

Beyond Technique: Using the Enneagram to Address Psychological Barriers Hindering Vocal Freedom

Module 5 7013F

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Artefact: Online Course

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Component 1

Introduction

Rationale & Justification

Over the last eleven years working as a Professional Contemporary Voice Teacher, one question has repeatedly emerged in my practice: *“What is the lie?”* This question has prompted numerous honest, challenging, and empowering conversations with both adolescent and adult singers, often resulting in significant personal and vocal breakthroughs. These experiences have led me to consider why confronting deeply rooted beliefs, fears, perceptions, and expectations appears to produce such noticeable changes in vocal performance and physical vocal response.

One framework that has significantly informed both my personal and professional practice is the Enneagram. The Enneagram is widely regarded as a transformative framework for cultivating self-awareness, identifying unconscious behavioural patterns and coping mechanisms, and encouraging personal growth and psychological insight (Daniels and Price, 2000; Chestnut, 2013). Although the Enneagram has been applied in areas such as leadership development, coaching, and psychological reflection, there remains limited research examining its application within vocal pedagogy and singer development.

In Module 4, I explored the effects of low self-esteem on vocal production through four key frameworks: Motor Learning Theory, Mindfulness, Cognitive Behavioural Therapy (CBT), and Trauma-Informed Voice Care (TIVC). This assignment extends that investigation into a more practical and accessible context. As I am not a licensed therapist, I remain aware of the ethical limitations surrounding therapeutic interventions such as CBT and TIVC within the voice studio. Consequently, my focus is not on providing psychological treatment, but rather on exploring how psychologically informed pedagogical approaches may support singers’ vocal and personal development.

More specifically, this study investigates how integrating Enneagram-informed self-awareness practices with contemporary vocal coaching may benefit singers by strengthening the connection between psychological experience and physical vocal function. Additionally, I am interested in how this approach may support voice teachers themselves by fostering greater understanding, empathy, and psychological safety within the teacher–student relationship.

Relevance

My interest in this area is both personal and professional. Being raised by a mental health professional, engaging in years of personal therapy, and witnessing the impact of the Enneagram within my own life and relationships have all contributed to a strong passion for this work, while also requiring an awareness of potential bias. Furthermore, through my teaching experience, I have observed meaningful transformation in students when addressing limiting

beliefs in ways that align with their communication styles and emotional needs. However, despite observing these outcomes in practice, I continue to seek a stronger theoretical and scientific understanding of the relationship between psychological awareness and vocal function.

In response to this gap, I have developed an online course through my professional website designed to equip singers with practical tools to identify their Enneagram type, strengthen the mind–body connection, and apply reflective strategies to their vocal practice. The course aims to help adult singers in my studio confront limiting beliefs and fear directly while providing actionable tools intended to support both psychological and vocal freedom. My work is grounded in the understanding that teaching singers inherently involves working with complex individuals shaped by diverse experiences, backgrounds, and emotional realities. While many existing interventions focus either on the psychological dimensions of performance or on the physical mechanics of singing, comparatively few approaches intentionally integrate both domains simultaneously. This project seeks to explore that intersection.

Planned Programme of Study

Theoretical Influences

In Module 4, I explored the scientific foundations of the mind-body connection, which further solidified my hypothesis regarding the significance of self-perception and mental processes in vocal production. Through this exploration, the belief that every physical action involved in singing is, to some degree, a response to underlying cognitive, emotional, and psychological processes, was enforced. Research in motor learning, embodied cognition, and performance psychology suggests that physical performance is influenced not only by physiological mechanisms but also by attention, beliefs, emotions, and learned behavioral patterns (Kleim & Jones, 2008; Bailes, 2009; Schiavio & Altenmüller, 2015).

Understanding this connection is particularly important within the context of voice teaching. While vocal instruction often focuses on the physical aspects of singing—such as breath management, resonance, registration, and vocal coordination—effective teaching also requires an understanding of the student's mindset, motivations, emotional responses, and habitual patterns of behavior. Singing is an inherently vulnerable form of expression, and students' beliefs about themselves can significantly influence their ability to learn, take risks, and perform authentically. As a voice teacher, I have found that meaningful progress often occurs when I am able to understand how a student processes information and experiences challenges, allowing me to communicate in ways that resonate with their individual learning style and encourage the psychological conditions necessary for physical change.

As part of this earlier investigation, I examined current research related to motor learning, mindfulness, Cognitive Behavioral Therapy (CBT), and Trauma-Informed Voice Care (TIVC). Each of these areas provided valuable insights into the relationship between cognition, emotion, and vocal performance. Motor learning research emphasizes the role of attention, feedback, and skill acquisition in developing efficient movement patterns (Kleim & Jones, 2008).

Mindfulness-based approaches have been associated with increased self-awareness, emotional regulation, and reduced performance anxiety (Kabat-Zinn, 2003). Similarly, CBT and trauma-informed approaches offer valuable frameworks for understanding how thought patterns, beliefs, and past experiences can influence behavior and performance.

However, as I continued my exploration, I recognized that I was not professionally trained to implement the therapeutic components associated with CBT or trauma-informed interventions. This realization prompted me to consider alternative frameworks that could support self-awareness and personal growth while remaining within the scope of my expertise as a voice educator. It was at this point that I began to revisit the Enneagram.

The Enneagram immediately resonated with my existing understanding of the mind-body connection because it provided a framework through which students could explore their motivations, fears, behavioral tendencies, and patterns of self-perception without requiring clinical intervention. Furthermore, I had already been informally integrating insights from years of personal Enneagram study into my teaching practice and had observed positive outcomes among students in areas such as self-awareness, confidence, communication, and artistic expression. Unlike other frameworks I had explored, the Enneagram generated a sustained intellectual and professional curiosity. Rather than viewing vocal challenges solely as technical problems to be solved, the Enneagram offered a lens through which those challenges could be understood within the broader context of personality, identity, and personal development. This realization became the catalyst for the present project and ultimately shaped the direction of my inquiry into the relationship between personality patterns and singing.

Best Practices

The term Enneagram derives from the Greek words *ennea* (“nine”) and *grammos* (“written” or “drawn”), referring to the nine-pointed geometric symbol upon which the system is based (Cusack, 2020). Historically, the Enneagram was conceived as a spiritual framework intended to promote self-understanding and personal transformation rather than simply categorize personality traits (Sotillos, 2024). Contemporary scholars note that its widespread use as a personality typing system differs from its original spiritual and developmental purpose (Sotillos, 2024).

Despite these historical debates, this project utilizes the Enneagram in its most common contemporary form: a framework for understanding ego formation, identifying habitual behavioral patterns and motivations, and cultivating greater psychological and spiritual awareness (Sayre-Adams, 2003). Many modern interpretations suggest that individuals develop adaptive strategies in response to early life experiences, creating ego structures that can limit authentic expression and growth. Through increased self-awareness, individuals may recognize these patterns and move toward greater integration, emotional health, and authenticity.

The transformative potential of the Enneagram has been explored across multiple disciplines. Research has examined its application in leadership development, where it has been used to enhance emotional intelligence, self-awareness, communication, and organizational

effectiveness (Tlemsani et al., 2023). It has also been studied in counseling and therapeutic contexts as a framework for self-reflection, personal growth, and understanding relational dynamics (Tapp & Engebretson, 2010). Although literature connecting the Enneagram directly to music and vocal performance remains limited, Pierce (2015) highlights its potential value in the music studio, suggesting that greater awareness of personality patterns may influence learning, communication, motivation, and artistic development.

