facets of perfectionism. These can be useful, but as Slaney et al., (2000) remarked, and (Curran, Thomas, and Hill, 2019) confirmed almost twenty years later, there is a distinct lack of qualitative research into this subject, and it is difficult to make direct comparisons between studies when there is no unified consensus about what constitutes perfectionism (Molnar et al., 2023). This balance is beginning to be redressed with some recent qualitative studies which confirm the multidimensional nature of perfectionism (Molnar, 2023).

To conclude, perfectionism is multi-faceted and complex (Stoeber, 2018). It can be present both positively (adaptive) and negatively (maladaptive) but moreover it is often a complex mixture of the two. Many scales and inventories exist to measure various facets of it but because each study quantifies a different aspect of perfectionism, studies must be treated cautiously when making comparisons.

Perfectionism and MPA.

The diagnostic and statistical manual of mental disorders (DSM5) (Regier, Kuhl, and Kupfer, 2013) diagnoses music performance anxiety (MPA) as social anxiety, whilst Dobos, Piko and Kenny, (2018) argue that the existence of social anxiety in an individual potentially predisposes them to the development of music performance anxiety which may only exist in the context of performing. Some studies have found perfectionism, particularly maladaptive SPP to be a predictor of MPA (Diaz, 2018; Butković, Vukojević and Carević, 2022). This research therefore provides an important funnel. Music performance anxiety is defined as 'The experience of marked and persistent anxious apprehension related to musical performance that has arisen through underlying biological and/or psychological vulnerabilities and/or specific anxiety-conditioning experiences' (Kenny, 2009:433).

Perfectionism, MPA and adolescence

Jeong and Ryan, (2022) argue that performing may instigate perfectionism in children and young people, and perfectionism as a personality trait is a vulnerability for MPA (Kenny, Davis, and Oates, 2004; Mor, Day and Flett, 1995; Cleary, 2013). Kenny and Osborne, (2006a) gained some insights into the relationship between MPA and perfectionism with a sample of 298 adolescent musicians. As well as comparing scores from the MPS-F and the music performance anxiety inventory for adolescents (MPAI-A), they asked open ended questions about these young people's experiences of performing. This mixed methods study enabled them to compare qualitative and quantitative data, and although the link between perfectionism was not central to their hypothesis, they did find that there was a correlation between perfectionism and MPA.

One subscale of perfectionism, concern over mistakes has been found to be significant for this age group (Ryan, 2004; Stoeber and Eismann, 2007; Dobos, Piko and Kenny, 2018). Patston and Osborne, (2016) explored the issue specifically with 526 music students aged 9-17, hypothesizing that there would be a clear relationship between perfectionism and MPA.

They only used quantitative measures, utilizing the children's version of the MPS-F and the MPAI-A. They found a much stronger correlation between perfectionism and MPA for this age group, asserting that preadolescence is a significant time in the trajectory of perfectionism and MPA. Concerns over mistakes correlated the most highly of all the subscales. They found this surprising given that making mistakes is essential to learning, and they questioned whether instrumental teachers were contributing to this. Concern over mistakes may seemingly develop into ruminating over mistakes, the development of stressful goals, avoiding practice

or performing (Salmon, 1990) which all contribute to and exacerbate MPA in musicians (Stoeber and Eismann, 2007; Diaz, 2018; Dobos, Piko and Kenny, 2018; Juncos and de Paiva Pona, 2022). In an older sample of female undergraduate students, Frost and Turcotte, (1995) created an artificial scenario in which they tested perfectionists and non-perfectionists' responses to making mistakes. Those perfectionists who were high in the concern over mistakes subscale suffered negative mood, and lowered confidence in the face of making mistakes. Cleary, (2013) also found that adolescent students with the highest levels of MPA performed the worst in graded examinations where arguably students have heightened concern over making mistakes. If concern over mistakes is higher for adolescents than for Frost and Turcotte's sample, then this is concerning given the correlation to negative mood and lowered confidence. Further research is necessary to investigate whether the same correlation exists or is heightened for this age group given the importance of 'creating optimal conditions for adolescents to grow up in a complex social world' (Zanolie et al., 2022:1).

Stoeber and Eismann, (2007) conducted a significant study amongst 146 young musicians, aged 13-20 years, investigating motivation, effort, achievement, and distress. Their study is somewhat limited by use of the multidimensional inventory of perfectionism conceived for sport rather than music (MIPS) (Stoeber, Otto, and Stoll, 2006). There is also a potential for confirmation bias, as Stoeber seems to seek to find the positive aspects of perfectionistic strivings, which he argues can be healthy, normal, and adaptive and lead to accomplishment and excellence. He found that 'striving for perfection was associated with intrinsic motivation, invested effort and musical achievement' (Stoeber and Eismann, 2007:2191), and it was only when young musicians had a negative reaction to imperfection or concern over mistakes that maladaptive perfectionism seemed to manifest.

Osborne, Wilson and Braden, (2015), Osborne, (2013) and Brandon and Ivens, (2009) found that the symptoms of MPA could be reduced in an adolescent age group with various proactive interventions. Furthermore, Ferrari et al., (2018) specifically found that self-compassion interventions could reduce the relationship between maladaptive perfectionism and MPA. These are encouraging studies showing that intervention at this stage of development could impact negative and maladaptive perfectionistic beliefs which (Braden, Osborne, and Wilson (2015) argues proliferates the prediction of MPA.

To summarize, perfectionism has been found to correlate to MPA in adolescent musicians (Kenny and Osborne, 2006a) and preadolescents (Patston and Osborne, 2016). Concern over mistakes has been found to be significant for this age group (Ryan, 2004; Stoeber and

Eismann, 2007; Dobos, Piko and Kenny, 2018). Intervention has been found to be effective for adolescents for tackling perfectionistic attitudes that can lead to MPA (Braden, Osborne, and Wilson, 2015). SOP can be positive leading to achievement but can become maladaptive when there is a discrepancy between what is desired and what is accomplished (Stoeber and Eismann, 2007). In conclusion, it would appear of vital importance to focus future research into interventionist measures which address maladaptive perfectionist attitudes to help treat MPA in adolescents.

