

EXPERIENCED MUSIC EDUCATORS USE THE ENNEAGRAM IN REFLECTIVE
PRACTICE: A QUALITATIVE, COLLECTIVE CASE STUDY

by

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(Under the Direction of Alison Farley)

ABSTRACT

Managing an efficient rehearsal or lesson requires a balance of intrapersonal, interpersonal, and musical skills. Recognizing the impact of interpersonal and musical skills in the classroom or studio can effectively be accomplished using reflective practice. Studies have shown that reflective practice techniques including video observation, journaling, and reflective dialogue have guided educators to make decisions that improve efficiency and communication (Stegman, 1996; Conkling, 2003; Butke, 2003; Koerner, 2017; Mason, 2018; Raiber 2001; Reynolds & Beitler, 2007) but these models have not shown the role personality plays in the rehearsal or lesson.

This study focused upon the Enneagram, a personality typology system that defines nine distinct personality types. This study presented three reflective journeys as case studies with the goal of exploring the usefulness of the Enneagram in reflective practice as a heuristic tool to foster teacher awareness of specific behavioral strengths and weaknesses. Personality self-awareness opened opportunities for improved student/teacher connection to ultimately lead to improved teaching and learning.

This study demonstrated that reflective practice using Enneagram personality typology as a heuristic tool can be effective in improving teacher/student connection that ultimately led to improved teaching and learning in the music classroom or rehearsal. Results concluded that the music educators in the study were unaware of some of their underlying motivations, habits, and worldviews that blinded them at times, hindering a more meaningful connection with their students. The revealed traits were then recognized, corrected, or exploited to improve teaching and learning in the music classroom. Catalytic validity was revealed in the results through participant reports of changed behaviors and new perspectives in reflective practice to ultimately improve teaching and learning in the music classroom or rehearsal.

INDEX WORDS: Personality, Enneagram, Reflective Practice, Music Education.

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DEDICATION

For my wife Julie;

My children Alex, Emma, and Lucas;

My mom Linda

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Chapter 1: Introduction

“Teaching is an inexact profession that is often measured by an intuitive feel on the part of the educator for what we sometimes call the ‘chemistry’ between ourselves and a group of students, at whatever level of education is taking place” (Levine, 1999 pg. ix).

Conducting an efficient musical rehearsal requires a combination of organization, musical knowledge, error detection skill, and an engaging personality. Looking beyond the technical and clinical aspects of conducting, behaviors, habits, and confidence have much to do with success. Personality, presentation, and charisma can have a profound influence on student inspiration, interest, and personal connection. Communication and relationships are also key factors as discussed in a recent article by Phillips (2018) about Gustavo Dudamel:

More mysterious is the gift of communication. How do you put across your understanding of a musical work to the group of musicians whose performance of it will usher it into existence? Musicians who work with Dudamel tend to say that what sets him apart from other conductors isn't anything grand or obvious; it's an accumulation of small moments. How he speaks to them. How he listens to them. (Para. 31)

Personality typology would allow for understanding of different perceptions that affect rehearsals and provide a lens to discover methods to improve student connection. The Enneagram of Personality is a typology system that defines nine focal points of personality often called Enneatypes. Each Enneatype is represented on a geometric Enneagram that displays connections between each of the types. I proposed that each personality type viewed the rehearsal and performance through a different cognitive lens, focusing on different aspects.

Studies have shown that reflective practice techniques including video observation, journaling, and reflective dialogue allow educators to make decisions that improve efficiency and communication (Fontana, 1977; Fontana, 1986; Schön, 1983). Coupled with the Enneagram of Personality, the process of reflective practice may become more comprehensive, allowing the educator to focus on areas that may not be noticed as problematic and at the same time notice areas of apparent strength to foster connections between student and teacher.

Statement of the Problem

The Music Educator during rehearsals or studio teaching is faced with multi-tasking numerous responsibilities: Pedagogical considerations, clarity of conducting, communication, leadership through words, actions, and charisma. Each of these responsibilities needs to be processed with efficiency, effectiveness, and confidence. Music education literature that addresses improved teaching and learning mostly focuses on classroom management, pedagogy, and curricular approaches. (Feldman, Contzius & Battisti, 2016; Jagow, 2007; Rush, 2006). There is a need for research that focuses outside pedagogical considerations; to explore the impact of personality self-awareness on reflective practice for improvement.

As a teacher with over 25 years experience, I often observe teachers getting off track; lost in their own thoughts, rituals, habits, and worldviews that derail focus and efficiency in the classroom. I believe the personality of the director has a great impact upon rehearsal efficiency but is only as effective as one's self-awareness of their strengths and weaknesses. The reflective process coupled with personality typology, like the Enneagram, reveals new insights regarding habits and behaviors that effect rehearsal.

Reflective Practice

Reflective practice is the process of thinking upon past actions for the purpose of self-improvement (Schön, 1983). Dewey (1933) defined reflective thinking as “active, persistent, and careful consideration of any belief or supposed form of knowledge in light of the grounds that support it and the conclusion to which it tends” (p. 9). Commonly employed in the fields of education, health professions, and institutional leadership, it has become one of the primary modes of professional development. It is meaningful when practiced reflectively *and* reflexively, leading to developmental insight about critical everyday actions (Bolton, 2010). Reflective practice involves taking an intentional look at emotions, experiences, actions, and responses for the intention of self-improvement (Patterson, 2013).

The Enneagram of Personality

The Enneagram is a personality typology system that has been popular in business and coaching seminars promoting self-awareness and awareness of others (Lapid-Bogda, 2000; Lapid-Bogda, 2007; Palmer, 2010). In religious circles it has led to spiritual centeredness or enlightenment. In both contexts it has been purported to aid in self-discovery and self-understanding, leading to continued self-development (Levine, 1999; Riso & Hudson, 1996).

The Enneagram of Personality is a typology system that defines nine personality types often called Enneatypes. Each Enneatype is depicted on a geometric Enneagram that depicts connections between each of the types. Each of the nine groups are divided into three overarching groups of fundamentally similar psychological groupings called triads (3 + 3 + 3 = 9) (Riso & Hudson, 1996). The Enneagram’s three triads define a specific overarching fundamental psychological orientation. The three triad descriptions used in this study are (a) Defenders: a defender makes decisions primarily based on instincts and uses feelings make sense

of relationships; (b) Attachers: an attacher makes decisions primarily based on emotions and uses feelings to make sense of relationships and (c) Detachers: A detacher makes decisions primarily based upon logic and rational thinking and uses mental processes to make sense of relationships (Horney, 1945; Levine, 1999).

The “defender” triad includes types 8, 9, and 1 that instinctively think with their bodies. Intuition, non-verbal information, and “gut feelings” are central. Defenders can be combative, not easily pushed, and oftentimes stubborn. The “attacher” triad includes types 2, 3, and 4. Attachers predominantly think with their hearts. Emotionally, attachers are activated by feelings: self-confidence and self-image drives their perceptions. They are typically astutely aware of others’ feelings and cater to others' needs. The “detacher” triad includes types 5, 6 and 7. They predominantly think “inward” and the realm of the mind is where they are most comfortable. Detachers are masters at the imagination, analyzing, forming contexts, and synthesizing. Their energy is mental.

Need for the Study

In an era of enhanced online learning, there is a need for improved personal connection between student and teacher. The communal act of collaborating and being physically together has new meaning and heightened importance. The ability to effectively plan, rehearse, and assess ensembles with a heightened awareness of how to most efficiently connect with students needed to be explored.

The Enneagram is a system that lends well to personality and behavioral explanation, but has been explored very little in education, specifically in music education. The Enneagram system identifies stages of progression and development, as well as indicators of regression

characteristic of each personality type, highlighting many aspects of personality that would impact teaching and learning (Dameyer, 2001; Levine, 1999). Past personality studies have focused on the Myers -Briggs Type Indicator (MBTI) measuring music teacher personality influence (Wubbenhorst, 1991; Wubbenhorst, 1994; Gutwein, 2015), Holland's vocational theory (Teachout, 2001); The Sixteen Personality Factor (16PF) (Kemp, 1982a). Regarding Enneagram typology, few mentions have been made. Only one recent study discussed the impact of reflective practice on three beginning choral instructors using the Enneagram (Spencer, 2018). There is a need to further explore the impact and possible role Enneagram approaches could have on music teachers, specifically music educators using reflective practice.

Rationale

McLaren (1986) described how some traditional school cultures promote counterproductive behaviors in teachers that can minimize student engagement and teacher credibility. Outwardly rigid and unreflective music educators can unknowingly alienate students, creating a barrier to meaningful communication and connection (Elliot, 1995). Pedagogy, lesson planning, curricular pacing, and musical choices are crucial to ensemble success, but success and efficiency is diminished on many levels if teachers do not genuinely connect with their students. To improve rehearsals, the music educator must critically self-assess their teaching, conducting, and approach to problem solving. As a tool for improvement, many conductors and teachers have used reflective practice often in the form of videotaping themselves in rehearsal to observe baton technique, pacing of rehearsal, and clarity of instruction for professional development (Gonzo, 1981). Dewey (1916) argued, "Reflection...is the discernment of the relation between what we try to do and what happens in consequence. No experience having a meaning is possible without

some element of thought” (p. 169). In reflective practice, there is a consistent sequence of events that are recognized for improvement. In music rehearsal, it can be simply stated: Conduct, assess, reflect, and change behavior. Elliot (1995) stated through collaborative reflective practice on behaviors, music teachers could improve social awareness, increase opportunities for critical thinking, and ultimately empower the classroom. These behavioral elements can be examined through understanding personality and the role it plays in our perceptions, worldviews, and behaviors. These elements can be examined through personality typology, like the Enneagram.

The Enneagram is a system that lends well to personality exploration and behavioral tendency explanation, but has been explored very little in education, specifically in music education. Past personality studies have focused on the Myers -Briggs Type Indicator (MBTI) measuring music teacher personality influence (Wubbenhorst, 1991; Wubbenhorst, 1994; Gutwein, 2015), Holland’s Vocational Theory (Teachout, 2001); The Sixteen Personality Factor (Kemp, 1982). Regarding Enneagram typology, few mentions have been made. Van Manen (2002) has implied that one’s focus on their “teaching style” can help with improving teaching and learning through reflection on personality and self-motivations. Spencer (2018) found that Enneagram typology helped bring to light previously unobservable elements of the rehearsals, including motivations, emotions, and relationships that impacted success. There is a need to further explore the impact and possible role Enneagram approaches could have on music teachers, specifically music educators.

Purpose of the Study and Research Questions

The purpose of this study was to determine to what extent teacher behaviors and habits are recognized and affected after Enneagram personality typology training as observed through

the lens of reflective practice techniques. Pedagogical aspects around teaching were discussed, but emphasis was based upon observations of efficiency, communication, leadership, and charisma. The Enneagram was implemented as a heuristic tool for reflection to help music educators: (a) become self-aware of behavioral and motivational patterns, (b) further develop the skill to analyze the behavioral and motivational patterns during actual rehearsal or during teaching in real-time to determine if they affect the rehearsal process positively or negatively and, (c) to consider methods on how to alter habitual patterns as needed for improvement. Behaviors, motivational patterns, emotions, and communicative efficiency observed during the reflective process was driven by personality-based Enneagram literature to help answer the following questions:

- How does personality type self-understanding affect reflective practice?
- How does personality type self-understanding impact teaching, learning, and teacher/student connection during rehearsal?
- In what ways did personality type self-understanding alter rehearsal planning and director behaviors during rehearsal?

The reflective practice approach began with 1) the rehearsal or lesson (professional action); 2) reflection upon the rehearsal using a video for reference, and 3) the formation of a plan of action after discussion to improve the rehearsal. The cycle was repeated, and the next rehearsal or lesson was recorded for reflection and discussion of what changed between rehearsal 1 and 2 (or observation 1 and 2) equipped with personality self-awareness.

Chapter 2: Literature Review

I have come to feel that only learning which significantly influences behavior is self-discovered, self-appropriated learning, attributed to Carl Rogers (Schön, 1987, p.89).

The existing literature on reflective practice begins with John Dewey and expands to the writings of Donald Schön. Crucial is the discussion of Schön's recognition of Technical Rationality: the framing of what is relevant in our work to impose meaningful change. The theoretical models that follow Schön expand upon reflective methods that impact planning, self-improvement, and student/teacher connection. Finally, the role of reflective practice in music rehearsal is discussed, with findings and impacts revealed in the research.

The second section of the literature review contains research regarding the most common forms of personality typology used in self-improvement in both general education and music studies. The Enneagram of Personality is discussed in detail focusing on past research. The final section discusses the use of Enneagram typology during reflective practice and its potential for improving teacher/student connection, teaching effectiveness, lesson relevance, and efficiency.

Reflective Practice

The importance of critical self-evaluation used in musical performance is fundamentally similar to how we evaluate our students in musical performance: we gather data (characteristic instrumental sounds, specific instrumental pedagogical knowledge, understanding harmony, balance, phrasing, musicality, etc.), evaluate the data via reflective practice to ultimately institute change for improvement. Looking beyond the pedagogical, teachers should also consider how

they disseminate feedback to students. John Dewey (1909, 1933) challenged us to think about what we are doing as a rational, scientific process for improvement. Donald Schön (1983) expanded Dewey's process to consider design when reflecting upon our actions: did the design framework of our reflective practice allow for us to consider deeper, more visceral considerations when instituting change? Schön demonstrated that pedagogical knowledge without recognition of our own biases and lack of understanding of our audience can result in undesired effects and outcomes. Reflective practice is an efficient means for us analyze what effects our personality has on our classroom teaching efficiency and effectiveness.