This relationship is particularly relevant within vocal pedagogy. Singing requires vulnerability, emotional openness, self-confidence, and embodied awareness. Research suggests that perfectionism, fear of failure, performance anxiety, self-efficacy, and emotional regulation can significantly influence vocal performance and learning outcomes (Sayre-Adams, 2003). Because the Enneagram seeks to illuminate underlying motivations, fears, and behavioral tendencies, it may provide singers with a useful framework for understanding how psychological patterns affect vocal development, practice habits, performance experiences, and educational relationships.

Self-awareness has long been recognized as essential to artistic growth. As singers become more aware of their responses to criticism, achievement, vulnerability, and interpersonal dynamics, they may be better equipped to overcome barriers to authentic expression and develop healthier approaches to performance and learning (Pierce, 2015). From this perspective, the Enneagram functions not as a definitive personality measure but as a reflective tool that encourages insight into the connections between identity, emotional experience, and artistic expression.

The contemporary Enneagram movement has also been shaped by educators, authors, and coaches who have made its concepts accessible to broader audiences. Influential voices include Ashton Whitmoyer-Ober, Jackie Brewster, and Beth McCord, whose books, resources, and educational platforms emphasize self-awareness, personal development, and transformation.

Among the most widely recognized contemporary resources is *The Road Back to You* (Cron & Stabile, 2016), which introduced the Enneagram to a broad audience through accessible descriptions of the nine types while emphasizing self-awareness, relational growth, and spiritual transformation. Due to its influence, this text serves as a primary resource informing the present study and its application to singing and vocal development. It will be incorporated into the artefact as a resource for students experiencing fear, self-doubt, low self-esteem, and low confidence. Consistent with Enneagram principles, transformation is understood to occur through observation, compassion, honesty, and conscious awareness rather than self-condemnation (Sayre-Adams, 2003).

Intended Learning Outcomes

Upon completion of this project, I will be able to:

- Critically evaluate the theoretical foundations of the Enneagram and its potential application within vocal pedagogy.
- Examine how Enneagram-informed self-awareness practices may influence singers' experiences of vocal freedom, confidence, and artistic expression.
- Design and develop a self-paced online learning experience that effectively translates theoretical concepts into practical application for singers.
- Create type-specific reflection exercises, learning activities, and growth strategies that encourage self-awareness and personal development while remaining within the ethical scope of vocal instruction.
- Assess the potential benefits, limitations, and ethical considerations of incorporating Enneagram-informed practices into voice instruction.
- Reflect on my own teaching philosophy and practices to determine how personality-informed approaches may enhance student engagement, communication, and learning outcomes.
- Contribute to emerging conversations regarding holistic approaches to singer development that address both psychological and technical aspects of performance.

Methodological Influences

The design of this course is informed by principles of adult learning, transformative learning, and reflective practice. Because participants engage independently with the material, the course incorporates self-assessment, guided reflection, and experiential learning activities that promote self-awareness, critical reflection, and practical application. The pedagogical framework draws on Kolb's Experiential Learning Theory (Kolb, 1984), motor learning principles (Kleim & Jones, 2008), mindfulness-based approaches to self-awareness (Kabat-Zinn, 2003), Enneagram theory, and contemporary research on the mind-body connection. Together, these influences support a holistic learning environment that encourages participants to examine not only vocal habits and performance experiences but also the beliefs, motivations, and behavioral patterns that may influence their singing.

The decision to create a self-paced online course was intentional, balancing structure with flexibility for adult singers across diverse schedules and time zones. Adult learning theory suggests that learners benefit from autonomy, self-direction, and opportunities to connect learning to personal experience (Knowles, Holton, & Swanson, 2015). Accordingly, the course allows participants flexibility in engagement while maintaining a structured sequence that supports consistency and reflection.

The fourteen-week course includes five questionnaires distributed throughout the learning experience. The first two weeks focus on orientation and completion of the RHETI (Riso-Hudson Enneagram Type Indicator) assessment, while the remaining twelve weeks emphasize application through guided reflection, self-observation, and practical experimentation, including monthly questionnaire check-ins. This extended

timeframe reflects the developmental nature of self-awareness and behavioral change, which research suggests require sustained reflection, repeated exposure, and ongoing practice (Kolb, 1984; Mezirow, 1997).

The questionnaires serve both evaluative and reflective functions. Combining multiple-choice items, self-efficacy scales, and open-ended questions, the course employs a mixed-methods approach that captures both quantitative and qualitative data. Quantitative measures provide insight into participants' perceptions of growth and confidence, while qualitative responses offer a deeper understanding of personal experiences and transformations, contributing to a comprehensive evaluation of course effectiveness.

An additional methodological consideration is the inclusion of singers with whom I already work regularly. Although the course is not intended as a therapeutic intervention, ongoing voice lessons provide a supportive environment for discussing course content and exploring discoveries related to singing. These interactions may also offer observational insight into the relationship between increased self-awareness and vocal development. However, my dual role as instructor and researcher introduces potential bias. Existing relationships, participant expectations, and my own interpretations may influence data collection and perceived outcomes. Acknowledging these limitations is essential for transparency and methodological rigor.

To enhance accessibility and reduce cognitive overload, course content is organized by Enneagram type. Following completion of the RHETI assessment, participants are encouraged to focus primarily on the three types reflected in their results while retaining access to all materials. This structure supports personalized learning while allowing broader exploration across all nine types.

Although self-paced, instructional content is released simultaneously according to a predetermined schedule. Participants may complete activities at times that suit their schedules, but all engage with the same material during the same seven-day period. This design balances learner autonomy with consistency in data collection, improving comparability across participant experiences and strengthening reliability. A simple, sequential navigation structure further minimizes technological barriers and keeps attention focused on learning and reflection.

Throughout course development, mindfulness, empathy, and psychological safety remained central considerations. Consistent with transformative learning theory and reflective practice, participants are encouraged to approach self-discovery with curiosity rather than judgment (Mezirow, 1997). By combining structured learning, reflective inquiry, and individualized application, the course aims to create meaningful opportunities for personal growth and increased vocal freedom.

Aims & Objectives

As an insider researcher, voice teacher, and Enneagram practitioner, this project seeks to address a gap in singer development by exploring the intersection of self-awareness, personality patterns, and vocal freedom. While traditional vocal instruction often emphasizes technical skill acquisition, singers are frequently given limited tools for understanding how their beliefs, motivations, fears, and patterns of self-perception influence their vocal development. The following aims and objectives reflect the rationale for creating this course and the need it seeks to address:

Aims

- To investigate the potential role of the Enneagram as a self-awareness tool within singer development and vocal pedagogy.
- To create an evidence-informed online learning experience that bridges the gap between technical vocal instruction and personal development.
- To explore how increased self-awareness may contribute to greater vocal freedom, confidence, authenticity, and artistic expression.
- To provide singers with practical, accessible tools that support both personal growth and vocal development beyond traditional technique-focused instruction.
- To contribute to emerging conversations regarding approaches to singer training.