Perfectionism and adolescence

Adaptive and maladaptive perfectionism

Whilst specific research into perfectionism, adolescent musicians, and links to MPA is insightful, the research is rather limited, therefore it is important to broaden this to a wider population of adolescents. Negru-Subtirica et al., (2021), and Sand et al., (2021) argue that perfectionism is potentially a personality disposition which develops in childhood and becomes established in adolescence connected to identity formation that has become increasingly pertinent and problematic for younger generations of adolescents. Livazovic and Kuzmanovic, (2022) argue that it develops due to the interplay of family and wider environments and personality disposition. Curran and Hill, (2019) in their meta-analysis, link the increase of perfectionism in this age group to societal changes. They argue that high levels of competitiveness and performance are required for younger generations which then fuse to issues of self-worth in adolescence when that very sense of self-worth is developing. Jeong and Ryan, p. 1313 (2022) concur with 'systemic factors in modern society' but also highlight the education system as intrinsic to this, which is an important aspect for singing teachers who are part of the education system.

Much research has been done with gifted and able populations (Molnar et al. 2023). Pyryt, (2007) argues that educators that work with these groups have recognized that perfectionism can lead to underachievement and emotional turmoil because perfectionists prefer not to submit work or make any offering which is less than perfect. However, perfectionism is not just limited to gifted and able adolescents. Sironic and Reeve, (2015) conducted a large-scale study in Australia of 938 14–18-year-olds utilizing three different perfectionism scales (FMPS, CAPS, APS-R). They found that 50% of adolescents were identified as perfectionists, whilst other studies (Flett and Hewitt, 2022; Sironic and Reeve, 2015) identified as many as 25 – 30% of adolescents as affected by maladaptive perfectionism. In an extensive meta-analysis Curran and Hill, (2019) highlight that all forms of perfectionism had grown between 1989 and 2017 in Canada, the USA, and Britain, SOP by 10%, OOP by 16% and most concerningly,

SPP by 32%. As SPP is so clearly associated with maladaptive perfectionism this trend is disturbing. Flett and Hewitt, (2016) highlight that perfectionism 'is a risk factor for a range of adjustment difficulties, including anxiety, depression, and suicide ideation' for this age group (Flett et al., p.635, 2016).

Where SPP is always associated with maladaptive concerns, SOP is more complex. Several studies have found that self-oriented perfectionism is inversely related to depression, that is, as students achieve, motivated by SOP, their risk of depression decreases (Enns, Cox and Larsen, 2000; Enns, Cox and Clara, 2002; Stoeber and Otto, 2006). Two of these studies (Enns, Cox and Larsen, 2000; Enns, Cox and Clara, 2002) are disadvantaged by being retrospective, questioning older student populations memories of their adolescent experiences. However, Accordino, Accordino and Slaney, (2000) in their study with 123 adolescent school students also found that as their personal standards increased, a factor of SOP, depression decreased, and students' self-esteem increased. Hawkins, Watt, and Sinclair, (2006) also confirmed that high personal standards were indeed important for the adaptive perfectionists in their sample of 409 adolescent females. In a study with a sample of 744 Romanian adolescents, Damian et al., (2013) found that SOP predicted increases in both commitment making and conscientiousness, both qualities required and instrumental in success, which links this to studies finding high achievers in academics, sport, and the arts to be high in SOP (Molnar et al., 2023). SOP can therefore be seen as positive not only because of the established links with achievement and success but because of this correlation between SOP and depression decreasing, specifically when personal standards, a specific dimension of SOP increased (Accordino, Accordino and Slaney, 2000; Hawkins, Watt and Sinclair, 2006; Sironic and Reeve, 2015). In addition, in examining a very different sample of 661 African American children from in the majority low-income families, Herman, Trotter and Reinke, (2011) found that SOP correlated with school effort and enjoyment, and this was not unique to this sample. Flett et al., (2016) also confirmed the positive correlation between SOP and school enjoyment and effort in a study with 796 Canadian school students. However, both Herman, Trotter and Reinke, (2011) and (Flett et al. 2016a) both warn that despite these positive correlations, SOP is very much a vulnerability and although less strongly, is still associated to various psychopathologies and maladaptive issues such as eating disorders and stress.

There is one issue that several researchers have highlighted which could be the defining trigger for SOP switching from adaptive to maladaptive, and that is when an individual experiences a discrepancy (Slaney and Ashby, 2001) between what they aspire to, and what they manage to achieve (Accordino, Accordino and Slaney, 2000; Stoeber and Rambow, 2007; Herman, Trotter and Reinke, 2011; Sironic and Reeve, 2015; Flett et al., 2016). In this scenario

when perfectionists fail to meet their own expectations, levels of depression then increase (Accordino, Accordino, and Slaney, 2000). This issue is one of three measured in the almost perfect scale (Slaney and Ashby, 2001), but it is worth being aware of Slaney's bias for adaptive perfectionism. In a recent longitudinal study Endleman, Brittain and Vaillancourt (2021) confirmed what studies listed above have found, that self-oriented perfectionism predicted academic success for adolescents at every time point over a 6-year timeframe, finding that students were often simultaneously high in both SOP and SPP. Molnar et al., (2023) in a recent qualitative study also highlight that many of their sample's descriptions clearly intermingled SOP, SPP and OOP, and descriptions which indicated SPP were surprisingly high given their sample was within normal ranges for perfectionism.

To summarize, perfectionism has been linked to underachievement and emotional turmoil in gifted and able adolescent populations (Pyryt, 2007). However, there are some significant positives associated with perfectionism for adolescents. Firstly, as personal standards increase, depression decreases, and self-esteem may increase. (Accordino, Accordino and Slaney, 2000; Hawkins, Watt, and Sinclair, 2006). Secondly, SOP predicted increases in both commitment making and conscientiousness, both qualities required and instrumental in success (Damian et al. 2013) which links this to studies finding high achievers in academics, sport, and the arts to be high in SOP (Molnar et al. 2023). Thirdly, Herman, Trotter and Reinke, (2011) and Flett et al., (2016) found that SOP correlated with school effort and enjoyment. However, they both warn that despite these positive correlations, there are still vulnerabilities associated with SOP, in particular discrepancy, which it would be wise for singing teachers to be mindful of.

Relationship with parents, teachers, and peers

Researchers highlight the importance of relationships with parents, teachers, and peers during adolescence (Frost et al., 1990; Livazovic and Kuzmanovic, 2022). It is vital to explore these relationships and their dynamics for perfectionism in adolescents, as these key relationships can trigger SPP, given that SPP is a perfectionistic construct motivated by perceived evaluative expectations from others.

Parents

White, (2021) conducted a study into perfectionism in adolescent singers and distinguishes three theories, finding evidence for all of them from the qualitative interviews that she conducted with four adolescent vocal music students; Firstly, the parents perfectionism theory

whereby children copy their parents' perfectionism. For example, Beth, one of the participants in her study 'recognized that she got her perfectionism from her father and that she is a lot like him' (White, 2021:16). Secondly, the parental pressure hypothesis whereby children feel the weight of their parents' expectations upon them. For example, Josh's parents 'required him to exhibit a certain level of perfectionism' (White, 2021:17). Thirdly, the parenting style hypothesis whereby children who experience harsh criticism and a controlling parenting style develop perfectionism. For example, Michael 'went on to say that his mother would make fun of the people who sang really loudly in church, which could explain why he said he has never felt comfortable singing around her' (White, 2021:15).