The works of John Dewey and Donald Schön serve as frameworks that scholars have referenced to understand reflective practice and its use across many disciplines. For the purpose of this study, reflective practice is defined in modern terms as a process which allows educators to think systematically about teaching and learning, (Dewey, 1933) and to learn (and react) from the experience (Schön, 1987).

Dewey (1933) defined reflective thinking as “active, persistent, and careful consideration of any belief or supposed form of knowledge in light of the grounds that support it and the conclusion to which it tends” (p. 9). He defined reflective thinking as having the following six aspects or phases, which are repeated as necessary:

1. The experience of a task;
2. The reflection of the experience forming questions;
3. Attempt to come up with possible solutions to the questions;
4. Construct and test a hypothesis;
6. Testing of hypothesis, or imaginative action, and
7. Taking a new plan of action.

Dewey's reflective thinking process did not place as much value on emotional experience, cultural beliefs, environmental factors, or other factors central to reflective practice today (Fendler, 2003; Rodgers, 2002; Sparks-Langer, 1991; Zeichner & Liston, 1987).

Dewey (1909) required two criteria for reflective practice: (a) a state of perplexity, hesitation, doubt; and (b) an act of search or investigation directed toward bringing to light further facts which serve to corroborate or nullify the suggested belief. Dewey posited reflective thought allowed one to make associations from prior experiences to improve knowledge and lead to a change in behavior.

Donald Schön and Reflective Practice

Donald Schön's theory of reflective practice gained prominence fifty years after Dewey with an emphasis on context-based experiential learning. In this study, his three types of reflective practice are central to analyzing the role our personality plays on our perceptions and resulting behaviors in the classroom. In the field of professional education, Schön's seminal work *The Reflective Practitioner* (1983) is one of the most quoted books on professional practice. Schön's work has had enormous influence in numerous professions regarding reflective practice across many disciplines. Schön has three types of reflective practice that will be focused upon in this study. They are knowing-in-action, reflection-in-action, and reflection-on-action.

Knowing-in-action, commonly referred to as motor skills and natural behaviors, are processes performed daily without formal planning. Schön (1983) described this tacit form of knowing as knowing without thinking about it. These actions are difficult to describe because it involves "knowing more than we can say" (p. 51). Some examples would include riding a bike, tossing a ball into a bucket, or grasping a stick. Social norm patterns like behaviors and habits can also be mentioned here.

Reflection-in-action takes place while the practitioner is working and an unexpected problem or outcome occurs (Kinsella, 2000). The unexpected situation results in reflection as the problem unfolds. Schön (1983) stated "when the practitioner reflects-in-action in a case he perceives as unique, paying attention to phenomena and surfacing his intuitive understanding of them, his experimenting is [all at the same time] exploratory, move testing, and hypothesis testing. The three functions are fulfilled by the very same actions" (p. 72). In the instrumental music classroom an example of this could be demanding a student put more air behind a high note to attain it on trumpet, but the lower lip is pushed too far forward in reference to the top lip. Once realized, this issue is resolved by giving individual instruction to blow down in the mouthpiece while in the middle of the lesson. Reflection-in-action allows practitioners to think in the present to change the direction of an immediate circumstance in mid-stream for improvement. Thinking while doing serves as a way to reshape actions in the midst of a situation and allows practitioners adjustments that will affect the immediate outcome (Schön, 1987).

Reflection-on-action allows practitioners to reflect on previous experiences to realize how their actions may have contributed to an unexpected or undesired outcome (Schön, 1987). Reflection-on-action occurs after the event takes place and is when past events are reviewed to examine it for improvement and assessment. Reflection-on-action allows the practitioner to make sense of actions taken, to consider the context and consequences of those actions, and to intentionally learn from the experience. Thus, reflection-on-action can lead to a change in future action (Kinsella et al, 2012). Reflection-on-action examples can include journaling, discussion with a peer, videoing, or simply thinking about the action along with forming a strategy on how to improve or respond differently.

Technical Rationality

I believe that our ability to perform as practitioners in the instrumental classroom are further affected by our personal worldviews. These worldviews can usually be defined by our personality, and in turn, our personality usually predicts how and what we will predominantly reflect upon as we teach and communicate with our students. Our personality type usually can predict “blind spots” in understanding the needs of our students outside of pedagogical considerations. Understanding and reflecting upon our personality allows for improved balance of cultural, personal, and real-world concerns that promotes improved teacher, student, and community connection.

Professionals have become more aware that they cannot account for processes they have come to see as central to professional competence that is outside the technical training of professional practice (Schön, 1983). Schön’s hypothesis regarding reflective practice is unique in that he recognized a rift developing between the nature of professional training and professional practice. Schön realized that professional training alone did not equip practitioners with the skills necessary to recognize and negotiate real-world dilemmas within their work. Schön (1983) urged the practitioner to seek beyond traditional technical and scientific approaches to see the whole picture; to consider the cultural, political, and human impact of our decisions, designs, and solutions. Schön (1983) best describes technical rationality in his most memorable and widely quoted analogy:

In the varied topography of professional practice, there is a high, hard ground overlooking a swamp. On the high ground, manageable problems lend themselves to solutions through the use of research-based theory and technique. In the swampy lowlands, problems are messy and confusing and incapable of technical solution. The

irony of this situation is that the problems of the high ground tend to be relatively unimportant to individuals or society at large, however great their technical interest may be, while in the swamp lie the problems of greatest human concern. The practitioner is confronted with a choice. Shall he remain on the high ground where he can solve relatively unimportant problems according to his standards of rigor, or shall he descend to the swamp of important problems where he cannot be rigorous in any way he knows how to describe (p. 42).

Schön's analogy suggests that practitioners subconsciously take sides, favoring one approach to problem solving over another. The high ground theorists potentially isolate their ability to see beyond the evolving questions of modeling theory and technique, while the practitioners in the 'swamp' primarily rely on intuition to react to problems. This intuitive behavior alone produces little long-term change (Schön, 1983). Schön advocates for training practitioners to comprehend the interconnections between theory, intuition, and practice that allows the solving of real-world problems that impact many people.

Schön's Music Masterclass Case Studies

Schön's training in both music and architecture helped him gain a unique theory regarding reflective practice techniques that are valuable considerations for improved teaching and learning in the music classroom. The masterclass case studies highlight the more advanced uses of reflection-in-action; a self-evaluative technique that requires independence of thought and an open-mindedness beyond what is obvious to the teacher-learner. This kind of reflective practice may easily be short-sighted by personality limitations, elevating the importance of understanding our weaknesses and strengths through an all-encompassing lens that personality self-understanding can efficiently unlock.

In these case studies, Schön's theory of reflection-in-action and reflection-on-action is discussed and analyzed. It was revealed in his studies that after initial masterclass student performances, teacher led "intentional prompts" were given to lead the student to new discoveries about their performance with one goal in mind: To have students develop the tools to self-reflect on their own performances (reflection-on-action), with the ultimate goal of developing the insight to change performance practice immediately while in performance (reflection-in-action) (Schön, 1987). Schön wrote: "When students are initiated into the artistry of musical performance, they learn a particular kind of designing [as in architecture]. In the simplest case, they learn to adjust technical means to desired musical effects. In [other cases], students are helped to distinguish the effect they say they produce from those they actually produce in performance – as though to say, "Learn what you already do in order to be able to choose what you will do" (Schön, 1987, p. 208). Schön advocated creative designing in seeking solutions in order to promote insightful, self-directed decisions that promotes change where it is most important.

Reflective Practice beyond Dewey and Schön

The following reflective practice models highlight different approaches beyond Dewey and Schön as expansions from their philosophies. Approaches such as spiritual centeredness (Tremmel, 1983); the role of personal bias in reflective practice (Boud, Keogh, and Walker, 1983); perpetual and cyclical reflective practice techniques (Kolb, 1984); personal connection in reflective practice (Van Manen, 1992, 1995); and goal-based reflective practice (Moon, 2015) are mentioned. These methods and philosophies are a few examples of how reflective practice beyond pedagogical considerations have demonstrated meaningful and thought-provoking change in how we can use reflective practice for improvement.

Robert Tremmel (1983) expanded upon Schön's (1983, 1987) ideas, combining Zen Buddhism mindfulness and reflection to transcend the perceived limitations of the technical and analytical approaches prevalent in reflective practice (Tremmel, 1983). Tremmel explained that purely following the theories of Schön and Dewey regarding reflective practice is an unintentional return to the technical and scientific approaches of reflective practice. Tremmel argued that mindfulness is a practical approach for professional reflective practice; it sharpens the ability to see the "self" in confusing and stressful situations but one must be trained on how to achieve it. The ability to reflect upon how one perceives a situation with abilities to make decisions using "understanding of self" is similar to how the Enneagram approaches personality. Tremmel (1993) stated that "As Schön points out, we are not lacking for traditional academic, technically rational views. What we do lack is the power to move outside the limits of such views, and Zen, which is not totally dissimilar to Schön's approach to reflection-in-action, helps us transcend to that wider range of practice" (p. 443).

Boud, Keogh, and Walker (1983) have very similar approaches to Schön, but more recognition is given to personal biases and emotions and their impact on the reflective process. Emotions, past experiences, and values play an important role in the effectiveness of the reflective process. Equally important is to recognize and reconcile past experiences and emotions, including negative emotions about oneself.

David Kolb's experiential learning theory requires a cyclical approach to experience, reflection, and practice. The learner moves from concrete experience, reviewing and reflecting upon the experience, abstract conceptualization (drawing conclusions and learning from the experience), to finally active experimentation. Kolb's theory is perpetual and always resets to

step one with each new experience. This allows for improvement through reflective practice to be a continuous learning cycle (Kolb, 1984).

One of Max Van Manen's (1992, 1995) reflective practice models observes specific interactions with children, morally identifying the needs of each specific situation. For example, a child comes from a single parent home and he misses the parent that lives far away.

Acknowledging and counseling the student fosters a trusting and parental relationship that allows a close student-teacher relationship (Van Manen, 1992). This model of reflection is defined by three levels of knowing about the students. Moving from level to level requires learning about specific events that are unique to the student's experience, allowing use of that knowledge to relate and show empathy to build a relationship. Personal knowledge of what has impacted a child builds connection between student and teacher eventually help navigate negative situations for breakthrough moments (Van Manen, 1992).

Moon (2015) stated in *Reflection and Learning in Professional Development*, learners are instructed that reflection should lead toward a goal for improvement, or purpose. According to Moon (2015) reflection is "a mental process with purpose and/or outcome in which manipulation of meaning is applied to relatively complicated and unstructured ideas in learning or to problems for which there is no obvious solution" (p. 161). As Schön advocated for the political and social implications of using reflective practice to ensure relevant technical rationality, Moon encouraged the learner to look within and internalize experiences to gain knowledge. The learner over time mulls over the experience internally and relates it to other prior experiences, gaining new perspectives as a result (Moon calls this 'cognitive housekeeping') (Moon, 2015). King and Kitchener (1994) further explain these new perspectives, as mentioned by Moon:

In the most sophisticated stage, intelligence is reflected as a skilled and sensitive ability to work with the complexities of a situation, with imagination that is used in the proposition of new possibilities and hypotheses. There is a willingness to learn from experience. Particularly characteristic of these highest stages of functioning, is the recognition by the subject that her processes of reasoning influence the response that she makes. Such meta-cognitive processes are particularly important for later discussions of reflective activities” (p. 47).

Applications and Implications of Reflective Practice in Education

In the following literature regarding reflective practice, theoretical models are introduced that originate from diverse backgrounds. Research cited for this section has been selected to connect the use of reflective practice pertinent for improvement in the music classroom or rehearsal.

Van Manen (1995) expanded upon the reflective practices of Schön (1983), specifically reflection-in-action. Van Manen attempted to redefine reflection-in-action for the experienced educator as a form of knowing-in-action. Knowing-in-action is defined as actions taken with little planning or thought, usually reflexive. Actions include motor skills or social norms; things we do without really thinking about it. When experienced teachers were questioned upon how they adapted to unforeseen circumstances in the classroom, it was often difficult to define a process of thought. Van Manen posited that experienced teachers are performing a form of instinctual actions more akin to knowing-in-action. This is important because this possibly redefines reflective practice as a hierarchal system of planning based upon many factors including a keen sense of our student’s backgrounds, group dynamic specific to the moment, and

a well-stocked “toolbox” of possible quick reactions to change directions while instructing efficiently.

Morrison (1996) compared the reflective practice approaches of Dewey (1916, 1933) and Schön (1983, 1987) with the goal of devising a journaling technique for teacher candidates. Journaling prompts were divided into two sections: personal development and professional development. In this study, personal development was designed to prompt students to analyze their own personal beliefs and values as they impacted teaching and learning. Professional development was intended to prompt discussion of teaching techniques and broaden understanding of relevant issues and debates in education. The division of personal and professional development eventually became blurred over time, highlighting the inseparable bond of personal values and the impact those beliefs have on their approach to important daily educational challenges. (Morrison, 1996).

Huber et al., (2014) advocated for teacher education programs to incorporate a curriculum of narrative inquiry identity explorations; enabling teacher candidates to reflect upon personal experiences, backgrounds, beliefs, and worldviews to formulate their teacher identity. Teachers should not suppress their personal experiences, instead reflect upon their own perspectives to help gain insight to understand their students’ identities under their care. Huber et al. explained that such an approach allows for a new paradigm in understanding learning styles, socio-economic status, or race and their impact in the classroom. Rising above labels, students become the center of learning rather than a demographic label or educational status designation.