Objectives

- To further investigate the Enneagram as a framework for self-awareness and explore its potential value for singers seeking greater understanding of their motivations, fears, habits, and patterns of behavior.
- To examine how Enneagram-informed self-reflection may help singers identify and challenge limiting beliefs that influence their vocal experiences.
- To further explore the mind-body connection and its implications for vocal learning, performance, confidence, and expressive freedom.
- To synthesize findings from previous research on motor learning, mindfulness, self-awareness, and the mind-body connection (Module 4) in order to deepen and inform the development of the Enneagram-based artefact in Module 5.
- To design and implement a tangible, self-paced online course that translates theoretical concepts into practical and actionable strategies for singers.
- To provide participants with type-specific reflection exercises, growth practices, and application tools that can be integrated into their singing practice and performance preparation.
- To develop measurable learning outcomes that assess changes in self-awareness, self-efficacy, confidence, and perceptions of vocal freedom over time.
- To effectively incorporate both qualitative and quantitative measures into the artefact design through questionnaires, self-efficacy scales, reflective prompts, and participant feedback.

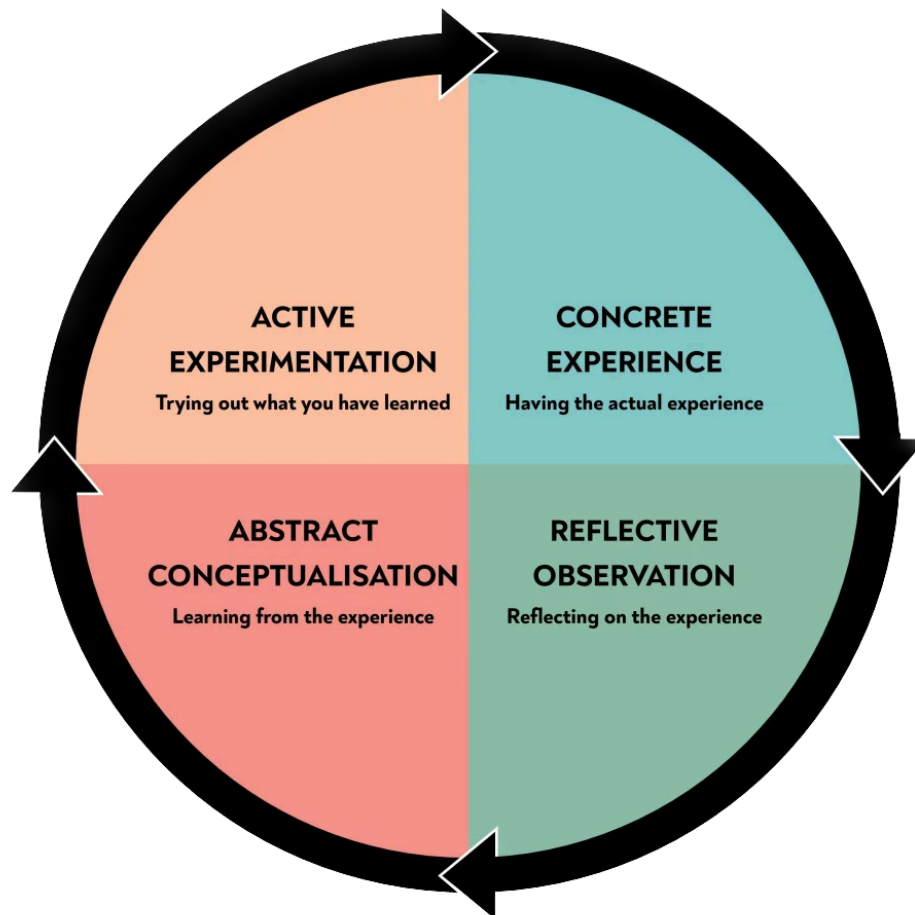
- To evaluate participant experiences and identify patterns that may suggest connections between Enneagram-informed self-awareness and vocal development.
- To utilize the Enneagram as a tool for ongoing personal reflection regarding my own teaching philosophy, communication style, assumptions, and pedagogical approach.
- To critically examine how personality-informed teaching practices may influence student engagement, learning, and development.
- To evaluate the potential influence of my position as an insider researcher and passionate Enneagram user on the design, implementation, interpretation, and reporting of findings.
- To identify and reflect upon personal biases throughout the research process in order to maintain transparency, reflexivity, and research integrity.
- To assess both the strengths and limitations of incorporating Enneagram-based approaches into voice teaching while remaining within the ethical scope of vocal pedagogy rather than therapeutic practice.

Critical Reflection

The purpose of this critical reflection is to evaluate the development of an Enneagram-informed online course designed to support singers in cultivating greater self-awareness and vocal freedom. As both a voice teacher and insider researcher, this project emerged from my growing interest in the relationship between personality, mindset, and vocal performance. While traditional vocal pedagogy often prioritizes technical skill development, my experience as a teacher has led me to question whether singers are receiving adequate support in understanding the psychological, emotional, and behavioral factors that influence their vocal experiences. The development of this artefact therefore sought to address a perceived gap in singer education by integrating Enneagram-informed self-reflection with principles of vocal development and the mind-body connection.

To critically evaluate the design process, methodological decisions, and personal learning that occurred throughout the project, I will utilize Kolb's Experiential Learning Theory (Kolb, 1984). Kolb's model provides a cyclical framework consisting of concrete experience, reflective observation, abstract conceptualization, and active experimentation. This framework aligns closely with both the learning experience created for participants and my own development as a researcher and educator throughout the project.

Kolb's Reflective Model



Concrete Experience

The foundation of this project originated in my practical experience as a voice teacher. Through years of teaching singers, I repeatedly observed that vocal challenges often extended beyond technical limitations. Students who possessed the physical ability to sing frequently struggled with perfectionism, fear of failure, self-criticism, performance anxiety, and limiting beliefs about their abilities. While traditional vocal instruction addresses the mechanics of singing, it became increasingly apparent that many vocal difficulties were intertwined with deeper psychological and emotional patterns.

My previous research into the mind-body connection further strengthened this observation. Literature surrounding motor learning, mindfulness, performance psychology, Cognitive Behavioral Therapy (CBT), and Trauma-Informed Voice Care (TIVC) highlighted the influence of cognitive and emotional processes on physical performance (Kabat-Zinn, 2003; Kleim & Jones, 2008). As I explored these fields, I recognized that although CBT and trauma-informed approaches offered valuable insights, they required clinical competencies beyond my professional scope as a voice

educator. This realization prompted me to revisit the Enneagram, a framework I had studied personally for many years and informally integrated into my teaching practice.

Reflective Observation

The research and development process revealed both strengths and limitations within my initial assumptions. One significant observation was the relative absence of literature directly connecting the Enneagram to vocal pedagogy. While substantial research exists regarding leadership development (Tlemsani et al., 2023), therapeutic applications (Tapp & Engebretson, 2010), and personal growth, very little scholarship has explored the Enneagram's role within singer development. This gap reinforced the potential value of the project while simultaneously highlighting the need for caution when drawing conclusions.

Another observation emerged through my role as an insider researcher. My longstanding interest in the Enneagram and my belief in its usefulness undoubtedly contributed to my enthusiasm for the project. However, this passion also created the possibility of confirmation bias. Throughout the design process, I found myself continually questioning whether I was developing the course because the evidence supported its value or because I personally wanted the framework to be effective. This awareness prompted ongoing reflection regarding transparency, reflexivity, and research trustworthiness (Lincoln & Guba, 1985).

I also observed that many singers lack structured opportunities to engage in meaningful self-reflection. Although students frequently discuss confidence, anxiety, perfectionism, and self-doubt in lessons, few educational resources appear to provide practical frameworks for exploring these experiences in relation to vocal development. This observation further reinforced the need for an educational resource that addresses both the technical and psychological dimensions of singing.