Rice, Ashby and Preusser, (1996), Hawkins, Watt and Sinclair, (2006) and Livazovic and Kuzmanovic, (2022) all found that those with maladaptive perfectionism often described having overly demanding and critical parents. Sinden, (1999:31) warns that unreasonable parental expectations and criticism can lead to 'an internalized critical self'. Hewitt, Flett and Mikail, (2017) theorized that insecure attachment to parents was also intrinsic to the development of perfectionism. Curran and Hill, (2019) also found in their meta-analysis over 27 years that parents were increasingly spending more time on academic endeavours rather than leisure activities with their children. This can inadvertently communicate a pressure to succeed contributing to SPP. Herman, Trotter and Reinke, (2011); Damian et al., (2013); Enns, Cox and Clara, (2002); and Sironic and Reeve, (2015) all found parental pressure to be intrinsic in the development of SPP. Stoeber and Rambow, (2007) specifically conducted a longitudinal study to examine whether parental criticism and expectations that students perceived from their parents predicted increased SOP and SPP, and found in their sample of 381 adolescents, that perceived parental expectations did indeed predict a growth in SPP over the 7–9-month timescale of the study. In fact, perceived parental criticism was positively correlated with SPP only. This confirmed what Enns, Cox and Clara, (2002) and Enns, Cox and Larsen, (2000) found in their studies with adult students reflecting on their parents' parenting styles, that harsh critical parenting contributed to maladaptive perfectionism and later depression in adults. Cleary, (2013:212) also examined this and found that when students perceived criticism from their parents, 'they experienced more negative perfectionism'. Carmon et al., (2021) in their study examining parental styles also found evidence for the parent's perfectionism theory for maladaptive perfectionism. It seems that parents indeed play a 'pivotal role' in the development of SPP in childhood and adolescence (Damian et al., 2013:692) as well as being key to the development of their offspring's musicianship (Davidson et al., 1996; Cleary, 2013). In a strategic qualitative study examining adolescents' own views of their perfectionism, Molnar found that SPP was described as 'pressure to be perfect and

indicated that pressure emanated from multiple adult sources (e.g., parents, teachers, coaches) as well as peers' (Molnar et al., 2023:12). It is important to emphasize that it seems that it is harsh parenting styles that lead to maladaptive perfectionism.

In contrast, parental expectations were found to be a negative predictor of MPA in a study by Dobos, Piko and Kenny, (2018) indicating that these can be facilitative rather than maladaptive, and there is some evidence that parents who themselves had facilitative perfectionism take extra interest in their children's lives which positively correlates with children's wellbeing (Jeong and Ryan, 2022). Livazovic and Kuzmanovic, (2022) highlight that parents with adaptive perfectionism can produce adaptive children, where the family atmosphere is nurturing, however they also warn against high parental criticism and expectations (Livazovic and Kuzmanovic, 2022).

To summarize, parents are strategic in the development of perfectionism in their children. Harsh and critical parenting styles with an over-emphasis on academic success can lead to the development of unhealthy SPP (Herman, Trotter and Reinke, 2011; Damian et al., 2013; Enns, Cox and Clara, 2002; and Sironic and Reeve, 2015), whilst parents who are nurturing and encouraging can facilitate healthy perfectionism (Livazovic and Kuzmanovic, 2022). It is therefore important for singing teachers to be alert to the significance of this relationship for their students.

Teachers

Damian et al., (2013) argues that SPP is a construct that exists because perfectionists are seeking validation from others. Therefore, students' relationships with their teachers and peers are also crucial alongside parents in the development of perfectionism. Patston and Osborne, (2016) highlight the pivotal role that singing and instrumental teachers play for children and adolescents and warn that as such these teachers should be aware that they could also contribute to the triggering of perfectionism and MPA (Patston and Osborne, 2016). Kenny and Osborne, (2006a:109) found in the qualitative element of their study that high school music students clearly described this pressure. Dews and Williams, (1989) found that a sizable 96% of their sample of 201 undergraduate and graduate musicians still looked to support from teachers or friends when they were struggling with issues related to their musical career.

Despite research showing that teachers may contribute to the development of SPP in their students, there is an apparent dearth of research into this topic in vocal pedagogy literature,

despite Patston, (2014) and Kenny and Osborne (2006) highlighting the issue. White's, 2021 qualitative thesis is therefore significant. She quotes 'Joshua' who describes his teachers positively, but also describes their expectations as 'pretty high. I was just expected to just be better...' (White, 2021:18). These are arguably a contributory factor for SPP.

Teacher's own perfectionism

Cupido, (2018) did a qualitative phenomenological study into four singing teachers who were also performers. She found that these teachers felt enormous pressure to be perfect because they were singing in an environment where they had to demonstrate such high standards in front of their own students and their peers which contributed to and exacerbated their MPA. One teacher made a revealing comment linking his own unresolved experiences as a young person to current issues he faces now as an adult singer and teacher. 'The same expectation and criticism which he experienced as a youth now manifested as anxiety because of the expectations and criticisms of colleagues' (Cupido, 2018:27).

While this is a unique study in a specific scenario, it again highlights the issue Patston, (2014) warns of, that many educators and singing teachers may suffer from maladaptive perfectionism which is linked to MPA, and may 'unintentionally facilitate' (Patston, 2014:90) these conditions developing in the next generation of singers that they are teaching. The results of this also echo what Mor, Day and Flett, (1995) found, that professional performers often had high levels of both SPP and SOP which contributed to MPA. There is little robust advice on this issue in the singing pedagogy literature (Sortore, 2021; Patenaude-Yarnell, 2004).

Peers

LeBlanc et al., (1997) found that adolescents were particularly nervous about performing in front of their peers, something that Shea, (2023) found in her study into MPA with adolescent females. Sironic and Reeve, (2015) in finding that a large externally motivated maladaptive subgroup emerged out of their study into adolescent perfectionism argue for careful consideration to be given to peer relationships as these are particularly significant in the development of SPP. Magson et al., (2019) in examining SOP and SPP in relation to preadolescents found that both types of perfectionism caused problems with relating to their peers, which contributed to feelings of isolation, anxiety, depression and eating disorders. They highlight the significance of peer relationships in both pre-adolescent and adolescent years, and that this could be contributory cause of high SPP during this phase of development. Various studies have been conducted into the importance of peer relationships in stimulating academic achievement (You, 2011; Vignery and Wim, 2020). Livazovic and Kuzmanovic, (2022) also found that quality of peer relationships was positive in predicting the adaptive perfectionist qualities of personal standards and organisation.