In *Developing Reflective Practice: A Guide for Beginning Teachers*, McGregor (2011) highlighted the following key characteristics of reflective practice: (a) It allows an active focus on the aims and consequences of your teaching; (b) It provides a cyclical approach to

monitoring, evaluating, and revisiting your practice; (c) It provides evidence for you to make judgements about success, progress, or failures; (d) It help you retain an open mind, especially during difficult times; 5) Insight is found not only in research, but also from evaluating practice; and 6) Engaging in collaborative dialogue with colleagues to improve practice. McGregor states that educators should be reflective about subject matter and pedagogical knowledge, but an equally important aspect is one must reflect upon their own beliefs, values, and identity in the process. (McGregor, 2011).

Dunne (2011) stressed the importance of self-identity as a teacher; embracing the unique traits that make each teacher different. She believes the prevailing environment in most educational institutions has roughly divided teachers into two types: static identity or fluid identity. She claims that those that have static identity see education as ‘fixed;’ and they stick with one way of doing something because it works and usually do what they have always done despite evidence that what they do is not working. Conversely, she described teachers with fluid identity as those who see education as dynamic and changing in response to changes in society; to adapt what they do to meet changing needs and contexts; seek new ways of engaging and motivating learners; understands own responses to events and contexts; and reflects critically in order to evaluate their practice (Dunne, 2011). Dunne stresses the importance of understanding one’s identity, always allowing it to be reevaluated as students, teaching environments, and technological advances change. Dunne encourages educators to critically examine identity through the use of “reflective scaffolds” that contain thought provoking prompts to promote growth (Dunne, 2011, p. 43).

Glendenning and Cartwright (2011) designed a system of reflective practice intended for novice teachers paired with experienced supervising mentors. It is similar to the Kolb (1984)

model of experiential learning that moves from experience, to reflection, to experimentation that leads to improvement. Classroom teaching should be video recorded to allow the teacher and mentor to collaborate, allowing for pause to study strengths and weakness. Conversation seeking constructive criticism with more experienced teachers can serve as a heuristic tool for reflection. The video highlighted student reactions, behaviors, teacher pacing, and emotional feelings of the teacher during the lesson (Glendenning & Cartwright, 2011)

Reflective Practice in Music Education

Reflective practice in the performing music classroom is typically thought of as watching a rehearsal video and reflecting upon what worked and what did not. In this section, I look beyond the pedagogical approach of video observation and focus on the delivery of the information as influenced by personality and personality self-understanding.

Raiber (2001) studied how instrumental music teachers' attitudes toward reflective practice predicted instructional effectiveness. Results from multiple regression analysis demonstrated reflective attitude combined with teaching experience is a significant predictor ($p \leq .05$) of instructional effectiveness. The results were surprising in that as years of experience increased, the frequency of reflective practice decreased. Raiber postulated that lack of time or interest in reflective practice may have been the reason.

Reynolds & Beitler (2007) examined the challenges and benefits of a middle school band director's reflective practice technique. Results of the study helped reveal possible mechanisms for understanding and coping with the year's frustrations. The study also revealed that the school working environment allowed little opportunity for time to collaborate and reflect.

Stegman (1996) used reflective practice techniques with six practicum student teachers in high school choral programs. Each week, the practicum teachers discussed the positive and

negative aspects of the previous week using reflective dialogue. With the use of classroom video recordings, Stegman analyzed the content and coded the visual and aural behaviors along with noting the practicum teachers' fundamental beliefs about teaching and learning. Stegman made every effort to categorize the reflections as clinical/technical or personal, and found most reflections were personal. Stegman concluded "It appears that in every instance choral music teachers' [personal] expectations, goals, anxieties, and needs may well be as critical to the process of learning to teach as their skills and understandings as musicians and teachers" (Stegman, 1996, p. 242). An important finding of this study was the importance of self-understanding through the use of a reflective process.

Koerner (2017) investigated the status of mentoring and induction programs and their impacts on beginning music teachers. Many aspects regarding reflective practice were studied with surprising results concluding beginning music teachers that frequently reflected in-action demonstrated lower levels of professional commitment. Koener concluded "Perhaps the current respondents who reflected more in-action felt less committed to teaching due to an inability to reflect in-action [because of lack of experience] or to learn from their in-action decisions." Koener reported that the beginning teachers often spontaneously abandoned lesson plans with intentions to improve student engagement and behavior, but lacked the experience to do so successfully, which resulted in the class losing momentum. Koener concluded that reflection-in-action may also make beginning music teachers increasingly anxious to the complexity and difficulty underlying school music teaching, leading them to question whether they are committed to a professional career in education" (Koener, 2017).

Conkling (2003) studied a cohort of preservice teachers and reflective thinking during a semester-long choral methods course that took place in a secondary school classroom. Heuristic

tools used were collaboration, journaling, and dialogue with peers. Findings revealed that novice teachers often compare, interchange, and sometimes confuse musical performance (singing) with teaching due to their limited teaching experiences. Conkling suggested that this perspective allowed two reflective spaces from which to draw from. The first question asked, “what shall I do as a choral music educator?” and the second stated “who shall I be as a choral music educator?” Similar to the Stegman (1996) study, the reflective process brought to light how the most personal aspects of teaching (in this case, singing performance) outweigh the technical in importance (pedagogy) when it comes to the self-perceived impactful teaching moments. Combining reflective thought spaces referencing “teaching” and “teaching as performing” enabled novice teachers to grasp ideas and combine them to the familiarity of performing (Conking, 2003).

Butke (2003) studied five experienced junior high and high school choral music teachers using reflective journaling as a heuristic tool. The teachers were to choose a problematic aspect within their rehearsals and focus on it in their reflective thinking, writing, and conversations. Results revealed personality traits like perfectionism greatly influenced reflection. The study concluded that personality tendencies altered the focus of reflection. Also documented was the emotional intensity evident in the writings and reflections of the teachers, bringing to light that painful emotions or moments of pleasure influence more meaningful reflection (Butke, 2003). Butke also adapted Schön’s reflective practice technique subsets of reflection-on-action and reflection-in-action to create ‘reflection-fore-action’ as a preemptive step resulting from previous reflective practice to anticipate and plan for projected problems. Reflective-fore-action allowed the teacher to anticipate challenges and have corrective measures in place before the lesson took place (Butke, 2003).

Pollack & Simons (1996) used the Myers-Briggs Type Inventory as a heuristic tool for reflection regarding behaviors in the choral classroom rehearsal. This self-study attempted to address the teacher's perceptions of frustration, feelings of failure, feelings of wanting to disengage from students when rehearsal seemed to be going poorly. One of the techniques that stimulated rehearsal improvement during times of frustration was to intentionally practice the traits opposite of their personality type. In summary Simons stated: "Understanding oneself and differences in behavior cannot, of course, improve one's musicianship or baton technique. It is enormously helpful, however, in combating the figurative self-flagellation at rehearsal's end when a conductor may begin to wonder about his or her suitability to the task at hand. I find it much more productive now to make note of bad rehearsal moments, to analyze them on the basis of my type's strengths and weaknesses, and to remind myself of the varied attitudes people have toward taking in and giving out information. My definition of a bad rehearsal has changed" (p. 15).

Video Recording Use for Rehearsal Reflective Practice

Using video recordings while conducting has been a popular forum to reflect upon habits and procedures used during rehearsal. Gonzo and Forsythe (1976) were one of the first researchers to implement recordings to document facial expressions, gestures, and non-verbal communications. Through the use of transcription and coding, they analyzed the rehearsal to better understand what conductors do (Gonzo, 1981; Gonzo & Forsyth, 1976). In this study, the rehearsal video will be the primary tool to facilitate collaborative exploration focusing on personality strengths and weaknesses that affects the presentation of the material.

Snyder (2011) used video reflection to train novice teachers productive and efficient rehearsal techniques. The videos revealed conductors need to talk less, ensure a firm lesson plan

is in place, and recognize specific student errors for correction (Snyder, 2011). Powell (2017) created case studies of his students enrolled in an instrumental methods course to demonstrate how reflective practice through video self-observation is more useful than discussion alone. He found the video self-observations fostered a deeper understanding of the habits required to create a more productive and efficient rehearsal (Powell, 2017).

Barrett and Rasmussen (1996) suggested creating recordings of more experienced educators for teachers in training to gain insight and ideas from. Preservice teachers were guided through an elementary music lesson, successfully accomplishing the lesson as a student. The next day, as a variation of reflective practice, the preservice teachers were asked to watch a veteran instructor teach the same lessons to an elementary class through the use of a video. The preservice teachers stated that being an observer after being a participant helped “establish a healthy foundation for learning about teaching through observation” (Barrett & Rasmussen, 1996).

Role of Reflective Practice in Rehearsal Preparation and Curricular Planning

Our emotions and values contribute to short and long-term curricular planning by providing the foundational attributes one believes is essential for the development of a well-rounded and meaningful educational experience beyond pedagogical considerations. Our personality often predicts how we run our classroom, how we construct our curriculum, and how we choose the processes to assess our students. This section introduces how emotions and values influence our priorities in planning. Mason (2017) advocated reflective practice for rehearsal preparation, goal setting, and rejuvenation. Journals, laptop notes, and audio/video recordings used during reflective practice should first focus on pedagogical observations then seek deeper for “emotional and soulful” (p. 63) connection. Reflection should dig below the surface and be

an honest inventory of negative and positive aspects beyond superficial self-analysis.

Rejuvenation through reflective practice is accomplished by taking inventory of the most meaningful moments as a starting point for growth (Mason, 2017).

Snow (2011) discussed how instructional choices made in real-time (reflection-in-action) that connect to prior teaching experiences (reflection-on-action) are essential ingredients to construct a future efficient rehearsal. Snow states:

Brainstorming is an activation of the imagination toward a future action. A powerful feature of the creative act, it is characterized by pondering, reflecting, questioning, and connecting prior experiences to current problems. If one brainstorms ‘on one’s feet,’ it may be considered improvisation. When one steps away from real time, however, and allows free-floating consideration of an upcoming rehearsal, one is able to connect past experience to the possibilities of a new rehearsal. (p. 13)

In a chapter titled *The Conversation of Practice*, Yinger (1993) states that one must consider preparation, improvisation, and contemplation as starting points in the reflective process. Preparation involves an attempt at avoiding the unpredictable, but one must be willing to improvise when the lesson is not progressing. Improvisation skills allow the educator to teach “in the moment;” adapting to ever-changing scenarios that require a change in direction. Yinger considers good teaching the ability to be “sensitive to moment and place” meaning that the teacher is responsive to the content being learned (reflection-in-action), the context in which it is learned, and understanding the students’ needs in all aspects (contemplation) (Yinger, 1993).

Jordan & O’Regan (2007) advocated for considering all observable and applicable aspects of a rehearsal. Planning pedagogical aspects including rehearsal plans, score study, and pacing are considered crucial, but with additional focus on non-tangible elements like emotional

connection. Volume two of the book titled “*Inward Bound: Philosophy and Score Preparation*” stated the importance of the psychological and emotional environment within a rehearsal and the impact on the sound. Jordan & O’Regan believe psychological preparation to deal with ‘human’ elements of rehearsal are equally as important as pedagogical preparation. Positive connections forged with those in our ensembles contribute to improved ensemble self-image that continually promotes superior musical performance (Jordan & O’Regan, 2007).

In Jordan’s book *The Musician’s Soul* (1999), he wrote the “mortar of music” is not the technical aspects of technique, gesture, notes and phrasing but the personality of the genuine leader on the podium. If music is to express something human, the ensemble must be led by someone that is always striving to foster connection through honesty and trust with the members of the ensemble (Jordan, 1999).

In *The Courage to Teach* (1988), Parker Palmer states that it is crucial to build relationships with students that foster an open relationship for learning, and that a shift from a hierarchical, authoritarian approach to one that requires comfort and confidence with one’s self-concept (Palmer, 1998). Palmer treats the classroom as a space where the educator and pupil collaborate, and Jordan adopts this concept to the rehearsal, describing it as a circle of musical collaborators rather than a strict linear hierarchy. Jordan encourages music rehearsals to be people and music focused, rather than at the will of the conductor. The conductor must reflect upon how their interactions with the ensemble influence the rehearsal environment.

Summary

The literature regarding reflective practice is primarily found in choral education focused upon novice educators. The research shows that reflective practice can ultimately strengthen teaching by providing opportunities for self-observation, reflection, and experimentation. Many university conducting and music education programs have implemented reflective practice techniques including journaling, video recording critique, and collaboration to promote improvement. Regardless of what reflective practice concept is used, a consistent pattern is found in the literature to plan, teach, assess, reflect, and change behavior.

Personality Typology

Dewey understood that for knowledge to be shared clearly, one must consider the audience being addressed:

To formulate [our ideas most effectively to convey to others] requires getting outside of [the experience], seeing it as another would see it, considering what points of contact it has with the life of another so that it may be got into such form that he can appreciate its meaning...One has to assimilate, imaginatively, some— thing of another's experience in order to tell him intelligently of one's own experience. (Dewey 1916, p. 6)

Common Personality Typologies

To help give context, a few of the most common personality typologies are briefly explained in this section. Some typologies use a diagnostic, while others, like the Enneagram, can be a collaborative process with a facilitator. Personality typing and the study of personality traits can be traced back to Ancient Greece and Hippocrates. Jung, Kretschmer, Freud, Adler, Sullivan, and Maslow were all major contributors in research about personality and its impact on

behavior. Through history much of what has been revealed regarding personality has been debated, updated, changed, and in certain instances negated. Jung's behavior descriptions have great predictive value (Keirsey and Bates, 1984). In the 1950's, the development of the Myers-Briggs Type Indicator (MBTI) became one of the most common personality assessments, and by the late 1980's over a million assessments were made a year (Keirsey, 1989). The MBTI personality instrument was developed by Isabel Myers and Katheryn Briggs as a personality inventory that focused upon Carl Jung's psychological types. It is designed to be an accessible instrument to those with little training and to be used in many situations. The MBTI is best known for revealing our most likely perceptions and judgements as defined by one of 16 distinctive personality types.