Abstract Conceptualization

These observations led me to several conceptual conclusions regarding the relationship between self-awareness and vocal development. First, I became increasingly convinced that the mind-body connection plays a significant role in singing. Research suggests that attention, beliefs, emotional states, and self-perception can influence physical performance and motor learning (Kleim & Jones, 2008; Schiavio & Altenmüller, 2015). Consequently, vocal freedom may not be solely dependent upon technical proficiency but also upon a singer's ability to recognize and address the internal narratives influencing their behavior.

Second, I concluded that the Enneagram offers a potentially useful framework for facilitating self-awareness within the context of singing. Unlike therapeutic interventions, the Enneagram provides a structured yet accessible approach to examining motivations, fears, defense mechanisms, and patterns of self-perception. While it should not be

considered a clinical assessment tool, its emphasis on personal reflection aligns closely with transformative learning theory, which emphasizes critical reflection as a catalyst for growth and perspective transformation (Mezirow, 1997).

These insights directly influenced the course design. Rather than focusing solely on identifying Enneagram types, the course emphasizes the identification of limiting beliefs, the examination of habitual patterns, and the development of practical strategies for fostering healthier perspectives. The underlying premise is that increased self-awareness may create conditions that support both personal growth and greater vocal freedom.

Active Experimentation

The final stage of Kolb's cycle informed the practical structure of the artefact. Participants are encouraged to move through a reflective process that mirrors the learning cycle itself. They first engage in singing experiences (concrete experience), reflect upon what occurred during those experiences (reflective observation), identify underlying beliefs, fears, motivations, or emotional responses (abstract conceptualization), and then implement new perspectives and strategies during future singing experiences (active experimentation).

For example, a participant may notice recurring tension during performance situations. Through Enneagram-informed reflection, they may identify a fear of failure or a belief that mistakes diminish their worth. Participants are then encouraged to challenge this belief, replace it with a healthier perspective, establish a new intention, and apply this mindset during subsequent singing experiences. The process is designed to be iterative, allowing participants to continually observe, reflect, experiment, and reassess their development over time.

Methodological Considerations

The methodological framework for the course draws upon adult learning theory (Wilson, 2012), transformative learning theory (Mezirow, 1997), reflective practice, and experiential learning (Kolb, 1984). These approaches were selected because they emphasize learner autonomy, self-direction, critical reflection, and personal meaning-making—all characteristics that align with the goals of the project.

Inclusion/Exclusion Criteria

The inclusion criteria were intentionally limited to adults currently studying in my voice studio within the United States. Restricting participation to existing students allowed for consistent communication, ongoing support, and regular observation throughout the course. However, this decision also introduces limitations regarding generalizability and increases the potential for researcher influence.

Key Terms

The literature search focused on key terms including:

- "Enneagram"
- "Enneagram and singing"
- "mind-body connection"
- "self-esteem and the Enneagram"
- "Enneagram and confidence"
- "Enneagram and motor learning"
- "Enneagram and Trauma-Informed Voice Care"
- "Enneagram and mindfulness"
- "Enneagram and CBT"

These terms were selected to explore both the theoretical foundations of the Enneagram and its potential intersections with vocal pedagogy, performance psychology, and personal development. This list does not include the key search terms and concepts carried forward from Module 4 that informed the development of this assignment.

Course Timeline and Data Collection

The course was designed as a fourteen-week learning experience intended to balance flexibility with accountability. Following approval of the required ethics documentation and project proposal, eligible participants will be invited to take part in the study through a Google Form. This form will include the Participant Information Sheet and Consent Form, allowing individuals to review the study details and provide informed consent prior to enrollment.

Upon receipt of the completed consent documentation, participants will be sent an email invitation containing instructions and a registration link for accessing the online course. This process ensures that all participants are fully informed of the study requirements and have formally consented before engaging with the course content.

Below is the proposed outline for this study:

August 31, 2026

- Course Officially Opens
- Released: Questionnaire #1 and the RHETI Assessment.

September 7, 2026

- Due: Questionnaire #1 & RHETI Assessment
- Released: Enneagram 1-9 Materials and Questionnaire #2

September 14, 2026

- Follow-Up Questionnaire Due
- Official Study Begins

October 5, 2026

- Questionnaire #3 Released

October 12, 2026

- Questionnaire #3 Due

November 2, 2026

- Questionnaire #4 Released

November 9, 2026

- Questionnaire #4 Due

November 30, 2026

- Questionnaire #5 Released

December 7, 2026

- Questionnaire #5 Due
- Study Concludes

December 14, 2026

- Final Deadline for Any Missing Materials

The first two weeks provide participants with time to consume necessary information prior to beginning the study period. Participants also review introductory course materials, including information regarding potential mistyping and guidelines for identifying their most likely Enneagram type.

The subsequent twelve weeks are divided into three four-week phases. During each phase, participants engage with the content associated with their top three RHETI results, apply practical tools and reflection exercises, maintain weekly voice lessons, and complete follow-up questionnaires, which will be released one week prior to the designated due date. This repeated cycle was intentionally designed to support gradual growth and provide multiple opportunities for observation, reflection, and behavioral experimentation.

Both qualitative and quantitative measures are incorporated throughout the process. Quantitative measures include self-efficacy scales and structured questionnaire responses, while qualitative measures consist of reflective prompts, participant observations, and narrative

feedback. This mixed-methods approach was selected to capture both measurable changes and the nuanced personal experiences associated with self-awareness and vocal development.

Conclusion

The development of this artefact has challenged me to critically examine both my teaching practice and my assumptions regarding the role of self-awareness in singer development. Through the lens of Kolb's experiential learning cycle, I have recognized the importance of balancing personal conviction with scholarly inquiry, particularly when operating as an insider researcher. While the project cannot determine causation between Enneagram-informed self-awareness and vocal freedom, it provides an opportunity to explore whether singers perceive value in a more holistic approach to vocal development.

Ultimately, this project reflects my belief that singers may benefit from educational experiences that address not only how they sing, but also how they think, feel, and understand themselves. The course represents an attempt to bridge these domains through structured reflection, practical application, and ongoing exploration of the relationship between personality, self-awareness, and vocal expression.

Artefact

A Self-Led, Semi-Structured Online Course
A.R.I.S.E. with Cierra



Overview

This course is designed as a semi-structured learning experience. Participants are expected to complete the Consent Form via Google Forms prior to receiving an email invitation to access the course. Course content and sections will be made available in accordance with the structure outlined in the Information Sheet and the “First Things First” section within the Course Portal.

At this time, I am awaiting guidance from Ian Cron, author of *The Road Back to You*, regarding permission to incorporate selected content from each Enneagram chapter into the course materials. As a result, I have currently developed a sample framework using only the Enneagram 1 section to demonstrate how the content would be presented, should permission be granted.

I have access to the complete digital edition of the book, and a link to the resource is included at the end of the Enneagram 1 “Deeper Dive” section. I am also prepared to provide documentation confirming access to the source material and the content necessary to complete the remaining sections once authorization is received. [Click here](#) to view.

Who It Serves

This course will utilize the Enneagram as a reflective framework for identifying and challenging underlying cognitive and emotional patterns that may contribute to fear, hesitation, or self-limiting beliefs in singing. By supporting participants in developing greater self-awareness, the course aims to facilitate more confident, expressive, and embodied vocal practice.