Relationships with parents, teachers and peers are key to whether adolescents develop perfectionism, and what form of perfectionism they develop. The informed vocal pedagogue will want to be mindful of the unique dynamics of all these relationships for the adolescent female student as each relationship including the teacher's own relationship with the student has the potential to cause and contribute to SPP, the most maladaptive form of perfectionism.

Perfectionism, MPA and females

It seems that females across cultures are more prone to anxiety than males (Kessler et al., 1994; Furmark et al., 1999; Kringlen, Torgersen and Cramer, 2001), eating disorders (Hoek, 2006) and music performance anxiety (MPA) (Osborne and Kenny, 2005; Osborne and Kenny, 2008; Ryan, 2004; Dobos, Piko and Kenny, 2018). LeBlanc et al., (1997) found that female adolescents were more affected and suffered greater anxiety in the presence of their peers than males, as did female undergraduate jazz musicians (Wehr-Flowers 2006).

Butković, Vukojević and Carević, (2022) in their sample of 239 Croatian undergraduate musicians found three vulnerabilities for developing MPA; being female, being younger and scoring high in maladaptive perfectionism which would seem to imply a link between being female and suffering from maladaptive perfectionism. This seems to confirm what Osborne, (2016) and Kenny and Osborne, (2006a) found in their study of 298 adolescent music

students, that being female predicted MPA, but they could not find clear correlations between perfectionism scores and being female predicting MPA.

It would therefore seem logical that females would suffer more from maladaptive perfectionism than males. Sand et al., (2021) worked with this hypothesis in their study into Norwegian adolescents. This broad epidemiological study of 10,217 young people between the ages of 16-19 examined perfectionism utilized the eating disorder inventory perfectionism scale (EDI-P) which broadly measures SOP and SPP. It found that there was little evidence for gender differences in terms of mean overall scores for perfectionism, that is overall scores for EDI-P or scores for SOP. However, it did find that girls did score slightly higher in scores for SPP and furthermore it also found that within the 90th percentile of the highest scoring perfectionists, that there were 'significantly more girls than boys...both for EDI-P, EDI-SOP, and EDI-SPP' (Sand et al., 2021:1). This study is important due to its scale, and despite the use of a limited perfectionism scale which lacks nuance, these findings are significant. The authors also note that the weaknesses in the study design could cause an underreporting of the associations between gender and perfectionism.

Dunn, Gotwals and Dunn, (2005) found in their study comparing 133 male with 108 female college athletes that males had higher perfectionistic tendencies than females but that perfectionism levels varied very much according to the situational context, and they urged that domain specific measurements of perfectionism are made rather than global measurements. Where females do not always score higher than males in generalized scores of perfectionism, females often score higher on one subscale of perfectionism (Dunn, Gotwals, and Dunn 2005), concern over mistakes, one of the subscales clearly linked to maladaptive perfectionism. In a sample of 100 musicians, Dobos, Piko and Kenny, (2018) confirmed that females scored higher only for the subscales of concern over mistakes (CM) and doubts about actions (DA).

In contrast, Livazovic and Kuzmanovic, (2022) however did not find a correlation between females and CM or DA their study of 203 Croatian students, aged 18-25, instead finding that there was a correlation between females, parental expectations, and personal standards. However, this study is problematic given its definition of this age group as adolescents, and given it was conducted online during lockdown which arguably would have impacted results. Sironic and Reeve, (2015) conducted a latent class combined analysis of 938 high school Australian adolescents utilizing three different perfectionism scales and found that females were least likely to belong to the three perfectionistic subgroups that emerged from their analysis, adaptive perfectionists, externally motivated maladaptive perfectionists, or mixed maladaptive perfectionists. Instead, they were more likely to belong to the order and

organization non-perfectionist group or the non-perfectionist group. This finding seems to contradict the findings above and indicates that this issue is not straightforward and requires further research. Lastly, Carmon et al., (2021) found that perceived parenting styles contributed more to perfectionism in females than males.

Whilst there are proven susceptibilities for female adolescents and MPA, general anxiety and eating disorders, the correlation between being female and developing perfectionism is less straightforward. Whilst females may not show higher universal scores for perfectionism, they seem to score higher for the CM (Dunn, Gotwals, and Dunn, 2005) and DA subscales (Dobos, Piko, and Kenny 2018), and are potentially at more risk of SPP (Sand et al., 2021b). However, these findings are limited to a few studies and challenged by the findings of Sironic and Reeve, (2015) who found female adolescents were more likely than males to belong to non-perfectionist groups.

Conclusion

I began this assignment by questioning whether behaviour I was encountering in the voice studio with the adolescent females that I teach (see page 5), was perfectionism. The literature review has confirmed that perfectionism is prevalent amongst adolescents (Flett and Hewitt 2022, Sironic and Reeve, 2015), and this behaviour is therefore indeed likely to be a manifestation of perfectionism. It is therefore vital for the vocal pedagogue to be alert to it because of the links to MPA. I have distinguished and explored the different forms of perfectionism outlined in the literature. Firstly, the positive manifestations of perfectionism strivings, expressed in high personal standards (SOP) which may lead to success and achievement. Secondly, the maladaptive form of SOP, when goals are either not attained or not felt to be attained, known as discrepancy (Accordino, Accordino, and Slaney, 2000). Thirdly and finally, perfectionist concerns, the most maladaptive form of perfectionism (SPP), when individuals are perfectionist because they feel a pressure from others. For adolescents this may be felt pressure from parents, teachers, and peers. It is therefore vital for singing teachers to be aware of whether their student is feeling this pressure. Although the literature clearly shows that female adolescents suffer more from MPA, the evidence is inconclusive regarding whether they are more perfectionistic than males. However, perfectionism is clearly a significant issue for adolescents in general, which any singing teacher who teaches this age-range should be alert to.

To apply this learning to my own practice, I have created a traffic light chart which contains questions which I and other teachers may use to consider if there are concerns that

perfectionism is becoming maladaptive for a student. This is questions for teachers to consider when teaching rather than questions to directly ask students (appendix 1:38). I have also explored the literature to find strategies the vocal pedagogue can enlist to counter maladaptive perfectionism in the studio (appendix 2:39). Whilst there is extensive research into perfectionism, there is a dearth of the following: Qualitative studies, particularly those which give voice to adolescent females, studies which explore whether adolescent females suffer more, as well as studies that have researched effective strategies to manage and overcome maladaptive perfectionism. All these issues require further research in the future if the singing teacher is to facilitate their students singing without the blight of maladaptive perfectionism and MPA.