The Big-Five is an applied personality typing tool designed by Lewis Goldberg (1992). The five tags are: (a) Extraversion, defined by activity and energy drive; (b) Agreeableness, shown to indirectly impact achievement via socioemotional flexibility; (c) Conscientiousness, a measure of accomplishment, organization, efficiency, practicality, and steadiness; (d) Emotional stability; (e) Intellect, defined by demonstrated intelligent, foresighted, resourceful, original, and artistic behaviors and traits" (De Raad & Schouwenburg, 1996).

Another popular personality type diagnostic tool was developed by Don Lowry in 1978 called True Colors. Referencing the work of Keirsey and Myers-Briggs, True Colors is a different way to categorize personality types by using the primary colors of orange, gold, blue, and green (True Colors International, 2017). Similar to the MBTI, the True Colors format is based upon Jung's premise that all people contain characteristics at differing levels from all personality types. The prevalent strengths will dictate the color, but spectrum colors may alter slightly due to characteristics being shared with a neighboring color.

Personality Studies in Education

Personality studies in education encompass many approaches; some are student centered, while others focus on the impact of teacher personality. This section will discuss teacher personality studies and literature that focus primarily on teacher/student connection. Kim et al. (2018) performed a study to demonstrate the impact of noncognitive characteristics including teacher personality on student academic achievement. Three out of five characteristics of the Big Five Personality Model were analyzed: conscientiousness, agreeableness, and emotional stability were analyzed for their effects on student learning. The study involved multilevel assessments of 75 Math and English teachers and 2082 students. In addition to teacher self-reports of personality, students reported observed teacher traits and behaviors. Results indicated that the student-observed teacher personality traits of conscientiousness for academic support, agreeableness for personal support, and neuroticism for student performance self-efficacy were meaningful to students. Students that rated teachers as conscientious felt more academically supported by them; Students that rated teachers as highly agreeable felt more emotionally supported by them; and students that rated teachers as emotionally stable reported feeling a higher expectation of academic excellence. Results indicated that teacher personality in this research was not a significant predictor of student academic achievement, but it may have more of an impact on student socioemotional outcomes.

Kell (2019) analyzed thirteen peer reviewed studies of personality on teacher effectiveness to determine if the data trends support personality as a predictor of teacher effectiveness. Kell determined that the diversity of research method and data collection regarding teacher effectiveness made it difficult to draw strong conclusions about the direction and magnitude of teacher effectiveness as it relates to teacher personality traits. Associations

regarding teacher personality and teacher success in the classroom appear to be statistically small on the surface. However, it is worth mentioning that comparison between these traits may be difficult due to the lack of standard measures and non-standard techniques of data collection.

Klassen & Tze (2014) examined how teacher self-efficacy and personality are related to teacher effectiveness measure. Teaching effectiveness measure criteria was based upon teacher evaluations and student achievement. Previous research analyzing the effect teacher personality has on classroom learning has shown modest results mostly due to weak conceptual frameworks. In the results from analysis of 43 studies published between 1985 and 2013 representing 9216 participants, only 12 studies demonstrated a significant but small effect size of $\bar{r}=.10$ between overall psychological characteristics and teaching effectiveness. Teacher personality was modestly but significantly related to evaluated teacher performance. There remain few studies in existence that demonstrate teacher personality influences teacher effectiveness.

Bastian, et al. (2017) expanded upon previous personality research in psychology and economics to determine if any connections exist between personality traits and first-year teachers' performance and retention in North Carolina public schools. Using the Five Factor Model of Personality as a framework, results demonstrated the trait of conscientiousness correlated with higher evaluation ratings and higher retention rates of teachers. In addition, general self-efficacy, a subdomain of conscientiousness, is strongly related to dependability and thoroughness as well as characteristics related to motivation that include drive and persistence (Barrick & Mount, 1991).

Duckworth & Yeager (2015) set out to determine the impact of human attributes other than cognitive ability for educational purposes. Goal-directed, effort-based traits such as grit, self-control, emotional well-being, sound judgement attributes, curiosity, and open-mindedness

were analyzed for predictive value in academic settings as well as other settings. Duckworth & Yeager (2015) concluded that the limitations and strengths of self-report questionnaires, teacher-report questionnaires, and performance tasks results needed to be carefully studied before choosing the most meaningful information to extract. The researchers concluded that policymakers and practitioners must carefully consider the limitations of any study as it relates to behavioral and personality traits. Recommendations include using a variety of measures and approaches for triangulation of the data to increase reliability and validity when analyzing certain aspects of personality.

In Rushton, Morgan & Richard (2007), The Myers-Briggs Type Inventory (MBTI) and the Beiderman Risk Taking (BRT) scale were administered to 58 elementary teachers designated prestigious Florida League of Teachers (FLoT) by their superintendents. There were two comparison general teacher population groups ($N=804, 189$) also administered the same tests. This study set out to determine if FLoTs share similar personality preferences with others in the general teaching population. The second purpose of the study was to determine if the FLoTs take more risks than the general population of teachers as determined through the Beiderman-Sensation Seeking Scale (BSSS). Results demonstrated that ENFP and ENTP are considered the most innovative, creative, and risk taking. ENFPs, most commonly were found to be the Teacher of the Year recipients and national award winners in Florida. ESFJs, ESTJs, ISTJ's and ISFJs are the traditionalists and most commonly are the most stable. Rushton et al. stressed personality type does not necessarily constitute a better teacher but may highlight preferred approaches and behaviors for teacher education programs to explore more in-depth.

In the book *Effective Teaching, Effective Learning*, Fairhurst & Fairhurst (1995) suggested that knowing and being aware of one's personality temperament is crucial, as it allows

for self-understanding of teaching style. Being self-aware of personality and teaching style enables the teacher to adjust effectively and efficiently for students with a different learning style. Fairhurst & Fairhurst (1995) also suggested that 57% of elementary teachers have a sensory and judgement personality alignment. They commonly are attracted to teaching because of their caring nature, they are loyal and devoted, and have a very patient demeanor. ISFJs prefer a quiet, controlled, and traditional environment as opposed to the outwardly non-traditional and sometimes scattered ENTPs. Teachers who have a preference toward NF are considered the “idealists” or “advocates” that take pride in their own unique identity and are committed to empowering their students to become their authentic selves. ENFPs are change agents and like to have variety in their teaching. ENFPs are also sensitive to harmony or discord within the students they teach.

Pankratius (1997) studied a class of 25 preservice teachers that were grouped according to similar personality types as determined by the MBTI within the class. The students in the class were assigned group projects within their similar personality-type group. Group dynamics like work ethic, preferred mode of problem solving, and the behavior dynamic of each group were reported and discussed. The findings of the study determined (a) the grouping process was a significant learning experience for all students; (b) the students gained a better awareness of their own learning styles and styles of others; (c) some were inspired to see cooperative learning and constructivist approaches in a new light; and (d) students critically examined their assumptions, values, and beliefs about teaching and learning styles, gaining the willingness to be aware for change.

Personality Typology Studies in Music

Personality studies in music have primarily focused upon the performing musician. The following studies in this section focus upon the most common music teacher personality types and what effect their personalities had on classroom learning.

The Missouri Pre-Professional Teacher Interview (MPTI) is a personality assessment that consists of 54 interview questions divided into nine themes. These themes are Achiever, Stimulator, Developer, Relator, Team, Responsibility, Command, Input Drive, and Self-Discipline. Using the MPTI, Bergee (1992) interviewed 55 undergraduate music education majors enrolled in two major universities and developed a personality profile based upon the results. The music student's MPTI scores correlated with five conventional success indicators of the MPTI: high school class rank, overall grade point average, scores on the mathematics and English subtests of the ACT, and grades on applied performance juries. Results revealed the music education majors scored moderately high on the Stimulator, Developer, and Command themes, and moderately low on the Input Drive theme. Overall GPA has also been shown as a significant predictor of MPTI profiles (Bergee, 1992).

Wubbenhorst (1984) designed a study to examine and compare characteristics of music educators' and performers' personalities. Wubbenhorst examined 56 graduate students from both music education and music performance programs, finding no significant differences in personality types in either education or performance. Wubbenhorst (1991) also used the MBTI to examine whether a particular personality type occurs consistently among music educators. From a sample obtained from a summer music workshop, significant differences were exhibited in

their preference for judging (J) as well as Intuition-Feeling (NF). Findings also concluded that Introversion and Extraversion characteristics were nearly equal in the sample.

Teachout (2001) performed a study to determine if the personality of student teachers impacted effectiveness of teaching as measured by Holland's Vocational Theory. Significant within group differences were found among personality types of music student teachers. Most prominent were the Artistic, Social, and Investigative personality constructs. Findings concluded no personality or construct significantly contributed to improved or diminished teaching and learning of any other specific personality type or construct.

Kemp, (1992) showed a difference between successful student teachers and performance majors using the 16 Personality Factor Questionnaire, also known as 16PF. The Sixteen Personality Factor Questionnaire (16PF) is a measurement instrument of common personality traits. It has been found to be effective in multi-settings, revealing an in-depth assessment of the whole person. (Cattell & Mead, 2008). Kemp's findings from 16PF data from 32 music education graduate students and 32 student performers demonstrated that music education majors demonstrated higher levels of traits associated with extraversion, realism, and tough-mindedness. Introversion and sensitivity exhibited by the performers deemed inappropriate behaviors for classroom management were found (Kemp, 1992). In summary, Kemp's results indicated that there is a common theme of personality traits found in musicians regardless of instrument or musical academic specialty: introversion, sensitiveness, creativity and intelligence. Kemp states

that music teachers modify these core personality traits toward greater extraversion and realism to be able to manage the "rough and tumble of classroom" Kemp (1981a, 1981b, 1982a, 1982b).

The Enneagram of Personality

The Enneagram system is a personality typology based upon nine worldviews that describe how we function in life. Janet Levine's book *The Enneagram Intelligences* (1999) defines Enneagram types as it relates to educators, students, and its impact on many aspects of education. At its most basic level, the Enneagram reveals how you think and how you feel in tangible terms. Your motivations, what drives your decisions, and how you interact with others is explained in terms that enables self-awareness and improvement. Levine's book was the inspiration for me to perform this study as it relates to music educators.

The Enneagram is an ancient system of personality study that divides personalities into nine (*ennea* in Greek) types. The system analyzes overall type, and connections for psychological growth and deterioration (Riso & Hudson, 1996; Levine, 1999). To elaborate further, it outlines nine worldviews or intelligences. The intelligences are based upon nine patterns of thoughts, feelings, motivations, and perceptions tied to a central feature of narrow attention (Palmer, 1988).

The origins of the Enneagram are believed to have originated in Babylon around 2500 B.C. but that information is speculative at best. The Enneagram type (E-type) one most closely resembles of the nine types can be defined as a fixation. The fixation, as described by other authors, can be related to the seven deadly sins of Christianity, the mind-states of Buddhism, and the Islamic mystic ideals of Sufism (Levine, 1999). George Ivanovitch is credited with introducing the Enneagram to the West at the beginning of the 20th century. (Callahan, 1992).

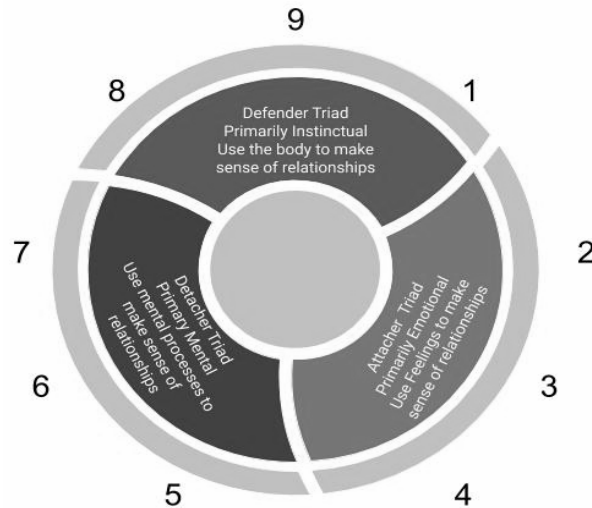
Oscar Ichazo is credited as one of the first to use the Enneagram in psychotherapy. Berkeley Psychologist Claudio Naranjo brought the Enneagram to the United States from Chile in 1972, and with the help of colleagues successfully aligned the features of the Enneagram with the Diagnostic and Statistical Manual of Mental Disorders or DSM-1 (1952). The DSM-1 was first published by the American Psychiatric Association (APA) and offered a common language and standard criteria for the classification of mental disorders. In contrast, the Enneagram is one of the first behavioral models to primarily identify personality in normal functioning individuals and not primarily be used to identify low-end pathologies (Levine, 1999; Dameyer, 2001). Riso (1987) devised a diagnostic for the Enneagram that classified behaviors of unhealthy, average, and healthy existence within each personality designation, being one of the first to codify behaviors to go from vice to virtue. If it were to have value to everyday people, the Enneagram would need to address normal and high functioning behaviors (Riso, 1987).