The study will be conducted with non-vulnerable adult participants from the A.R.I.S.E. with Cierra voice studio. This inclusion criterion has been established in order to maintain appropriate ethical boundaries and to ensure that the research remains within the scope of my professional competencies. While the potential benefits of this work may extend to adolescents or other vulnerable populations, such groups fall outside the current ethical and methodological parameters of this study.

The long-term aim of this research and associated course is to contribute to broader pedagogical practice by offering singers and voice teachers an accessible framework for integrating the Enneagram into both studio-based and independent learning contexts. In doing so, it seeks to support ongoing vocal development through increased self-awareness, reflective practice, and psychologically informed approaches to singing.

Course Layout

- First Things First
 - Welcome! Let's Get Started
- Questionnaire #1
 - Complete Questionnaire #1 (5 min)
- Which Enneagram Number Are You?
 - RHETI Assessment (20-30 min)
- Enneagram 1
 - Deeper Dive
 - Enneagram 1 Teaching
- Enneagram 2
 - Deeper Dive
 - Enneagram 2 Teaching
- Enneagram 3
 - Deeper Dive
 - Enneagram 3 Teaching
- Enneagram 4
 - Deeper Dive
 - Enneagram 4 Teaching
- Enneagram 5
 - Deeper Dive
 - Enneagram 5 Teaching

- Enneagram 6
 - Deeper Dive
 - Enneagram 6 Teaching
- Enneagram 7
 - Deeper Dive
 - Enneagram 7 Teaching
- Enneagram 8
 - Deeper Dive
 - Enneagram 8 Teaching
- Enneagram 9
 - Deeper Dive
 - Enneagram 9 Teaching
- Questionnaire #2
 - Complete Questionnaire #2 (5 min)
- Questionnaire #3
 - Complete Questionnaire #3 (5 min)
- Questionnaire #4
 - Complete Questionnaire #4 (5 min)
- Questionnaire #5
 - Complete Questionnaire #5 (5 min)
- You did it!
 - Thank you!

Along with this layout, participants will receive email reminders throughout the course of this study and will meet for their regularly scheduled voice lesson.

Necessary Links

[Information Sheet and Consent Form](#)

[Course Access Link](#)

[Questionnaire #1](#)

[Questionnaire #2](#)

[Questionnaire #3](#)

[Questionnaire #4](#)

[Questionnaire #5](#)

Component 2

Introduction

This project centres on the development of a self-led, fourteen-week online learning artefact designed for adult singers seeking to deepen self-awareness and cultivate greater vocal freedom. The course emerges from the recognition that vocal development is not exclusively a technical or physiological process, but rather an embodied and psychologically mediated experience shaped by cognition, emotion, identity, and belief systems (Bailes, 2009; Schiavio & Altenmüller, 2015). Within this framing, singing is understood as an integrated mind–body activity in which internal states and external vocal behaviours are continuously interconnected, rather than operating as separate domains (Kabat-Zinn, 2003).

The artefact therefore positions vocal pedagogy within a broader interdisciplinary landscape, drawing from performance psychology, motor learning theory, reflective practice, and transformative learning. In particular, motor learning research highlights the importance of repetition, feedback, and attentional focus in the acquisition and refinement of complex skills such as singing (Kleim & Jones, 2008). Complementing this, transformative learning theory suggests that meaningful change in adult learners often occurs through critical reflection on deeply held assumptions and meaning structures (Mezirow, 1997). These perspectives collectively inform the pedagogical design of the course, which emphasises cyclical learning, reflective awareness, and iterative experimentation over time.

A central feature of the artefact is the integration of the Enneagram as a reflective and interpretive framework. Rather than being used as a fixed or deterministic personality taxonomy, the Enneagram is applied as a tool for exploring internal motivations, habitual patterns, and unconscious coping strategies that may influence vocal performance and self-expression (Chestnut, 2013; Daniels & Price, 2000). Participants begin by completing a RHETI assessment and then engage with type-informed modules that encourage critical reflection on how traits such as perfectionism, avoidance, control, or self-criticism may manifest physically in the voice. In this way, the Enneagram is operationalised as a bridge between psychological awareness and embodied vocal practice.

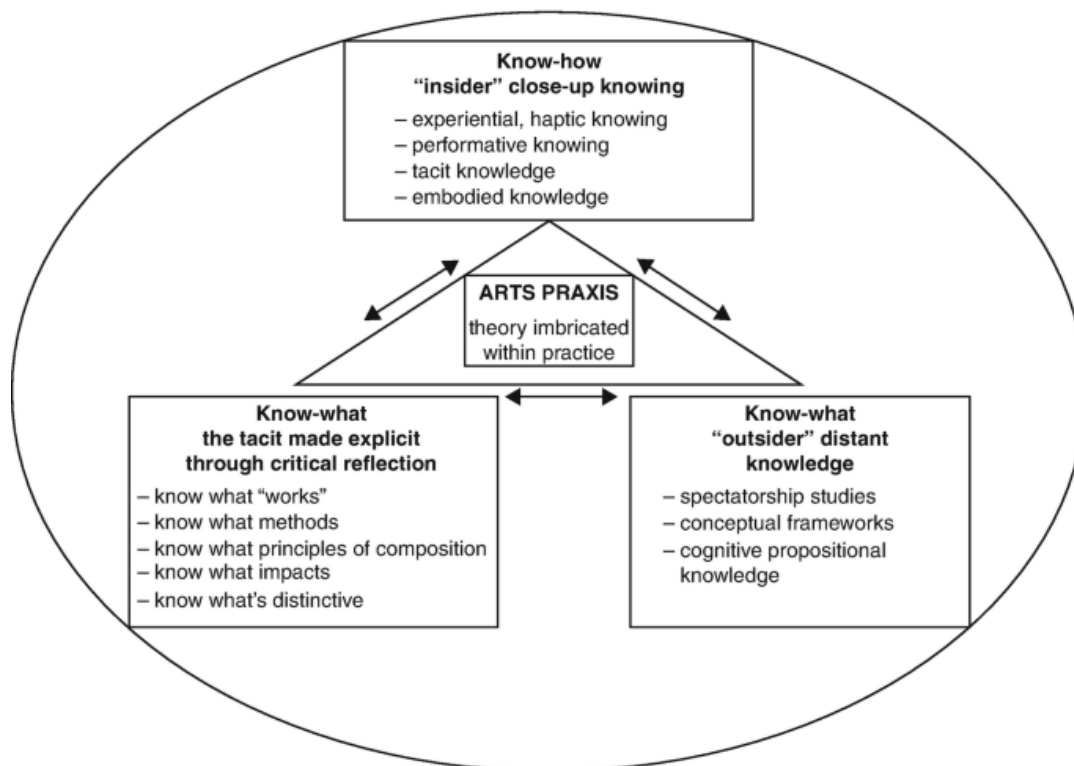
The structure of the course is intentionally scaffolded across fourteen weeks and designed to support gradual integration rather than immediate behavioural change. It combines guided reflection, experiential vocal tasks, structured questionnaires, and weekly applied practice within singing lessons. This cyclical design aligns with Kolb's Experiential Learning Cycle, which emphasises learning through the iterative movement between experience, reflection, conceptualisation, and experimentation (Kolb, 1984). The artefact also generates both qualitative and quantitative data through reflective responses and self-efficacy measures, allowing for an exploratory evaluation of participant experience.