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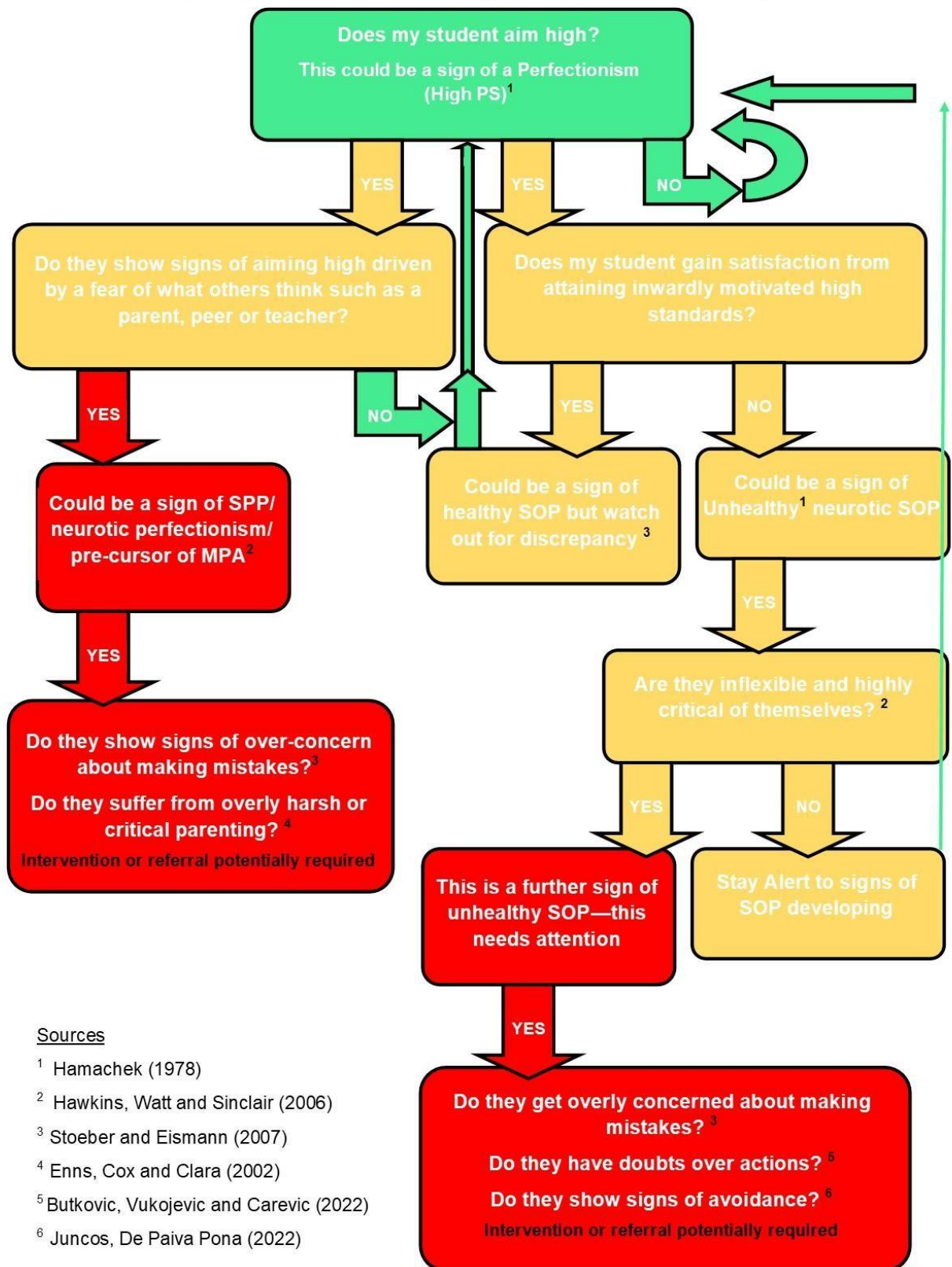
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Appendix 1

Perfectionism Traffic Light Chart for Teachers



Sources

¹ Hamachek (1978)

² Hawkins, Watt and Sinclair (2006)

³ Stoeber and Eismann (2007)

⁴ Enns, Cox and Clara (2002)

⁵ Butkovic, Vukojevic and Carevic (2022)

⁶ Juncos, De Paiva Pona (2022)

Appendix 2 Strategies for singing teachers to counter maladaptive perfectionism.

- Consciously create a positive atmosphere in the teaching studio utilising the positive instruction in the music studio model (PIMS) (Patston and Waters 2015).
- Be vigilant about the dangers of maladaptive perfectionism. Utilise the traffic light chart (appendix 1) to watch for danger signs in students. Be able and prepared to refer students to other specialists and counsellors for additional support if a student is showing signs of being in the red zone.
- Be conscious of the heightened 'concern over mistakes' substrata of perfectionism and utilise strategies to mitigate against it. Proactively encourage an atmosphere where mistakes are normalised and even celebrated as part of the learning process (Sinden 1999). Strategies for this may be:
 1. The teacher setting an example of themselves where they regularly refer to, highlight, and laugh at their own mistakes (Patston 2014).
 2. Cultivating an atmosphere of fun such as throwing and catching character balls as part of a vocal warm-up where dropping the balls and making mistakes is done in a fun and enjoyable manner (appendix 5).
 3. Using vocal improvisation where dissonant notes are explored as interesting rather than wrong (appendix 5).
- Teach with an awareness of the dangers of discrepancy, when a perfectionist student will struggle if they fail to meet a very high goal that they have set for themselves. Help students set realistic and achievable goals to avoid this (Jeong and Ryan 2022).
- Seek to create many more nurturing and positive performance experiences for students over assessment type performances such as exams. Praise effort and technique, not just performance outcomes (Patston and Waters, 2015).

- Teachers to be more aware of the expectations of others including parents, peers, music teachers and themselves (Negru-Subtirica et al. 2021). Taking action to mitigate against these expectations by:
 1. Facilitating frequent conversations with the student themselves (Jeong and Ryan 2022). Find out their hopes and aspirations and ensure they are their own to guard against SPP.
 2. Communicating carefully with parents, being aware of overly harsh parents and pressures and expectations they may be exerting on their children (Enns, Cox and Clara, 2002).
 3. Seeking to educate parents and performers of the need for specific encouragement, and the need to make mistakes to grow in a skill (Shea 2023).
 4. A heightened awareness of and resistance to the expectations of others, including parents, peers, music teachers and the singing teacher themselves (Negru-Subtirica et al. 2021).
 5. Being aware of the sensitivities for adolescent students in front of peers and not pressurising them to perform in situations they are not aggregable to.