When referencing “type,” we are speaking about the nearly automatic tendencies one has when faced with daily tasks, social situations, and stressors. These tendencies often can be found in certain numbers of the population, based upon their reactions and their view of the world. While we all exhibit some habits or tendencies of every personality type, the literature “...describes people [mostly] falling broadly into body, mental, and emotional types [of the Enneagram] (Levine, 1999) called their triad.

The Three Triads

Figure 1

The Triads of the Enneagram



Note. Triads of the Enneagram. Adapted from "Diagram of Enneagram with the Triads" by Janet Levine, 1999, *The Enneagram Intelligences: Understanding Personality for Effective Teaching and Learning*, p. 19. Copyright 1999 by Bergin & Garvey

The overarching “triad” designation (Defender, Attacher, Detacher) defines behavioral function as modalities of behavior in varying ways (Horney, 1945; Levine, 1999; Riso & Hudson, 1996; Callahan, 1992). These three overarching types define distinct ways of thinking that reflect the motivations of how people operate in the world (Levine, 1999). The distinctions or triads recognize the body, mental, and emotional modality types (fig. 2.1).

Points (type) two, three, and four are labeled as the emotional triad. Points five, six, and seven are known as the mental triad. Finally, points eight, nine, and ten are known as the body-based triad (Levine, 1999). The overarching triads illustrate personal worldview. The worldview often predicts reactions to situations in the environment such as communication style,

perceptions of others, reaction to stressors, and ways of thinking just to name a few. The triads are defined on the Enneagram as Attachers (emotional); Detachers (Mental); and Defenders (Body) (Horney, 1945; Levine, 1999). These modalities broadly explain the three E-types contained within each triad that details the behavioral idiosyncrasies of each.

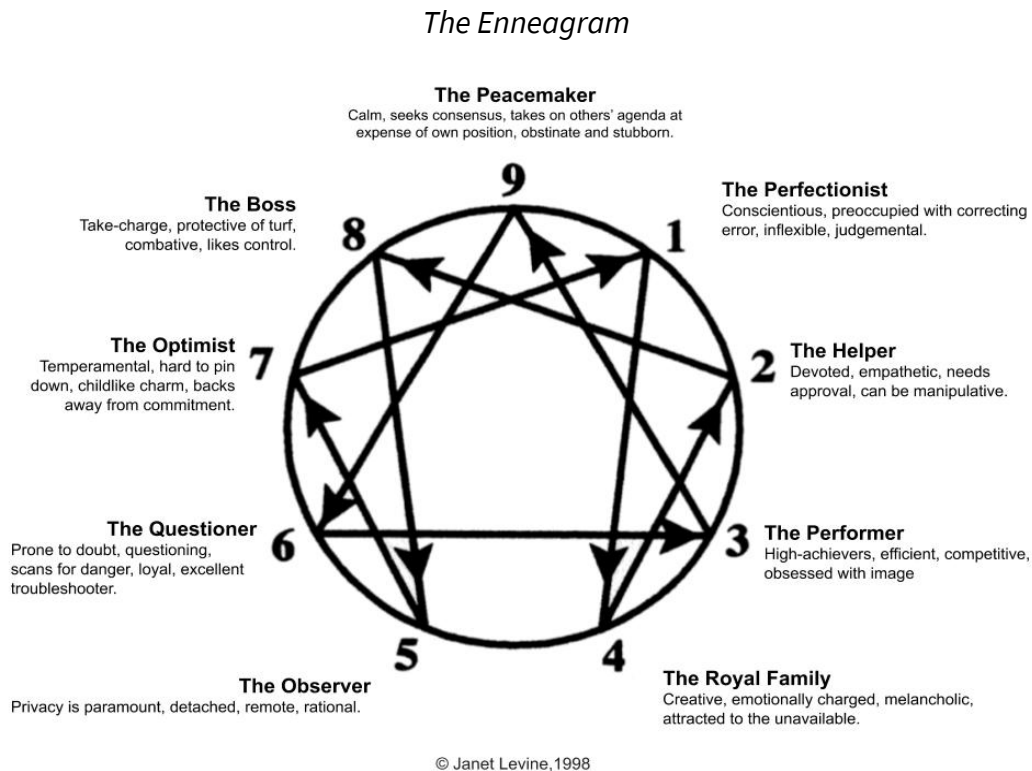
Points two, three, and four are Attachers. Attachers make sense of the world through the lens of relationships and connections to people. The emotional context is the Attachers' environment or point of view. Attachers move toward people. They often ask the question "Do people like me?" Attachers are motivated by approval of others. They are energized by emotions, and emotions dictate decisions throughout the day. They are aware of the feelings of others and announce their own feelings to open up to others (Levine, 1999).

Points five, six, and seven are Detachers. Detachers are somewhat on the other side of the spectrum from Attachers. Detachers perceive life from within, detached from people, or moving away from people. It can be said they often operate and see the world from inside their heads, and not from the perspective of relationships with others. Detachers primary mode is mental. They make sense of the world through internal mental processes. Detachers can often lose themselves in their minds, working multiple scenarios, using their imagination, and seeking new concepts to make ideas lock together (Levine, 1999).

Points eight, nine, and one are Defenders. Defenders are instinctual and are self-protective of their boundaries. They are known as moving (brushing) up against people; they need to establish their space so others can plainly see it, and they often operate from gut feelings. Defenders sense their relationship to others and to situations through how their body reacts. Defenders will often state they "they had a gut feeling," or they felt something in their body. It is easy for them to lose themselves behind their boundaries (Levine, 1999). Defenders can be

confrontational and combative at times, yet at other times they can be stubborn and signal they will not be pushed around. They often protect their self-identity and protect interpersonal boundaries through being critical and judgmental. The Enneagram system lends itself well to classifying behaviors and understanding teachers and students in all educational settings. Listed below are the Nine E-types and a corresponding explanation of each. The names of types vary from author and publication, but the meaning is the same for each type. Perfectionist, Performer, Observer, and Boss are attributed to Helen Palmer (2010). The name Helper is attributed to Riso and Hudson (1996). The names Royal Family, Questioner, Optimist, and Peacemaker are attributed to Levine (1999).

Figure 2



Note: The arrows depict direction of disintegration (stress). Triads of the Enneagram. Adapted from "Diagram of Basic Enneagram Model" by Janet Levine, 1999, *The Enneagram Intelligences: Understanding Personality for Effective Teaching and Learning*, p. 19. Copyright 1999 by Bergin & Garvey

The Nine Enneagram Personalities: Type One is *The Perfectionist*. The perfectionist is principled, moral, purposeful, self-controlled, optimistic, and idealistic. Type Ones are motivated to be correct, to display integrity, to avoid criticism, and to make the world a better place. Their focus is completing a task correctly and without error. Possible problematic areas caused by this need for perfectionism is procrastination, lack of spontaneity, rigidity, and being judgmental of others (Riso & Hudson, 1996). Sometimes type ones come across as preachy and overzealous (Levine, 1999). Type Ones passion is anger and resentment, often manifesting through displaying frustration and irritation (Riso & Hudson, 1999). The primary defense of Type Ones is to suppress their true inner feelings and display them in a way that they deem most culturally acceptable, often leading to indecisiveness (Levine, 1999). According to Riso and Hudson, Type Ones can learn to accept themselves with self-permission to not be perfect at everything. When a Type One is becoming aware of their own tendencies, they can take on some of the traits of a Type Seven, exhibiting a free-spirit attitude and open mindedness to others. In times of extreme stress, unhealthy Type Ones exhibit the depressive tendencies of a Type Four (in the direction of the arrows), which includes feeling isolated, alone, and misunderstood for holding on to their strict principals (Levine, 1999; Riso & Hudson, 1996).

Type Two is *The Helper*. Helpers are empathetic, demonstrative, nurturing, people-pleasing, relational, altruistic, and possessive. Helpers focus on helping others to fulfill their own emotional needs of love, approval, and admiration (Riso & Hudson, 1996). Type Twos primarily fear not being loved and often emphasize positive and affectionate relationships with others (Riso & Hudson, 2000). Type Twos passion is pride, as defined in this context as a feeling of self-importance through always feeling like they are helping others. Often Type Twos try to help others at the expense of their own emotional and physical needs. Healthy Type Twos are

often selfless and supportive, while the less psychologically balanced become preoccupied with the self-image of generosity and feelings of being indispensable (Riso & Hudson, 1999). This emotional need can negatively impact relationships by being perceived as manipulative. Riso and Hudson state that Type Twos feel most balanced when they are caring for others. They feel when they attend to the needs of others, they are also tending to their own needs (Riso & Hudson, 2003). When Type Twos become aware and become less attached to their self-importance, they emulate the healthy aspects of a Type Four: self-care, authenticity, and independence no longer looking for others to constantly need them. When stressed, a Type Two will take on the worst aspects of a Type Eight, using behavior to manipulate and control (Levine, 1999; Riso & Hudson, 2000).

Type Three is *The Performer*. Performers are confident, adaptable, competent, image-conscious, efficient, accomplished team builders, and can be hostile (Levine, 1999; Riso & Hudson, 1996). They are often referenced as driven individuals to achieve (sometimes as only self-perceived) success. Type Threes are motivated by feelings of affirmation, admiration, and self-value. Type threes are focused on results, are tasked oriented, and ultimately seek recognition for their accomplishments. The passion of Type Threes is deceit, referencing the way they present themselves to others that is not their true self, often losing sight of how others truly perceive them. Problematic behaviors include a strong tendency to avoid failure at a high price (Levine, 1999). A growth for Type Three is finding value outside of activity and accomplishment (Riso & Hudson, 1987). When self-image is not the focus and psychological health improves, Type Threes take on the healthy aspects of a Type Six which includes healthy collaboration with others and commitment to others. When a Type Three is in an unhealthy psychological state,

they lack commitment to others and become apathetic, displaying unhealthy aspects of a Type Nine (Levine, 1999; Riso & Hudson, 1996).

Type Four is called *The Royal Family*. Type fours are individualistic, creative, imaginative, sensitive, and at times self-absorbed and temperamental (Riso & Hudson, 1996; Levine, 1999). Type Fours can experience the extreme emotional highs and lows of life. Being ordinary or ordinary tasks are an avoidance of type fours. They also fear having no significance, and often suffer from bouts of low self-esteem during times of stress. Those in the Royal Family camp sometimes focus on the unobtainable. These individuals sometimes see their predicaments big and small as “glass half-empty” or “the grass is greener on the other side.” During low emotional experiences, even the somewhat persistent feeling of melancholy can lead to bouts of depression. The passion of Type Fours is envy of others they respect; their characteristics, physical possessions, and relationships. During times of stress and low psychological health they often are self-absorbed, disconnected from others, and aloof. They often interject the characteristics of someone they are envious of into their own persona. At their worst, Type Fours often fuel the interjection with internalizing painful emotions and blaming themselves for all that is wrong in their life (Riso & Hudson, 2000). When Royal Family Type Fours move past reflecting upon hurts, losses, and envious behaviors and become more committed to others, they improve awareness and psychological health. They begin to emulate healthy Type One objectivity (Riso & Hudson, 2003). When in unhealthy psychological states, they take on the worst displays of Type One clinging and over-emotional displays (Levine, 1999; Riso & Hudson, 1996).

Type Five is called *The Observer*. The observer is often viewed as private, perceptive, measured, innovative, logical, and at times secretive and isolated. Observers are interested in

knowledge and are often viewed as intellectual; they are motivated by being perceived as capable and confident. Type Fives often avoid emotional attachment, reliance upon others, and avoid demands and intrusions of others (Riso & Hudson 1996). Fives have bouts of being perceived as overly self-controlled. Detached from emotions, observers prefer predictability over spontaneity (Levine, 1999). The passion of Type Five is avarice, or in this case a tendency to hoard information and resources due to a fear of being useless, unprepared, and irrelevant (Riso & Hudson 1999). Healthy Fives are curious, insightful, and innovative. Less healthy Type Fives over-analyze and over-plan. The defense mechanism of Type Fives is to retreat within themselves to cope with stressful external pressures. Riso and Hudson state Type Fives can grow by developing the trust of others by being honest with their feelings and in sharing their experiences (Riso & Hudson, 2003). Type Fives that are healthy act confident and decisive; those in difficulty act scattered and adapt the worst traits of an unhealthy Type Seven (Levine, 1999; Riso & Hudson, 1996).

Type Six is *The Questioner*. Questioners are thoughtful, rational, dutiful, and responsible but can be anxious and suspicious. (Riso & Hudson, 2000). Also known as loyalists, Type Six often find nonconformity uncomfortable, and are most comfortable blending in. Sixes focus on scanning for hidden dangers on the horizon. In certain instances, avoidance of success and doubtful emotions can sometimes lead to indecision, procrastination, and unfinished open projects (Levine, 1999). Type Six individuals most value belief systems they align with and value community (Riso & Hudson, 1996). The passion of Type Six is anxiety, which manifests through displays of instinctual fight or flight snap judgements in stressful situations (Riso & Hudson, 1999). Type Sixes spend a great deal of energy planning, troubleshooting, and analyzing, but most commonly trust positions of authority even over their own conclusions. The

primary defense of a Type Six is projection, meaning that they often attribute self-criticism to what they perceive others are thinking, ultimately originating from others. Type Sixes, as a defense mechanism, often categorize people as an ally or non-ally, and treat them accordingly (Riso & Hudson, 2000). Type Sixes grow in psychological health when they learn to trust their judgement and rely less on outside opinions and the perceived omnipotence of established institutions. In a healthy psychological state, Type Sixes are more trusting and less judgmental of themselves and others like a healthy Type Nine. Less healthy Type Sixes exhibit hypervigilant behaviors of distrust, causing extreme anxiety and exhaustion, like that of an unhealthy Type Three, engaging in people-pleasing and the cultivation of an exaggerated successful image (Levine, 1999; Riso & Hudson, 1996).