Alongside its pedagogical aims, the artefact functions as a site of practice-based inquiry. As both voice teacher and researcher, I occupy an insider position that provides direct access to

participant experience while also requiring sustained critical reflexivity regarding interpretation and bias. This dual role is particularly significant given the interpretive nature of reflective and self-reported data, which must be understood as situated and subjective rather than objective or generalisable (Lincoln & Guba, 1985).

Given the interdisciplinary scope of the artefact—spanning vocal pedagogy, psychology, embodied cognition, personality theory, and adult learning—it is necessary to adopt a structured evaluative framework capable of accounting for multiple forms of knowledge. For this reason, the following section applies Nelson’s (2013) Model of Three Lenses on Knowledge as the primary framework for critical analysis.

Nelson’s model distinguishes between *know that* (theoretical and propositional knowledge), *know how* (procedural and practice-based knowledge), and *know what* (reflective and evaluative knowledge) (Nelson, 2013). This framework is particularly well suited to practice-based research, where knowledge is generated not only through literature and conceptual study but also through embodied practice, creative application, and reflective interpretation. By using Nelson’s model, the following analysis will critically examine both the theoretical foundations and practical implementation of the artefact, while also situating my role as an insider researcher within the broader evaluative process.



Know That

The *know that* dimension refers to propositional or theoretical knowledge—what is known through research, literature, and conceptual understanding. At the core of the artefact is the

belief that singing is not solely a physical act but also a cognitive, emotional, and psychological experience. This perspective is supported by research surrounding the mind-body connection, which suggests that thoughts, beliefs, emotions, and attention can influence physical performance and motor behavior (Kleim & Jones, 2008; Schiavio & Altenmüller, 2015). Contemporary research in embodied cognition further suggests that learning and performance emerge through the dynamic interaction of mental, emotional, and physiological processes. Because singing requires the coordination of complex physiological mechanisms while simultaneously engaging emotional expression, communication, and artistic interpretation, understanding the relationship between mental and physical experiences becomes particularly relevant to vocal development. This perspective challenges purely technical approaches to singing by recognizing the singer as a whole person whose internal experiences may directly influence vocal outcomes.

A second theoretical influence is the Enneagram, which serves as the primary framework for self-awareness within the artefact. Although originally rooted in spiritual traditions, the Enneagram is now widely used as a tool for understanding personality structures, motivations, fears, and patterns of behavior (Cusack, 2020; Sayre-Adams, 2003). Contemporary Enneagram theory proposes that individuals develop habitual ways of perceiving themselves and interacting with the world, often driven by unconscious beliefs and coping mechanisms formed through life experiences. Within this project, the Enneagram provides a lens through which singers can explore how these patterns may influence confidence, perfectionism, performance anxiety, communication styles, practice habits, and overall vocal experiences. By increasing awareness of these tendencies, singers may become better equipped to recognize unhelpful patterns and make more intentional choices in both their artistic and personal development.

The project is also informed by literature related to self-awareness, reflective practice, and transformative learning. Transformative learning theory suggests that critical reflection can lead individuals to challenge previously held assumptions and develop new perspectives about themselves and their experiences (Mezirow, 1997). This concept aligns closely with the goals of the artefact, which encourages participants to identify limiting beliefs associated with their Enneagram type and replace them with healthier, more adaptive perspectives. Similarly, reflective practice provides a framework through which participants can examine their thoughts, emotions, and behaviors in relation to their singing experiences, facilitating ongoing personal and artistic development. Reflection also encourages learners to become active participants in their own growth, fostering greater ownership of the learning process and supporting long-term change.

Previous research conducted in Module 4 further informed the conceptual development of this artefact. Specifically, investigations into motor learning, mindfulness, Cognitive Behavioral Therapy (CBT), Trauma-Informed Voice Care (TIVC), and the mind-body connection contributed significantly to my understanding of how cognitive and emotional processes influence vocal performance. Research on motor learning highlights the importance of attention, repetition, and feedback in skill acquisition (Kleim & Jones, 2008), while mindfulness literature emphasizes present-moment awareness and non-judgmental observation of experience (Kabat-Zinn, 2003). Although CBT and TIVC offer valuable frameworks for understanding thought patterns and

emotional responses, the Enneagram was ultimately selected because it provides an accessible, non-clinical approach to self-reflection that remains within the scope of vocal pedagogy. Its language and structure make complex concepts of self-awareness approachable for singers without requiring therapeutic intervention.

Additional academic themes informing the artefact include performance psychology, self-efficacy, identity formation, and singer development. Research in these areas suggests that confidence, self-perception, emotional regulation, and beliefs about personal capability can significantly affect learning outcomes and performance experiences (Bailes, 2009). These factors often influence how singers respond to feedback, manage performance pressure, and engage in the learning process. Consequently, the artefact seeks to address a gap in traditional voice instruction by providing singers with opportunities to explore the psychological dimensions of their development alongside technical training.

Collectively, these theoretical influences provide the conceptual foundation upon which the artefact was built. They informed the decision to create an Enneagram-based course focused on self-awareness, guided reflection, and practical application, ultimately supporting the broader aim of helping singers cultivate greater authenticity, confidence, resilience, and vocal freedom. Through the integration of theory and reflective practice, the artefact encourages singers to develop a deeper understanding of themselves as both musicians and individuals.

This expanded version adds approximately 200 words by strengthening the discussion of embodied cognition, reflective practice, identity development, and the rationale for selecting the Enneagram, making the section more robust and suitable for postgraduate academic writing.

Know How

The *know how* dimension refers to practical and procedural knowledge developed through application and experience. This aspect is reflected in the design and implementation of the online course itself. Drawing upon my experience as a voice teacher, I translated theoretical concepts into tangible learning activities, reflection exercises, and type-specific tools that singers can apply directly to their vocal practice. The course was intentionally designed to move beyond information delivery by encouraging participants to actively engage with their Enneagram type, identify limiting beliefs, and experiment with new approaches to singing and self-awareness. I will use PEACTION, a structured critical writing and analysis framework to move beyond description into deeper critical thinking in regard to my artefact.

Point

The artefact operationalizes theoretical knowledge by transforming Enneagram concepts into practical, singer-specific tools that support self-awareness and vocal development. Rather than presenting the Enneagram solely as a personality typology, the course positions it as a reflective framework through which singers can explore the relationship between their internal experiences and vocal behaviours. In doing so, the artefact moves beyond theoretical understanding and seeks to facilitate meaningful personal and artistic

growth. The course further embodies learning by integrating reflection with ongoing vocal practice, ensuring that knowledge is not confined to intellectual understanding but is experienced physically through singing. Through this approach, the artefact functions as a procedural system that structures transformation through staged learning, reflection, and repetition. It also reflects embodied pedagogical knowledge derived from my experience as both a voice teacher and insider researcher, drawing upon observations of how mindset, self-perception, and emotional patterns frequently influence vocal development. This practical application of theory aligns with Nelson's (2013) concept of *Know How*, in which knowledge is generated through action, experience, and reflective practice.

Evidence

The practical application of these ideas is evident throughout the design of the course. Participants begin by completing the RHETI assessment to identify their dominant Enneagram types before engaging with type-specific learning modules over a fourteen-week period. These modules include reflective prompts, vocal awareness exercises, and guided self-observation activities designed to encourage deeper self-understanding. Participants are asked to apply Enneagram-informed insights directly within their singing practice and weekly voice lessons, using structured prompts to identify moments of tension, evaluate emotional responses during singing, and experiment with alternative perspectives while vocalizing.