Appendix 3 Indicators of Perfectionism from Reflective Journal

<u>Indicators of Perfectionism in my students in the vocal studio</u>
<u>Student 1</u> 'she just closed down on me, sulked and was completely unresponsive' p.1. 'this happened when she encountered something she either had never done before or when she felt that she had made a mistake' (p.2.)
<u>Student 2</u> 'when she first started, she only wanted to sing songs that she brought to the lesson, and she only wanted to sing songs she can manage. This left her with quite limited scope, and she regularly set her sights on songs she wanted to sing but didn't have capacity for. (p.4) 'She is very aware and self-conscious of the issues in her voice that are common to in adolescent females experiencing voice change' (p.4)
<u>Student 3</u> 'when she comes into me, she is usually warmed up and wants to perform a finished product, and usually to a very high standard. I sometimes worry that she is attempting songs that are too hard and unrealistic' (p.5). 'she put herself under a lot of pressure to perform this. She also felt the weight of responsibility to not let down the band or the head of music, none of whom were particularly understanding of how hard the song she was attempting was. It was done with a band so the tempo was variable, and they had no idea how tricky this song was, and in one lesson she came in very anxious about how the song would go' (p.5) 'she only ever sings to me something that she feels is 98% there in her eyes' (p.6) 'When she finished, she looked to the head of music for encouragement, and when she did not receive the most glowing feedback, she interpreted this as missing the high marks that she really wants to hit' (p.8). 'the head of music assured me that this performance was in fact A' level standard, which was my hunch too, so she was going to score extremely high mark if not 100% even with this recent performance which she didn't feel was so good' (p.8) 'This scenario was a real insight into her desire to deliver a perfect performance and her insecurity when she feels she didn't deliver that. Even though the difference from a listener's perspective was minimal, in her eyes it was huge, and was enough to completely undermine her confidence. This scenario clearly showed me the link between trait anxiety, which is going on for her now, perfectionism and I can see how these two issues could tip into MPA for her' (p.9).

'It was great to see her looking much more relaxed and confident about her practical exam this week. It strikes me that she is a highly conscientious and motivated, perfectionistic individual, but she has needed help to overcome this that has required more skills than just teaching her to sing. It has required a lot of listening, a lot of thinking, liaising with other teachers, emailing parents, and very practical support and encouragement for her. I have also reflected too, that part of the reason for her wanting to do so well is because she is aware that singing is her greatest strength and she is reliant on that to pull her overall grade up where she is weaker in other areas. This is not an unreasonable aspiration, and is it unhealthy? Probably not, it's probably just normal' (p.11). 'I was very pleased to hear from her that her music GCSE exam performance had gone exceptionally well first time, so she was really pleased. This absolutely thrilled me that she had got through the barrier of anxiety that she had created for herself, and managed to deliver a performance that she was happy with' (p.12).

Student 4 'She clearly is a capable girl who sets herself very high standards, and she was very stressed about assessments at school as well as a school show which she is a soloist in...We spent the entire lesson talking, and I shared with her some techniques to help her calm down when she feels very stressed.' (p.12) 'It was also great to hear back from R that her dress rehearsal had gone well, and her mum showed me a small clip of her performing in front of the whole school, which was so exciting, and she was also delighted with her performance' (p.12).

Student 5 'It has never occurred to me before that she might be suffering from SPP. She took part in my survey for my previous assignment, and she was the one and only student who commented in interview about feeling the weight of her mother's expectations on her shoulders. She was very nervous on the day of the exam which was confirmed by her father who brought her in' (p.16). Showed avoidance leading up to exam, evidence of MPA?

Appendix 4 Indicators of subscales of Perfectionism from Reflective Journal

Concern over Mistakes	Student 1 'this happened when she encountered something she either had never done before or when she felt that she had made a mistake'...'sensed that as she encountered anything in the studio that made her feel she was getting something wrong, this would cause a major reaction in her. p.2. 'having anxiety about not knowing it fully, and not being certain of part of it.' p.3. Student 2 'She is very aware and selfconscious of the issues in her voice that are common to in adolescent females experiencing voice change'. p.4
Doubts over Actions	Student 3 'she interpreted this as missing the high marks that she really wants to hit'. p.8.
Personal Standards	Student 3 'sometimes I feel that this creates a ceiling to her singing and keeps her firmly within one style and way of singing'...'She only ever sings to me something that she feels is 98% there in her eyes.'.p.6. 'she was unhappy with her performance' 'everything hangs on a brilliant performance' 'the mistakes that she described which were huge in her own eyes, were minimal on the recording'. p.8.
Harsh critical parenting	Student 7 'feeling the weight of her mother's expectations on her shoulders. She was very nervous on the day of the

	exam which was confirmed by her father who brought her in' p.16.
Discrepancy	Student 2 'She regularly set her sights on songs she wanted to sing but didn't have capacity for.' p.4. Student 3 'She sang a Beyonce song in the summer concert with 4 key changes in which are only done in the studio and not live, and which goes ridiculously high, and she put herself under a lot of pressure to perform this. It was done with a band so the tempo was variable, and they had no idea how tricky this song was, and in one lesson she came in very anxious about how the song would go. This is not a song I would have given or suggested for her, and I had to mention my concerns to the head of music who also wasn't particularly understanding.'
Self-Oriented Perfectionism	Student 3 'She put herself under a lot of pressure to perform this'. (p.5) 'she was unhappy with her performance' p.8 'This scenario was a real insight into O's desire to deliver a perfect performance and her insecurity when she feels she didn't deliver that. Even though the difference from a listener's perspective was minimal, in her eyes it was huge, and was enough to completely undermine her confidence' p. 9 'she is a highly conscientious and motivated, perfectionistic individual' 'part of the reason for her wanting to do so well is because she is aware that singing is her greatest strength and she is reliant on

	that to pull her overall grade up...is this just normal perfectionism?' p.11 Student 4 'She clearly is a capable girl who sets herself very high standards, and she was very stressed about assessments at school as well as a school show which she is a soloist in'. p.12
Socially Prescribed Perfectionism	Student 3 'She also felt the weight of responsibility to not let down the band or the head of music, none of whom were particularly understanding of how hard the song she was attempting was'. (p.5) 'she looked to the head of music for encouragement, and when she did not receive the most glowing feedback, she interpreted this as missing the high marks that she really wants to hit.' p.8 Student 6 'One of my students, M, came into her lesson very anxious about being asked to sing in front of the rest of her music GCSE class. She described how A, another one of my students, a lad currently going through voice change had sung in this context and got laughed at by a group of boys in the class'. p.14 'whilst she had lots of encouragement, she also had a very jealous, negative reaction from a girl that she sang with, and again, this has put her off'. p.15