Type Seven is *The Optimist*. Optimists, also known as enthusiasts, are often perceived as upbeat, versatile, enthusiastic, charming, spontaneous, entertaining, and sometimes distractible and scattered (Riso & Hudson, 2000; Levine, 1999). Type Sevens fear being trapped in negative experiences or deprived of pleasure which often keeps them focused on being active, engaging life to the fullest, and having many pleasant options to choose from. Oftentimes they enjoy spending time planning out the next great event and fantasizing. Sevens will often do whatever is needed to avoid pain. Type Sevens do not like to commit with fear of eliminating other options, which leads to anxiety (Riso & Hudson, 1996). Gluttony is the passion of Type Sevens. They tend to endlessly consume ideas and experiences which they believe is necessary for happiness (Riso & Hudson, 1999). Problematic areas include avoiding commitment to individuals and tasks. For example, Type Sevens put up defenses by using rationalization to justify their pursuit for new experiences without acknowledging their true motivations (Riso & Hudson, 2000). Optimists sometimes have difficulty dealing with the needs of others, and find routine, mundane

tasks uninspiring and often difficult to focus on. Riso & Hudson state that a Type Seven strives to grow by intentionally making intellectual connections with others, like a healthy Type Five. Less psychologically healthy Type Sevens often display critical Type One behaviors of rigidity and perfectionism (Levine, 1999; Riso & Hudson, 1996).

Type Eight is *The Boss*, also known as the Challenger. The boss is a powerful, take-charge personality. Most often perceived as honest, self-confident, decisive, willful, direct, protective of turf, and sometimes combative. Type eights spend much of their time focusing on power, who has it, and is it being fairly used. Bosses dislike coming across vulnerable and do not like to depend on others; they like to appear strong to others, minimizing any optics of weakness or vulnerability (Levine, 1999; Riso & Hudson, 1996). Sometimes type eights can live excessive, go for broke type lifestyles. The passion of the Type Eight is lust as in a desire to create immediate, intense experiences (Riso & Hudson, 1999). Type Eights use denial as a defense mechanism as in denial of reality when it does not suit them, as it creates emotions of vulnerability (Riso & Hudson, 2000). More psychologically healthy Type Eights display empathy as in a healthy Type Two. According to Riso and Hudson, they recognize that more can be accomplished through cooperation and partnerships as opposed to working alone (Riso & Hudson, 2003). In contrast, more stressed Type Eights show the negative aspects of a Type Five including isolation and gathering of information to use against those they perceive as working against them (Levine, 1999; Riso & Hudson, 1996).

Type Nine is *The Peacekeeper*. Peacekeepers are receptive, compassionate, noncompetitive, agreeable, reassuring and patient (Levine, 1999; Riso & Hudson, 1996). Often, they are described as being able to see all sides of the issues. Nines most desire to avoid conflict and try to maintain stability in relationships. A Type Nine will often adopt the beliefs and ideas

of others to maintain stability and connection with others (Riso & Hudson, 1996 pp). Problematic habits include lack of motivation at times. They are reluctant self-starters and procrastinate. Sometimes setting priorities are difficult for nines along with making decisions (Levine, 1999). The passion of Type Nine is sloth, and in this case refers to an inability at times to assert their own ideas, which makes it difficult to assert themselves (Riso & Hudson 1999). Type Nines seldom project their anger directly, and often resist uncomfortable encounters with others by using stubbornness and avoidance (Riso & Hudson, 2000 pp. 270-271). Type Nine primary defense mechanism is dissociation and narcotization or a numbing of stressors in life (Riso & Hudson, 1999). Type Nines in healthy psychological states often resemble Type Three positive behaviors for achievement and assertiveness, but more unhealthy psychological states they often show signs of passive-aggressive behavior and fears found in unhealthy Type Sixes (Levine, 1999; Riso & Hudson, 2000).

Enneagram Connections

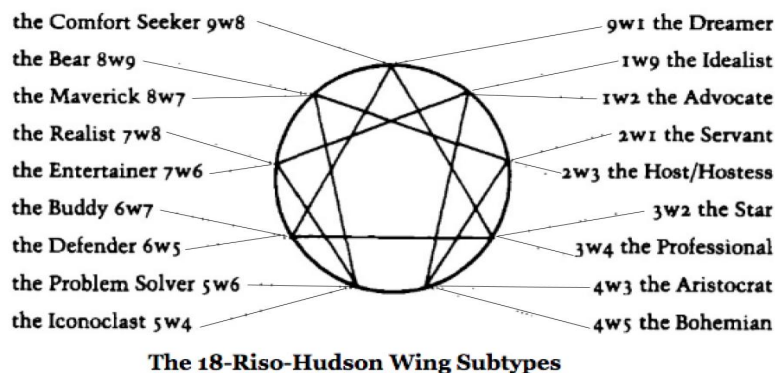
Much of the psychological usefulness of the Enneagram begins with how the concept of how all the types are connected. Using figure 1, the arrows point in the direction of disintegration (stress) of a healthy to more unstable mental state of a particular E-type. Following the arrows in reverse, in this case, show the best of the corresponding E-type behaviors when you feel secure, confident, and “in the zone.” For example, a task-driven Performer Three educator, when feeling secure and confident, moves opposite of the arrows to the Questioner Six and teaches more deliberately, slowly, thoughtfully. Under stressful situations the Performer Three will move with the flow of the arrows to exhibit unhealthy behaviors of a Peacekeeper Nine unable to prioritize and unorganized (Levine, 1999)

The Enneagram Wings and Subtypes

Riso and Hudson (1996) felt that a person rarely perfectly fits into one of the nine types. To account for this, adjacent positions to a defined type on the circle may also describe personality tendencies to some degree. For example, a person that identifies most strongly as a Type Two would study the tendencies of both Type One and Type Three and then determine which type is their dominant wing. A Type Two that seems to display more perfectionistic qualities would be a Type Two with a Type One dominant wing, that would be described as a two wing one or “2W1.” Those that are familiar with the Enneagram, will often reveal their Type with a dominant wing when discussing it with others (Riso & Hudson, 1996 pp. 43-44).

Figure 3

Enneagram Wing Subtypes



Note: Enneagram Wing Subtypes. Reproduced from "The 18 Riso-Hudson Wing Subtypes" by Don Richard Riso, 1996, *Personality Types* p. 44. Copyright 1996 by Houghton Mifflin Company

Riso Hudson Enneagram Type Indicator 2.5

The RHETI 2.5 is a forced-choice personality diagnostic with 144 paired statements that determines the most likely Enneagram Type. The RHETI 2.5 is administered on-line by the Enneagram Institute, which owns the copyright of the test (Enneagram Institute, n.d.). The Assessment can also be found in *Discovering Your Personality Type* by Riso and Hudson. The

forced-choice 144 items are paired resulting in the respondent choosing the best answer between two Enneagram traits. Every Enneagram type is represented throughout the test 32 times within the 144 item pairs.

Dameyer (2001) conducted a study of 135 subjects that examined whether the original RHETI was an accurate and consistent indicator of Enneagram type. The study used a concurrent validity design with two respected Enneagram diagnostics: the Wagner Enneagram Personality Style Scale (WEPSS) and the Adjective Checklist (ACL). At the time of the study, the WEPSS was the most empirically tested. The ACL was an established, normative, and idiographic tool unrelated to the Enneagram. Concurrent validity among the RHETI, WEPSS, and ACL was not demonstrated, with RHETI and WEPSS typing classifications demonstrating weak concordance at 42%. Three Enneagram experts Riso, Wagner, and Palmer reached consensus predicting the subjects' ACL scores corresponding to the RHETI diagnostic results on only 25 of the 125 ACL/Enneagram matches. The central problem remained the lack of inter-rater reliability among the three experts regarding which traits clearly defined the different Enneagram types (Dameyer, 2001).

There were some encouraging psychometric results obtained: The RHETI test-retest reliability averaged 82.1% determined by using a test-retest model. The RHETI 2.0 was shown to be sufficiently reliable, but it did not demonstrate concurrent validity as hypothesized.

Newgent et al. (2004) conducted an investigation to estimate the validity and reliability of scores on the Riso-Hudson Enneagram Type Indicator through determining a correlational link in the underlying psychological constructs of the RHETI with those of NEO PI-R. (McCrae, Costa, & Martin, 2005). Both the RHETI 2.5 and Revised NEO Personality Inventory (NEO PI-R) were administered together to 287 volunteer participants. Results showed Cronbach alpha coefficients

ranged from .56 to .82. Coefficients greater than .70 were not achieved for Loyalist, Achiever, and Investigator subscales, resulting in reliability for those subscales to not meet acceptable standards. The Ipsative nature of the scales (scores high on one scale directly causes low scores in other scales) were suggested as a possibility for the lack of reliability. Pearson product-moment coefficient was administered to test the correlations between the RHETI nine Enneatypes and the five NEO PI-R factors. Results concluded that all nine RHETI types were correlated with at least one NEO PI-R factor, and four RHETI subtypes: individualist, loyalist, enthusiast, and challenger, were correlated with three out of the five NEO PI-R factors. Newgent suggested that the RHETI was useful and informative in heuristic processes, but when used in clinical practice the RHETI should be coupled with more established measures (Newgent, et al., 2004).

Giordano (2008) recruited 530 participant volunteers from a wide range of cultures, incomes, and faith traditions. They were randomly assigned to an administration of the RHETI 2.5 or to a non-ipsative version of the RHETI designed by Giordano. Each of the participants responded to all 288 items from the RHETI on a five-point Likert-type scale ranging from 1 (strongly disagree) to 5 (strongly agree) (Giordano, 2008). All participants were also administered the NEO PI-R, the Spiritual Transcendence Scale taken from the Assessment of Spirituality and Religious Sentiments (ASPIRES) (Piedmont, 2004) and the Faith Maturity Scale (FMS) (Benson, et al., 1993).

Giordano's results demonstrate Cronbach's alpha coefficients ranging from .35 to .78 on the standard version of RHETI 2.5 and from .73 to .85 on the non-ipsative version, demonstrating stronger internal consistency for the non-ipsative version of RHETI. The traditional and non-ipsative versions of the RHETI 2.5 were then compared for structural validity

revealing the expected magnitude of inter-correlations, calculated at $-.125$. The actual magnitude was $-.121$ for the traditional version, close to what was anticipated. The magnitude of intercorrelations was $.30$ for the non-ipsative version leading Giordano to speculate that structural validity of the traditional RHETI indicates less diversity among the scales than actually exists (Giordano, 2008).

Giordano (2008) when comparing Newgent et al. (2004) results to her own findings in terms of NEO PI-R factors, Giordano found when measured by both ipsative and non-ipsative scales, all nine RHETI Enneatypes correlated with at least one of the five NEO PI-R factors. However, eight of the nine RHETI types were correlated with three or more NEO PI-R factors. Giordano additionally created NEO PI-R personality profile, then using MANOVA, classified participants by those personality profiles. The patterns of correlation between the non-ipsative RHETI scale and the NEO PI-R profiles were of greater magnitude and theoretical consistency than the patterns of correlation between the ipsative RHETI 2.5 and the NEO PI-R profiles. Findings also demonstrated both traditional and non-ipsative scales exhibited some measure of discriminant validity. Giordano (2008) recommended further research due to the mixed results for discriminant validity between ipsative and non-ipsative versions of the RHETI. Giordano's study was originally intended to suggest relevance of the RHETI for spiritual purposes, and those were found to be limited. In conclusion, Giordano (2008) concluded the complexity of the RHETI can be difficult for individuals to interpret and suggested further development to make it more accessible. Giordano recommended continual comparison of ipsative and non-ipsative versions of the RHETI for further research (Giordano, 2008).

Scott (2011) researched existing studies of the validity of the Enneagram due increased popularity in counseling. Her research found that the RHETI had proven reliable, but the

constructs of the nine personality types had not been validated adequately. Scott (2011) also researched whether or not prior knowledge of the Enneagram impacted results.

With approval and assistance from founder Don Riso of the Enneagram Institute, Scott modified the 288 forced-choice, paired items of the RHETI 2.5. Using recommendations for empirically based scale development (Fishman & Galguera, 2003), she simplified the items to a fourth grade reading level that focused on one single idea without jargon for each question. She designed a six-point Likert scale ranging from 1 (just like me) to 6 (not at all like me). Scott administered a modified 124-item Likert RHETI to 6401 participants. She conducted an Exploratory Factor Analysis (EFA) on half of the data set randomly mapping the covariance of each item with every other item, grouping the multiple items into a reduced number of factors. Refinement led to a nine-factor scale that was representative of the nine Enneagram personality types. Results demonstrated internal consistency of the RHETI subscales were unaffected by prior knowledge of the Enneagram. In conclusion, Scott warned that the nine-factor solution identified distinctions in each of the patterns of responses but not a definite description of each type. Scott also stated that Enneagram typology was sufficiently valid to continue popular usage but further study was needed to refine items and construct additional items for subscales of the Likert RHETI for possible clinical use. (Scott, 2011)

In summary, Danmeyer (2001) illustrated that inter-rater reliability regarding the RHETI was a central problem. Predictive validity of the Enneagram is yet to be clearly established, but studies have shown it to be overall reliable except in a few Enneatypes: three, five, and six. Newgent, et al (2004) and Giordano (2008) suggested the lack of internal reliability in those three may be a consequence of the instrument's ipsative nature. With knowledge of these results,

Scott (2011) and Giordano (2008) in separate studies modified the RHETI with Likert-scale versions that demonstrated higher internal reliability.