The course is organized into a fourteen-week framework consisting of an initial onboarding and assessment phase followed by three four-week cycles of application, reflection, and re-evaluation. Five questionnaires distributed throughout the programme provide opportunities to collect both quantitative and qualitative data related to self-efficacy, confidence, and perceived vocal development. In addition, weekly voice lessons serve as an ongoing point of support and observation, creating opportunities for reflective dialogue and real-time engagement with course concepts. Collectively, these components provide a structured process through which theoretical ideas are translated into practical experiences.

Analysis

The structure of the artefact demonstrates procedural knowledge by moving participants from abstract personality theory into applied vocal practice. Rather than treating the Enneagram as a static classification system, the course encourages singers to use it as a reflective tool for identifying patterns of thought, motivation, and behaviour that may influence their singing. Participants are invited to examine how internal narratives such as perfectionism, fear of failure, self-criticism, avoidance, or overcontrol manifest physically through vocal tension, breath restriction, reduced confidence, or limited expressive freedom. This approach reflects principles of embodied cognition, which suggest that cognition and physical action are deeply interconnected within performance and learning contexts (Schiavio & Altenmüller, 2015).

The artefact also aligns closely with Kolb's (1984) Experiential Learning Cycle, particularly through its emphasis on reflective observation and active experimentation. Participants are not merely learning about personality patterns; they are continually applying insights during singing, reflecting upon outcomes, and adjusting their behaviours accordingly. This process reinforces the understanding that singing is both a technical and embodied activity, shaped by thoughts, beliefs, emotions, and physical responses. Furthermore, the staged progression of the course demonstrates principles associated with motor learning and skill acquisition. The repeated cycles of reflection, feedback, and application mirror research suggesting that sustained practice and iterative refinement contribute to meaningful behavioural change and learning (Kleim & Jones, 2008).

The course design also reflects transformative learning principles by providing participants with opportunities to challenge existing assumptions and develop alternative perspectives regarding themselves and their singing (Mezirow, 1997). Through ongoing reflection and application, participants are encouraged to reconsider limiting beliefs and experiment with new approaches to performance and self-expression. Additionally, the artefact embodies tacit pedagogical knowledge developed through years of teaching experience. Repeated observations that singers often respond more effectively to shifts in mindset than technical instruction alone informed the integration of psychological reflection into the learning process. In this way, intuitive teaching practices have been translated into explicit and replicable learning activities.

Critical Thinking

While the artefact effectively translates theory into structured practice, several limitations must be acknowledged. First, the course relies heavily on self-reported reflection as a measure of growth and development. Although reflective practices can provide valuable insight, they may not fully capture the complexity of embodied change. Vocal development is influenced by numerous physiological, psychological, environmental, and contextual factors, making it difficult to attribute changes solely to participation in the course. Consequently, any findings should be interpreted as exploratory rather than definitive.

A further limitation relates to participant engagement. Because the course is self-led, the depth of learning is dependent upon individual motivation, consistency, and willingness to engage with potentially challenging personal insights. Variability in participation may influence outcomes and limit the extent to which experiences can be compared across participants. Similarly, while the fourteen-week structure provides methodological consistency and allows for longitudinal observation, it may not align with every participant's preferred pace of learning or personal circumstances.

The use of questionnaires and self-efficacy measures also warrants consideration. While these tools provide useful indicators of perceived change, they risk simplifying complex and often nonlinear processes of identity development, self-awareness, and vocal

growth. Furthermore, my dual role as researcher and voice teacher introduces the possibility of interpretive bias. As an experienced Enneagram practitioner who believes in the value of the framework, there is a risk that expectations could influence both the design of the course and the interpretation of participant responses. This highlights the importance of reflexivity and ongoing critical evaluation throughout the research process (Lincoln & Guba, 1985).

Overall, the *Know How* dimension of this artefact demonstrates how theoretical frameworks can be translated into practical, structured, and embodied learning experiences. Through the design of a reflective, Enneagram-informed online course, concepts such as self-awareness, personality patterns, transformative learning, and the mind-body connection are operationalized into tangible tools that singers can apply within their own development. At the same time, the artefact underscores the importance of remaining critically aware of participant variability, researcher subjectivity, and the interpretive nature of embodied learning. These considerations reinforce the value of viewing the course as an exploratory educational framework that bridges theory and practice while remaining open to further refinement and investigation.

Overall, the *Know How* dimension of this artefact demonstrates how theoretical frameworks are translated into practical, structured, and embodied learning experiences. Through the design of a reflective, Enneagram-informed online course, abstract concepts such as personality patterns, mind-body connection, and self-awareness are operationalized into concrete tools for singers. While this approach enables meaningful engagement between theory and practice, it also requires ongoing critical reflection regarding participant variability, researcher bias, and the interpretive nature of embodied learning.

Know What

Finally, the *know what* dimension involves critical reflection, judgment, and the ability to determine what actions are appropriate within a particular context. Within this project, *know what* is demonstrated through the reflective process participants undertake as they examine how their Enneagram patterns influence their singing experiences. Rather than simply learning about their type or applying prescribed strategies, participants are encouraged to evaluate their motivations, fears, and habitual responses in order to determine which perspectives and practices best support their personal growth and vocal freedom. This same reflective process extends to my role as an insider researcher, requiring continual evaluation of my own assumptions, teaching practices, and potential biases throughout the development of the artefact.

Within Nelson's (2013) framework, *Know What* represents evaluative knowledge gained through the creation, implementation, and reflection upon practice. This stage requires consideration of the extent to which the artefact addressed the original aims, objectives, and research questions, while also evaluating its contribution to the identified problem. For this project, the central problem concerned the apparent gap between traditional vocal instruction and the psychological factors that influence singers' experiences. While singers often receive extensive training in

vocal technique, they may receive fewer opportunities to explore the beliefs, motivations, fears, and patterns of self-perception that can significantly affect confidence, performance, and vocal freedom.

The development of the Enneagram-informed online course sought to address this gap by providing singers with a structured framework for self-awareness and personal reflection. In evaluating the artefact, one of the most significant outcomes is its successful integration of multiple theoretical influences explored throughout this programme of study. Research into the mind-body connection, motor learning, mindfulness, transformative learning, reflective practice, and personality development informed the design of a practical learning experience that extends beyond technical vocal instruction. Rather than treating these concepts as separate theoretical constructs, the artefact synthesizes them into an accessible educational resource that encourages singers to examine the relationship between their internal experiences and their vocal behaviors.

The course successfully met its primary objective of translating Enneagram theory into practical application for singers. Through RHETI assessment results, type-specific learning modules, guided reflection activities, and repeated opportunities for application, participants are encouraged to identify patterns that may influence their singing experiences. The course structure supports the development of self-awareness by helping singers explore how motivations, fears, and limiting beliefs may manifest in areas such as perfectionism, performance anxiety, self-criticism, communication, and artistic expression. In this respect, the artefact moves beyond simply teaching personality theory and instead positions the Enneagram as a tool for ongoing reflection and growth.

The course also addresses a secondary objective of exploring the mind-body connection within vocal development. Previous research undertaken in Module 4 highlighted the influence of cognitive, emotional, and psychological factors on learning and performance. These findings informed the decision to create opportunities for singers to connect self-reflection with embodied vocal experiences. By encouraging participants to observe their thoughts, emotions, and physical responses during singing, the course creates a framework through which greater awareness may support increased vocal freedom. Although the project cannot establish direct causal relationships between self-awareness and vocal outcomes, it provides a practical method for exploring these connections within the context of singer development.