Appendix 5 Strengths and Weaknesses from Reflective Journal

Strengths	Weaknesses
Student 1. 'I reflected on the lesson, and it suddenly dawned on me that this happened when she encountered something she either had never done before or when she felt that she had made a mistake'. p.1. 'It was helpful to begin to discover a pattern or the trigger for this behaviour, and I began the process of normalising making mistakes. I did this by making a point of drawing attention to my own mistakes, as well as dropping into the lessons comments about singing lessons being a safe place to make mistakes and that this is a normal part of learning.' P.2. 'I chatted the issue through with my supervisor who is very experienced, especially with students with special needs, and she gave me lots of helpful advice.' P.2. 'supplying her with her own book of songs would give her a sense of accomplishment for what she has achieved' P.3. This advice has been transformative for me, and the lessons have looked very different as a result. The last two lessons have been exciting. She sat on the floor and bounced Poppy and began to vocalise with her. I mirrored what she was doing on the piano by improvising along with her. She absolutely loved this, as she was suddenly improvising with me. She also experimented with	'one day we hit an issue where suddenly, she just closed down on me, sulked and was completely unresponsive. I have never encountered this in a singing lesson before and I did not know what had hit me. I was left bewildered and terrified of this happening again. The next week she returned and seemed OK, but I was aware that a dynamic had changed in our lessons'. P.1, (student 1)

different sounds with Peppa. We had the full range of farmyard sounds in the room last week. She also sang "I dreamed a dream" together. She sang through this well, despite having anxiety about not knowing it fully, and not being certain of part of it.

Last lesson she sang through it twice confidently, and I was able to comment on specific improvements she made the second time she sang it. She was really pleased with herself and left the room very happy as the administrator noted as she left the building.

Student 2

She is very aware and self-conscious of the issues in her voice that are common to adolescent females experiencing voice change, her tone is quite breathy, and the voice has a tendency to crack at certain moments. We have discussed how normal this is, and this has been reassuring for her.

P.4

As part of my warmup with students we throw the ball between us vocalising at the same time. However cool, every student's inner child appears in lessons when Poppy and Peppa appear. Even the coolest kids smile and laugh and throwing and vocalising at the same time has been a great development as it means that they are less self-conscious about the sound of their voice, because my voice covers the sound they make.

C is 16 years old and is having singing lessons because she is doing GCSE music and the head of department insists on students having instrumental lessons if they are doing GCSE music, which usually ends up as a singing lesson. Consequently, we have had a bumpy start to her lessons, as initially she would just not turn up to her singing lessons. I contacted mum, who just relinquished any responsibility for getting her to attend. So, I had to work really hard at getting C to actually want to be at her lessons. P.3

C has responded well to this exercise, and it is so special to see the way it has relaxed her and enabled her to have fun with me in lessons. We often end up giggling together because the balls either collide or end up on the floor. The cool kid with the defensive and closed attitude towards me has totally disappeared.

...the usefulness of this exercise in dealing with perfectionism. Sometimes students get worried about dropping the balls, which I always reassure them is fine. Also, because this is not the point of the exercise and because we both drop them quite regularly actually this exercise is a very powerful way to begin a lesson, because we are in a sense both dropping the ball at various moments and this is OK, moreover this is both fun and funny. I have never reflected on this exercise before in this way, but I can see that is achieving many diverse goals at once. P4-5

As this transformation has happened, C has become more willing to try things outside of her comfort zone.

I played her a MT song that was out of her realm of experience, and she really liked it, so we have been working on it together. It has been thrilling to as she has allowed me to strip this song back to component parts and build it from the beginning. I never thought I would get an opportunity to do this with her and I am so thrilled to have seen this development in her.

This exercise I described above with Poppy and Peppa has been strategic as has

working hard to create a positive atmosphere of encouragement in the room.

Student 3

O is also 16 years old and about to do her GCSE music as well. O is by far the most able singer that I have in my cohort and is very talented at performing within the pop genre. She has had a previous singing teacher and works hard on her singing outside of lessons, so that when she comes into me, she is usually warmed up and wants to perform a finished product, and usually to a very high standard. I sometimes worry that she is attempting songs that are too hard and unrealistic. She generally doesn't let me in on her learning process very much, just wanting to help with tweaking anything she is finding difficult. In some ways this makes her a wonderful student, and of course we want to facilitate independent learners but sometimes I feel that this creates a ceiling to her singing and keeps her firmly within one style and way of singing. I am not entirely sure that this issue is perfectionism, other than potentially it could be because she only ever sings to me something that she feels is 98% there in her eyes. (p.6) 'I worked hard at encouraging her today, as well as giving her strategies for readying herself for performing when she's in high stress scenarios, but I'm not always sure this is enough, I would like to be better equipped with strategies to help her'. (p.9)

Appendix 6

Example of Synthesis of Articles on Perfectionism and Adolescents

Reference	Sample	Test	Design	Results	Comments
Accordino (2000) Slaney 27	123 14-21 yr olds Mixed	WOFO GPA APS-R-just standard s & discrepancy RADS RSE DQ All well validated except APS-R with adolescents	Voluntary participation self reporting via questionnaire Schoolbased	As students personal standards increased depression decreased & self esteem increased. When students experienced a discrepancy between personal standards and performance, depression increased & self esteem decreased	A useful study that highlights positive & negative effects of perfectionism with an age range that covers adolescents. Highlights issue when students do not reach levels they aspire to. Therefore important to help students set realistic & achievable goals
Rambow & Stoeber (2007) 5 & 24	121 school students Mean age 14.5 mixed	MDIPIS Perceive d parental subscale of MDIPIS AMS BSWBQ – A ADS-K (Perf scale with sport)	Questionnaire s Self reporting School based	Perfectionistic strivings lead to higher levels of achievement p.1381 “parental pressure to be perfect is a factor that should be taken into account when looking at perfectionism in adolescent school students”	Identifies an adaptive perfectionist – high strivings, low concerns, Does better than maladaptive perfectionist – High strivings, High concerns Or non-perfectionist. Maladaptive perfectionists-discrepancy between performance and expectations leads to depression & anxiety. Distinguishes between global (overall) perfectionism & perfectionism at school. Parental pressure (combo of expectations & criticism) = related to Maladjustment & depression
Blackburn et al (2022) 6	202 13-19 yr olds “overall it appears that the first pandemic related lockdown afforded adol perfectionists a break	CAPS WBI TIPI Investigating health changing behaviour during covid	Longitudinal a. Survey every 4 months x4 b. qual data 2-part semistructured interviews “participants who were high in SOP reported more difficulty taking full	High SOP/high SPP = linked to health decreasing behaviours High SOP/low SPP Low SOP/low SPP (had most adaptive attitudes to their health during pandemic Low SOP/low SPP	Most maladaptive subtype of perf All linked with increase in healthpromoting behaviours Surprisingly linked to the greatest change in health promoting