More research is needed to continue modification of the RHETI to be a more accurate measure of a definitive personality type, but the RHETI can be useful in combination with other typology measure instruments, and most importantly for this research, it can be employed as a tool for reflection and study. No single description of personality type can be taken as fact, reading several sources may be the best strategy for reflecting on one's motivations and behaviors. The personality types of the Enneagram do not directly connect to musical practice, but when used in tandem with reflective practice it has the possibility to open new perspectives to raise self-awareness of rehearsal habits and behaviors while teaching and conducting.

The Enneagram in Education

Luckcock (2007) formulated an appreciative inquiry which is a form of participatory action research that focuses on individual or organizational development (Boyd & Bright, 2007). His study highlighted his journey as an educator using the Enneagram. Using reflective practice techniques, he documented how the Enneagram changed his understanding of himself enabling him to see how his behaviors and actions impacted others. He called the discovery process an important 'emancipation' from the many blind spots he had in teaching due to his lack of understanding. He summed up his realizations as meditations that focused on his vision for improved education through being authentic and aware of how actions and behaviors deeply impact others. Luckcock (2007) ultimately reported the Enneagram was beneficial for self-discovery and improvement.

Coker and Mihai (2016) performed a study to provide explicit knowledge of personality traits to the participants by using the Enneagram of Personality. Ten adult advanced students of

English for speakers of other languages (ESOL) used Enneagram personality self-knowledge to determine if they perceived an improvement in learning. Conclusions found teacher personality was an important part of the educational process and often overlooked. Coker and Mihai encouraged future research to focus on teacher personality to assist in avoiding personality conflicts and learning style incompatibility.

Spencer (2018) studied whether using the Enneagram of Personality affected reflective practice involving three choral conductors. The three participants took the RHETI 2.5 Riso & Hudson (1993) to determine their Enneagram type and then collaborated with the researcher using videos of three different rehearsals over time to document how reflective practice was affected. The cross-case analysis suggested that reflection with Enneagram typology self-understanding has potential with assisting conductors understand their underlying motivations and behaviors. Implications for further research included other ensemble conductors besides choral directors and expanding to band and orchestra conductors.

Summary

Similar in some respects to the Myers-Briggs Type Indicator, Keirsey Temperament Types, and numerous other personality diagnostics, the Enneagram defines behavioral tendencies and focus. The fundamental premise of the Enneagram is that there are nine basic personality structures in human nature, nine ways of viewing the world. Each type has much in common with each other, but each type has its own defenses, motivations, and habits. (Riso & Hudson, 2001). Realizing the strength and weakness of our Enneagram type allows us to recognize our weaknesses and focus on our strengths to foster effective and efficient communication in our classrooms.

Chapter 3: Research Method

The purpose of this study was to explore how the use of Enneagram personality typology affected reflective practice. This qualitative, collective case study involved three different music educators. Each case will document how the music educator discovered and agreed upon their personality type; decided upon which behaviors to focus on during the study to improve teaching; the challenges they encountered during the process; and any revelations they made at the conclusion of the study. A cross-case analysis will discuss the emerging themes of how self-understanding of personality type influences reflective practice and how it possibly could improve teaching and learning. Implications of personality-based reflective practice and its role in the rehearsal hall will conclude the study.

Participants

Before participating in the study, participants completed a questionnaire to determine their Enneagram “Triad” (Appendix A). There were no restrictions regarding age, gender, ethnicity, experience, or level of teaching. A purposeful sample of three ($N=3$) music educators were recruited through email. A purposeful sampling design is a form of case study exploration that focuses on researcher identified subjects that illuminate specific phenomenon of interest due to predetermined traits (Patton, 2001). The purpose of using purposeful sampling is to attempt diversity of personality triad type and area of emphasis (band, chorus, and orchestra). represented in the study.

Mike teaches in a rural middle school program in Georgia and has 32 years of teaching experience. He has taught instrumental and choral music at the middle and high school levels in

addition to church choir. In recent years, Mike has taught music education and music history courses online for the Georgia University System. The results of the Enneagram Personality Type Indicator for Educators or EPTIE administered during the recruitment phase most closely identified his personality type in the Defender triad, and initially as a Type Nine, or “Peacekeeper.”

Jessica teaches in a rural middle and high school in north Georgia and has over 20 years of experience. She has taught her entire career teaching at both the middle school and high school levels. In addition to teaching choral music in middle and high school, she has also taught at a local university as adjunct faculty. The results of the Enneagram Personality Type Indicator for Educators or EPTIE administered during the recruitment phase most closely identified her personality type in the Attacher triad, and initially as a Type Two, or “Helper.” This designation changed to Type Nine “Peacekeeper” once we collaborated using the narrative tradition and verified further using the RHETI 2.5 online diagnostic.

Carmina teaches in the suburbs of a large southern city and has over 25 years of experience teaching studio violin and general music in the public schools. She is also a conductor of a youth orchestra. Her musical training is from abroad where music education is commonly viewed as a community, extra-curricular offering not part of the regular instructional day. Her view of music education is that of a “music community;” a place where people come together of all ages and backgrounds to make music regularly. Carmina’s highest degree is a MA in Arts Administration. Carmina is Suzuki certified, reflecting Suzuki techniques, philosophy, and approach.

Researcher Positionality

In this interpretive research design, I am a participant-observer. Interpretive research is a qualitative research method where observation rather than hypothesis testing informs detailed understanding of a particular subject. Interpretive research methods can analyze specific behaviors within specific contexts and situations focusing on the decision-making process (Schwartz-Shea & Yanow, 2012), providing deep insight into the complex world of lived experience (Schwandt, 1994).

Design and Procedures

Qualitative research is designed to gain a deeper understanding of the perceptions of people regarding a particular phenomenon (Merriam, 2016). Qualitative research methods focus on how people interpret and make sense of their experiences and the world around them (Atkinson, Coffey, & Delamonta, 2001). The case study methodology is appropriate when: 1) the purpose is to answer “why” and/or “how” questions; 2) the researcher has little to no control over the events during the study; and 3) the research focus must explore “real life” situations bounded by time and place. Information collected is detailed and in depth from multiple sources of information (Yin, 2014; Creswell, 2013). This research meets those criteria. This study involved more than one case, also defined as a multiple-case study design. In a multiple-case case study, each case is studied and reported independently. Once the three case studies are completed, they are studied and reported upon together with interest found in the collective information. The collective information gleaned is called it’s “quintain” (Stake, 2005). The quintain is a phenomenon or set of conditions to be studied, a target, but not a bullseye. In a multi-case study, quintain represents a “target collection.” An example in music would be the study of a repertoire rather than a specific piece of music (Stake, 2005).

This qualitative, purposeful sample, collective case study documented the journey of each individual music educator as they discovered their personality type, recognized habits and behaviors in the context of the rehearsal or teaching, and reflected upon the impact their behaviors had on the class or rehearsal. Interaction between the participants and myself followed the Enneagram Narrative Tradition (Levine, 1999; Daniels, 2009). The narrative tradition allowed for collaboration between the researcher and participant in guided exploration to determine personality type. Data produced through interviews, journals, and video files were best compiled and discussed in narrative form. Additionally, I provided participants all pertinent information regarding personality descriptors of the Enneagram. I held all interviews and reflective discussions rather than someone outside the study that is unfamiliar with conducting, rehearsing, and instrumental music techniques. As a result, researcher positionality is not completely neutral. All conversations, meetings, and correspondence were audio recorded (with participant permission) to be transcribed for review, data analysis, and reporting of results.

Following the three case studies, a cross-case analysis explored how music educator personality influenced reflective practice in the areas of self-critique and any other factors that might have impacted experiences during the reflective process. The implications of the three cases were first broadly discussed as it applies to reflective practice and then more specifically the implications of using the Enneagram in reflective practice as a music educator. The study concluded with suggestions for future research and uses of the Enneagram in the broader music education community.

Recruitment for the study (See Appendix D)

Invitations (Appendix A) were sent via email and social media to a convenience sample of music educators. It began with informing the participant he/she is not obligated to participate

and may cease the study at any time. The invitation contained an explanation of the study, a demographic questionnaire, and a link to take the pre-screening Enneagram Personality Triads Indicator for Educators (EPTIE) (Appendix B) (Levine, 1999). The EPTIE is a questionnaire that prompts the participant to choose “how they think” and “how they feel” under certain educational situations. The purpose of this diagnostic was to determine which personality triad a respondent best belonged to. Once a music educator was initially identified, those specific teachers were invited (Appendix C) to continue the study to the second phase.

Meeting One, Settling on the Triad:

All phases of each meeting were recorded. Initial typology identification is a collaborative process between the participant and researcher during the first meeting. The revelation of the EPTIE results and the administration of the RHETI 2.5 test were purposely delayed until after the first teaching video observation. This was to insure better “before and after” data for reflective practice comparison.

We first watched the teaching video together, pausing as needed for comment and conversation focusing on behaviors. After the video, we discussed the EPTIE (Enneagram Personality Triad Indicator for Educators) test results that was taken during the recruiting phase. We collaborated and confirmed agreement that the test results accurately depicted their triad modality. We then worked together to determine which of the three corresponding Enneagram types most likely fitted within their triad using the Levine (1999) type summaries.

The participant then took the Riso-Hudson Type Indicator 2.5 (RHETI) because of its psychometric value. The results of the RHETI 2.5 validated our collaborative decision regarding triad and Enneatype using the narrative tradition. Results were comprehensive and sent via email highlighting the three highest scoring types at the conclusion of the test. The participant and I

reviewed the results. In addition, I assigned readings based upon their results from the EPTIE from the first meeting using *The Enneagram Intelligences* (Levine, 1999) to supplement knowledge of Enneagram typology. There is a Self-Study Enneagram Typology Workshop that helped guide them through the study process at home (Appendix E).

Meeting Two, Using the Enneagram in Reflective Practice:

The second meeting was scheduled one to two weeks later. The participant was asked to bring a second 30 minute teaching video representing a typical rehearsal with their primary ensemble after completing the Self-Study Enneagram Typology Workshop provided at the conclusion of meeting one. The meeting focused upon reviewing the teaching video. Reflection and discussion was prompted by the following focus questions:

1. What basic elements of your Enneatype did you see in your actions on the video?
2. How did those behaviors and habits appear in your rehearsal video?
3. How did the behaviors and habits you saw in the video influence your rehearsal positively or negatively?
4. Could you suggest a different approach or behavior that may be more effective during certain aspects of the rehearsal?
5. How do you think personality-based reflective practice be used in future reflective practice to improve rehearsal and teacher/student connection?

During the video reflection, pauses were taken as needed to allow for discussion of observed behaviors and habits. After the video was finished, the participant was asked to reflect upon the meaningfulness of the process and in what ways Enneagram typology effected reflective practice.

The Riso-Hudson Enneagram Type Indicator (RHETI) 2.5

Research regarding the psychometric properties of the RHETI 2.5 reveal reliable results, making it a legitimate heuristic device for behavior self-awareness. The RHETI 2.5 served as an introduction to Enneagram typology to the three participants in addition to the supplemental texts *The Enneagram Intelligences* (Levine, 1999) and *Personality Types* (Riso & Hudson, 1996).

The RHETI 2.5 is a forced-choice personality diagnostic with 144 paired statements that determines the most likely Enneagram Type. The RHETI 2.5 is administered on-line by the Enneagram Institute, which owns the copyright of the test (Enneagram Institute, n.d.). The Assessment can also be found in *Discovering Your Personality Type* by Riso and Hudson. The forced-choice 144 items are paired resulting in the respondent choosing the best answer between two Enneagram traits. Each Enneagram type is represented throughout the test 32 times within the 144 item pairs.

The RHETI items were constructed using self-assessment, expert judge, and observer agreement. In addition, criterion-keying strategies were used to refine the items so that the items selected would be based on the ability to discriminate criterion groups (Newgent, 2001). For the assessment to be effective, the participant must carefully answer each question as it relates to past behavior (Riso & Hudson, 2003). Once the RHETI 2.5 diagnostic is completed, a score is given that most closely corresponds to their Enneagram type. The prominent Enneagram type is displayed as the top score, and the rest are listed in order down to the type the respondent least resembles. Riso & Hudson (2003) advise that the top three types should be studied, with an understanding that any of the top three may be their type as a combination, with one being most prevalent (Riso & Hudson, 2003).

Psychometric Properties of the RHETI 2.5

The RHETI 2.5 is the latest version of the Enneagram typing test designed by Riso and Hudson (2003). Studies about previous versions illustrated inter-rater and internal reliability problems (Danmeyer, 2001; Newgent, 2001). With knowledge of these results, Scott (2011), Giordano (2008), and Newgent et al. (2004) in separate studies measured an updated RHETI that used ipsative, forced-choice options. The RHETI 2.5 demonstrates adequate internal reliability. Internal consistency reliability scores of the RHETI 2.5 range from 56% to 82% accurate; with an overall accuracy of 72%. Adequate for a forced-choice test (Giordano, 2008)

More research is needed to continue modification of the RHETI 2.5 to be a more accurate measure of a definitive personality type, but the RHETI 2.5 can be useful in combination with other typology measure instruments, and most importantly for this research, it can be employed as a tool for reflection and study. No single description of personality type can be taken as fact, reading several sources may be the best strategy for reflecting on one's motivations and behaviors. The personality types of the Enneagram do not directly connect to musical practice, but when used in tandem with reflective practice it has the possibility to open new perspectives to raise self-awareness of rehearsal habits and behaviors while teaching and conducting.