A further strength of the artefact lies in its methodological design. The fourteen-week structure, incorporation of both qualitative and quantitative measures, and repeated cycles of reflection and application create opportunities to observe development over time. The inclusion of self-efficacy measures, open-ended reflections, and ongoing engagement with course content allows for a more comprehensive understanding of participant experiences than a single assessment point would provide. This approach aligns with principles of transformative learning, which suggest that meaningful change often occurs gradually through critical reflection and repeated engagement with new perspectives (Mezirow, 1997).

At the same time, several limitations emerged through the development of the project. Most notably, the effectiveness of the artefact remains dependent upon participant engagement and self-reporting. Self-awareness is inherently subjective, and experiences of vocal freedom are difficult to define or measure objectively. Consequently, findings generated through the course are likely to reflect participants' perceptions rather than definitive evidence of behavioral or vocal change. Furthermore, because participants are drawn from my existing voice studio, the study is limited in scope and may not be representative of broader singer populations.

My position as both researcher and instructor also warrants critical consideration. As someone who has studied and utilized the Enneagram for many years, I entered the project with a pre-existing belief in its potential value. While this experience contributed to the development of a course grounded in practical teaching experience, it also created the possibility of confirmation bias. Throughout the project, it was necessary to remain reflexive regarding the assumptions I brought to the research process and the ways in which my enthusiasm for the Enneagram might influence interpretation of outcomes. Recognizing this tension is essential to maintaining transparency and research trustworthiness (Lincoln & Guba, 1985).

Reflecting upon the original Planned Programme of Study, the completed artefact represents a tangible realization of many of the concepts explored throughout the programme. Ideas initially examined through literature reviews and theoretical discussions—including self-awareness, mindset, reflective practice, motor learning, mindfulness, and the mind-body connection—have been translated into a practical educational resource designed for implementation within a real teaching context. In this sense, the artefact serves not only as a product of the research process but also as evidence of the integration of theory and practice.

Ultimately, the project demonstrates the potential value of incorporating structured self-awareness practices into singer development. While further research would be necessary to evaluate long-term outcomes and broader applicability, the artefact provides an initial framework through which singers may explore the relationship between personality patterns and vocal experiences. Most importantly, it contributes to a more holistic understanding of vocal pedagogy by acknowledging that singing is influenced not only by physiological and technical factors but also by the ways individuals perceive themselves, interpret experiences, and engage with personal growth. The artefact therefore successfully addresses the original problem by creating a practical and reflective learning environment that supports both personal insight and vocal development.

Conclusion

This project set out to explore whether the Enneagram could serve as a meaningful framework for supporting singer self-awareness and vocal freedom through the development of a self-led online course. In doing so, it sought to address a perceived gap within traditional vocal pedagogy, where technical skill development is often prioritized while the psychological, emotional, and identity-related factors that influence singing receive comparatively less

attention. Through the integration of Enneagram theory, reflective practice, transformative learning, and research surrounding the mind-body connection, the resulting artefact offers a holistic approach to singer development that extends beyond technique alone (Cusack, 2020; Kolb, 1984; Mezirow, 1997).

A key contribution of this project is the creation of a practical educational resource that translates theoretical concepts into accessible and actionable learning experiences for singers. While existing literature supports the importance of self-awareness, mindset, and embodied learning, there remains limited research exploring how these concepts intersect with personality frameworks such as the Enneagram within the context of vocal pedagogy. By combining self-assessment, guided reflection, type-specific learning pathways, and practical application over an extended period, the course provides singers with opportunities to explore how their motivations, fears, beliefs, and behavioral patterns may influence their vocal experiences. In this respect, the artefact contributes a novel perspective to conversations surrounding singer development and holistic approaches to voice teaching (Mezirow, 1997; Schiavio & Altenmüller, 2015).

Several important insights emerged throughout the development process. As anticipated, the literature reinforced the significance of the mind-body connection and highlighted the role that beliefs, attention, emotional regulation, and self-perception may play in performance and learning (Kabat-Zinn, 2003; Kleim & Jones, 2008). These findings strengthened the rationale for creating a course that encourages singers to examine not only how they sing, but also how they think about themselves as singers. An unexpected insight was the relative scarcity of scholarship directly connecting the Enneagram to vocal pedagogy. While the Enneagram is widely utilized in coaching, leadership, counseling, and personal development contexts, its application within singer development remains largely unexplored (Cusack, 2020). This gap further underscored the exploratory nature of the project and highlighted opportunities for future investigation.

The process of developing the artefact also generated important insights regarding my own teaching practice and position as an insider researcher. Engaging critically with the literature, course design, and methodological considerations prompted ongoing reflection regarding the assumptions I bring to both teaching and research. In particular, the project reinforced the importance of reflexivity when working with frameworks that I personally value and utilize. Recognizing the potential influence of personal beliefs and experiences strengthened my commitment to transparency and critical evaluation throughout the research process, aligning with principles of trustworthiness and reflexive inquiry (Lincoln & Guba, 1985).

Viewed through Nelson's framework, the course is designed as a progression from understanding (*know that*), to application (*know how*), to reflective transformation (*know what*) (Nelson, 2013). This progression aligns with the broader aim of the project: to support singers in developing greater self-awareness, challenging limiting beliefs, and cultivating increased vocal freedom through intentional reflection and practical application. The course structure is particularly effective because it moves beyond simply teaching Enneagram theory and instead guides participants toward personal insight, embodied learning, and behavioral change. In doing

so, it reflects Nelson's highest level of knowing, where knowledge is not merely acquired or applied, but critically examined and transformed through experience (Nelson, 2013; Kolb, 1984).

Despite its contributions, the project is not without limitations. The study is restricted to adult singers within a single voice studio, limiting the generalizability of any findings. Furthermore, the reliance on self-report measures and reflective responses introduces subjectivity, making it difficult to establish direct causal relationships between Enneagram-informed self-awareness and vocal outcomes. The dual role of researcher and instructor also presents the potential for bias, despite efforts to maintain reflexivity and research trustworthiness (Lincoln & Guba, 1985). Additionally, the Enneagram itself remains a framework that is interpreted and applied in diverse ways, which may influence participant experiences and outcomes.

These limitations suggest several opportunities for future research. Subsequent studies could examine larger and more diverse participant groups, compare outcomes across different learning environments, or investigate the long-term effects of Enneagram-informed reflection on singer development. Further exploration of the relationship between personality patterns, performance anxiety, confidence, self-efficacy, and vocal learning may also contribute valuable insights to the field. Additionally, future research could evaluate how personality-informed approaches might complement existing pedagogical models and support more individualized forms of voice instruction.

Ultimately, this project demonstrates the potential value of integrating self-awareness practices into singer development. While it does not seek to position the Enneagram as a definitive solution to the challenges singers face, it offers a structured framework through which individuals may better understand themselves and their relationship to singing. By bridging theory and practice, and by acknowledging the interconnected nature of mindset, identity, and vocal expression, the artefact contributes to a more holistic understanding of what it means to develop as a singer (Nelson, 2013; Schiavio & Altenmüller, 2015). In doing so, it invites continued exploration of how greater self-awareness may support not only improved performance, but also greater authenticity, confidence, and vocal freedom.

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