	from their typical schedules, allowing them to spend more time in health promoting behaviours” -qual results		advantage of this break...SO P serves as a barrier to engaging in healthpromoting behaviours among adol. This aligns with theory that postulating that perf tend to uphold their stringent standards,e ven when the context suggests that it may be time to lower these standards and be gentler with oneself”	Low SOP/high SPP As SPP are “primarily concerned with external pressure and evaluation, it follows that the low SOP/high SPP group may have been better able to take advantage of a break during a time when external standards for productivity and success were no longer meaningful, helping to explain the increase in health-promoting behaviours for this group in study 1.” – “a reprise from the pressures of their normal schedules at the beginning of covid-19”	behaviours Supports tripartite model
Vaillancourt et al (2018)	700 canadian youth			3 distinct trajectories for SPP 75% low depression 15% increasing trajectory 8% started high and decreased over time 41% low stable SPP 40% moderate increasing SPP 17% high increasing SPP 8% = high dual risk of increasing depression & SPP	More girls More girls

Appendix 7

Initial summary diagram to comprehend perfectionism

<u>Perfectionistic Strivings (Frost)</u> <u>(Positive Overall)</u> (Personal Standards Perfectionism) (PSP) • Intrinsic motivation leads to achievement and success. (Positive) • Rigid self-derived attitudes regarding personal performance. (Negative) Hewitt and Flett, (1991) distinguish between <u>1. Self-oriented Perfectionism (SOP)</u> • Expect high standards of yourself. • Highly critical of yourself.	<u>Perfectionistic Concerns (Frost)</u> <u>(Negative Overall)</u> (Evaluative Concerns Perfectionism (ECP) • Perceived evaluative expectations from others. <u>2. Socially prescribed Perfectionism (SPP)</u> • Perceiving others to be highly critical of you. • Externally motivated beliefs that striving for perfection is important to others. • Fear others' expectations of you. <u>3. Other oriented Perfectionism (OOP)</u> • You expect perfection of others. • Highly critical of others.
<u>Positive Achievement Striving</u> <u>Multi-perfectionism Scale – Frost (MPS-F)</u> (Frost, 1993) • Personal Standards and • Organisation Subscales <u>Multi-perfectionism Scale – Hewitt (MPS-H)</u> (Hewitt, Mittelstaedt, and Wollert 1989) • Self-oriented (SOP) and • Other oriented (OOP) subscales	<u>Maladaptive Evaluative Concerns</u> <u>MPS-F</u> • Concern over mistakes (CM) • Doubts about actions (DA) • Parental Expectations (PE) • Parental Criticism (PC) <u>MPS-H</u> • Socially prescribed Perfectionism Subscale

Appendix 8

Diagram of coding themes and literature

Themes	Literature
Music, perfectionism, and adolescents	(Osborne and Kenny, 2005, 2008; Kenny and Osborne, 2006; Osborne, Kenny and Cooksey, 2007; Stoeber and Eismann, 2007; Robertson and Eisensmith, 2010; Osborne, 2013, 2016; Patston, 2014; Osborne, Wilson and Braden, 2015; Patston and Waters, 2015; Patston and Osborne, 2016; Zarza-Alzugaray, 2018)
Music students and perfectionism	(Sinden 1999, Wehr-Flowers 2006, Diaz, Frank M 2018, Dobos, Piko, and Kenny 2018, Miksza, Evans, and McPherson 2021, Butković, Vukojević, and Carević 2022, Dews and Williams 1989, Sinnamon, Moran, and O'connell 2012, Osborne, Kenny, and Cooksey 2007, Lawendowski et al. 2020, Juncos et al. 2017, Mahony, Juncos, and Winter 2022, Stern, Khalsa, and Hofmann 2012, Patston and Osborne 2016, Williamon et al. 2022, Braden, Osborne, and Wilson 2015)
Perfectionism and adolescence	(Blackburn et al. 2022, Molnar et al. 2023, Stoeber and Rambow 2007, Herman, Trotter, and Reinke 2011, Damian et al. 2013, Negru-Subtirica et al. 2021, Accordino, Accordino, and Slaney 2000, Sironic and Reeve 2015, Magson et al. 2019, Sand et al. 2021a, Flett and Hewitt 2022, Bento et al. 2019, Hewitt et al. 2011, Flett et al. 2016a, 2016b, Rice, Ashby, and Preusser 1996, Greblo and Bratko 2014, Carmon et al. 2021, Vaillancourt and Haltigan 2018)

Perfectionism and singing teachers	(Cupido 2018, Sortore 2021, Patenaude-Yarnell 2004)
Perfectionism, performing and MPA	(Mor, Day, and Flett 1995, Dobos, Piko, and Kenny 2018)
Perfectionism and females	(Frost and Turcotte, 1995; Menatti, 2013; Sand, 2021)
Models of perfectionism	(Hollender, 1965; Hamachek, 1978; Hewitt, Mittelstaedt and Wollert, 1989; Hewitt and Flett, 1991; Frost et al., 1993; Mor et al., 1995; Stober, 1998; Stumpf and Parker, 2000; Kawamura et al., 2001; Enns, Cox and Clara, 2002; Stoeber and Otto, 2006, 2016; Stoeber, Otto and Stoll, 2006; Stoeber, Otto and Dalbert, 2009; 'Perfectionism', 2009; Gaudreau and Thompson, 2010b, 2010a; Dunkley, Blankstein and Berg, 2012; Lampard et al., 2012; Burns and Dueling, 2014; Stoeber and Damian, 2014; Kim et al., 2015; Sirois and Molnar, 2015; Hewitt, Flett and Mikail, 2017; Magson et al., 2019; Stricker et al., 2019; Thomas Curran and Hill, 2019; Xie et al., 2019; Flett and Hewitt, 2020; Molnar et al., 2020, 2023)