Validity and Reliability: Quality Control

Qualitative studies involving studies of the human experience typically report results through narratives that reflect connections rather than through primarily statistical results alone. Validity of interpretations of qualitative data that are linguistic, multidimensional, contextual, and non-linear often require non-standard criteria for judging relevance (Golafshani, 2003; Stiles, 1993). In this study I have chosen to use triangulation, coherence, and catalytic validity.

Triangulation is the collecting of various sources of rich data from multiple sources, multiple methods, and multiple theories that enables each source of gathered information to strengthen the other sources as relevant discoveries, conclusions, and connections as they are made (Stiles, 1993; Patton, 2001; Denzin, 2017). Triangulation with a focus on the connections between interviews, reflective practice modifications, and behavior changes were reported in the results. Coherence refers to the perceived quality of the interpretation of the study as judged by the reader. Coherence strengthens internal consistency through clarity of detail, defensible interpretation of data, and the relevance of new information as it is revealed and how it connects to previous information. The study should be a better interpretation of previous knowledge: confirming, supplementing, elaborating, simplifying and superseding previous work (Rosenwald, 1985). Catalytic validity references how the participants in a qualitative study were changed, energized or reoriented. Validity is exhibited through reflection of the participants being empowered in a new way (Guba & Lincoln, 1989). Catalytic validity was revealed in the results through participant reports of changed behaviors and new perspectives in reflective practice.

Ensuring reliability in qualitative study requires a redefinition of what constitutes reliable results within a realm or paradigm of study (Healy & Perry, 2000). Qualitative researchers can determine if the study is “dependable” in contrast to “reliable.” Dependability is important to the trustworthiness of a study helping establish the study as consistent and repeatable. One way this can be accomplished is through inquiry audits that take place through peer reviews (Lincoln & Guba, 1985).

Data for Analysis

All meeting conversations were recorded (with permission) and transcribed. Selected transcriptions, collaborative personality typing from the Narrative Tradition, and the documented

participant RHETI results became the primary data used for analysis and creation of the case studies. Analysis of the data began with intentional and deliberate study of the transcriptions in search of ideas and themes that emerged in each reflective session. Common themes found in all three participants were documented. All conversations and documentations of growth or change in practice from the first to final meeting were documented.

In summary, this qualitative, purposeful sample, collective case study documented the journey of each individual music educator as they discovered their personality type, recognized habits and behaviors in the context of the rehearsal or instruction, and reflect upon what impact their behaviors had on the class, rehearsal, and student connection. At the conclusion of the study data showed how Enneagram based reflective practice revealed useful information regarding our own habits and worldviews that often remain hidden until scrutinized. The revelation of our own motivations, behaviors, and worldviews assisted music educators to become better communicators with the students under their care.

Chapter 4: Results

This chapter documents the journey of the three participants and their reflective practice sessions using Enneagram Typology. Approximately 3500 invitations were sent to music educators across the state of Georgia to participate in the study. The first phase required participants to fill out the nine question Enneagram Personality Type Indicator for Educators (EPTIE) questionnaire which was initially completed by approximately 350 music educators. The purposeful sample of three participants were chosen for the study by analyzing level, area of teaching, and preliminary personality triad designation.

Mike – Defender and Type Nine, Peacekeeper

Mike teaches in a rural middle school program in Georgia and has 32 years of teaching experience. He has taught instrumental and choral music at the middle and high school levels in addition to church choir. In recent years, Mike has taught music education and music history courses online for the Georgia University System. Mike's highest degree is a Specialist in Music Education. The results of the Enneagram Personality Type Indicator for Educators or EPTIE administered during the recruitment phase most closely identified his personality type in the Defender triad, and initially as a Type Nine, or "Peacekeeper." Mike was unfamiliar with personality typology beyond recognizing it anecdotally.

The EPTIE results designated Mike a Defender. Defenders are instinctual, self-protective of their boundaries, and make decisions based upon gut feelings. According to Levine (1999) some Defenders are known to socially "brush up" against people as a way to establish their space so others can plainly identify it. Defenders judge their relationship to others and to situations

through how their body reacts. Defenders will often state they “they had a gut feeling,” or they felt something in their body. Defenders can be confrontational and combative at times (Type Eight), yet at other times they can be stubborn and signal they will not be pushed around (Type Nine).

Mike: Band, Session I

Our first teaching video we reflected upon was of a sixth-grade beginner band class. The first two minutes were silent, allowing for his commentary to explain the scenario. Commentary included classroom entrance procedures and then the eventual classroom sounds as the microphone was turned on:

M: They’re relaxed about getting stuff out, they’re doing pretty well about being direct, so procedurally that makes me feel good.

TSB: Yeah, I was thinking the same thing, you don’t have to hold their hand as they come in. Is that pretty important to you?

M: I’m seeing the saxophone player, his first step was to get his reed out and start soaking it. (Sound comes on, laughs). Yeah, pretty typical sounds going on. Yeah, regarding procedures, that makes me feel good. It’s important there is consistent habits built in every day.

The comments brought into focus how important classroom procedures are to him. Defenders value rules, order, and consistency. The observation continued as the students settled and Mike begins asking a few icebreaker questions:

M: Jonathan is ready for that answer and I have not noticed him yet ‘cause I haven’t looked over his way. That’s something I don’t like with the social distance set up. The kids on the edges of the set are out of my visual field unless I make it a point.

(observation silently continues for over a minute as note drills are being given)

M: (one minute later) I still have not recognized Jonathan and he was so ready to answer. I just didn’t see him, and I hate that ‘cause I don’t want to discourage him.....I never did get to call on him.

Mike's comments in the first few moments of class reinforce a need for classroom unity along with meeting the needs of others. About three minutes go by while he focuses on one student, leaving the others to sit. The class seems to be going very slow as he meets the needs of the individual at the expense of the entire group.

M: I may have stretched this out a little too long. I am trying to be thorough. But, I don't feel like Ethan knows his notes... Yeah, I stayed with this four or five or eight questions too long.

A Detacher can easily be drawn in to focus on one student (the agenda of others) adding to the continued delay of class momentum, as the group energy fades away. The video reveals how much time is lost. The class moves from note naming drills to teacher led call and response rhythm drills. Mike comments on how he wishes for more self-discipline from himself:

M: So I tried to go with a sound first, than match it up with a notation.

TSB: I think that was great choice for teaching the rhythms personally. [I comment to see where his point may lead.]

M: That David Newell book on rhythm is really, really good.

TSB: Yes, it is. It's a very similar approach to what you are doing here.

M: His discipline book is great, but it's challenging because you have to be so consistent and you have to be so committed to being consistent, and sometimes I just find myself lacking the discipline to be that procedural.

The conversation and observation up to this point lean toward defining Mike as a Defender Type Nine, but he is also showing some Defender Type Two tendencies. Type Nine Peacekeepers are not comfortable in changing things too quickly or appear outwardly demanding like their Type Eight Boss counterpart. Type Nines are energized by the self-engagement and self-discipline of others while Type Two Helpers are most motivated by helping individuals.

The class moved on to play half-scales. Even though many students started in the wrong place or played wrong notes, Mike remained calm and pleasant during the observation and with the students on the recording.

M: (smiling) Somebody in the percussion started to early and threw it off. But, my count off was too long. That's my fault. One of the saxophones is still playing F sharp, tuba is on an A natural too (continues grinning).

Educator Nines possess a natural ability to remain calm during a time of distress when others may become more emotionally charged. Nines can tend to ignore disturbing aspects of their classroom environment to seek peace and comfort by avoiding the high energy. Type Nines often approach a problem with calm, matter of fact, and with lightness. Other types within the Defender Triad may exhibit anger or stress, like the Type Eight.

Educator Nines also have firm confidences in their beliefs, sometimes at odds with others in the field. Type Nines are known to be set in their ways (obstinacy). Most horn players give Mike a hard time about starting students on Bb single horns:

M: [Playing the French] Horn takes so long to develop. Every horn player I talk to thinks I'm barking to talk about starting them on Bb horn and learn the fingerings when they match the trumpet and then move them to an F horn in the seventh grade. Every one of them says I'm nuts.

After concluding the video observation, I asked the following questions.

1. What were some general observations from the class that you saw that needed to be improved?

M: I have noticed will bog down early on, trying to get more repetitions like at the note naming thing at the beginning. I felt like I did bog down a little bit on that. I am having them spell the scales trying to get them to learn how to spell them from memory, I feel like I could stop that a little quicker. But, I also know that it was helping some of the ones that don't know it yet. So, it's a tradeoff. I just have to keep the pace up. Procedurally [the class] seems to be working pretty well, I just think I need to get them playing

quicker. But, I knew it was going to be a little bit slow because I was introducing a new time signature. I just gotta keep it moving.

2. What were some of the positive aspects that you saw?

M: I liked stating the song [sheet music instruction] in the middle and not always at the beginning. It gets them out of the notion that they have to play every song from the beginning. I like to start from the end and work backwards. My thought is if I work the end first, it will be a strong ending. I didn't always do that, especially in high school marching band, we would get to the end and we would not know the end very well to end strong.

3. What were your thoughts of the pacing and effectiveness of the rehearsal?

M: Generally OK. I need to pick up the pace more.

4. Do you think how you communicated with the class could have been any different?

M: No, I think its all [the concepts] still so new. The saxophones need to realize when to play F natural not F sharp, trumpets need to make a difference between the Bb and the B natural.

An Educator Type Nine like Mike would focus on the perceived needs of program. The needs of the individual are important, but usually come secondary to the detailed needs of individuals. An Educator Type Two would be more affected by the perceived needs of the individual.

Initial Typing Session:

After the video observation, Mike and I sat down to go over the Enneagram Personality Type Indicator for Educators Assessment (EPTIE). Using the narrative tradition of typing, we went over the results together, reading the descriptions of the triads. I revealed his triad designation as a Defender as determined by the EPTIE. After reading about the other types, he agreed that assessment seemed correct to define his type as a Defender. We then focused upon

Enneagram types Eight, Nine and One that are contained within his Defender Triad. After reading out the descriptions of The Boss (Eight), The Peacekeeper (Nine), and The Perfectionist (One), we both felt he most closely associated to a Peacekeeper Nine designation in the Defender Triad. Peacekeepers are receptive, compassionate, noncompetitive, agreeable, reassuring and patient (Levine, 1999; Riso & Hudson, 1996). Often, they are described as being able to see all sides of the issues. Nines most desire to avoid conflict and try to maintain stability in relationships. A Type Nine will often adopt the beliefs and ideas of others to maintain stability and connection with others (Riso & Hudson, 1996). Problematic habits include lack of motivation at times. They are reluctant self-starters and procrastinate. Sometimes setting priorities are difficult for nines along with making decisions (Levine, 1999). Type Nines often find it difficult to assert their own ideas, which makes it difficult to assert themselves (Riso & Hudson 1999). Type Nines seldom project their anger directly, and often resist uncomfortable encounters with others by using stubbornness and avoidance (Riso & Hudson, 2000). A Type Nine primary defense mechanism is dissociation and narcotization or a numbing of stressors in life (Riso & Hudson, 1999). Type Nines in healthy psychological states often resemble Type Three positive behaviors for achievement and assertiveness, but more unhealthy psychological states they often show signs of passive-aggressive behavior and fears found in unhealthy Type Sixes (Levine, 1999; Riso & Hudson, 2000).

We concluded the meeting with Mike assigned to complete following before Meeting Two in the following order:

1. Take the RHETI 2.5 for validation and comparison of the collaborative conclusion regarding his Type 9 designation (45 minutes);

2. Complete the Workbook Guide provided (Appendix D) to help understand the Enneagram approach to defining motivations, behavioral tendencies, and worldviews. (1 hour and 30 minutes);
3. Complete a second 30-minute rehearsal video for reflective practice together at meeting two.

Reflection Upon Meeting One

Mike completed the provided step-by-step participant guide (Appendix D) designed to help the participant self-discover and verify their personality and ultimately how it can affect reflective practice. The guide expands upon the narrative tradition of personality typing that we collaboratively used, verifying our mutual agreement that he fits the Peacekeeper Nine mold.

To further verify this assumption, Mike took the Riso-Hudson Enneagram Type Indicator version 2.5 provided online by the Enneagram Institute. The 144-item forced choice inventory determines your most likely Enneagram personality type. Mike's results from the RHETI 2.5 verified he was most likely a strong Type Nine Peacekeeper.

Mike: Session II

The second meeting was markedly different from the first. Mike frequently used Enneagram language when describing his activities, realizations, and behaviors. Mike and I began the second meeting with small talk about how the process progressed. I asked how the process piqued self-awareness of his personality and how his revealed behaviors and perceptions affected his teaching. The second reflection video session revealed how the new reflective methodology was changing his thinking.

TSB: Did the guide I created help you out through the process? Did the [RHETI] test and Levine book I let you borrow help?

M: Wow! I felt like the whole process was like reading an open book about myself. I couldn't believe how clearly the text defined me. I feel like the descriptions about me, in many respects, were spot-on.

TSB: Great! What behaviors and habits did you most identify with that affect your classroom teaching?

M: Getting bogged down on one concept I see is a bigger problem than I realized. Trying to give too much detail and background about a concept really slows things down.

It was exciting to see how Mike recognized the challenging aspects of the rehearsal in the video and arrived prepared to discuss his motivations and behaviors. We sat down to observe the second teaching video together of the same 6th grade band class. One of the first responses during an early teaching moment was regarding how supportive each of the students were of a particular student having a successful pass-off moment.

M: (smiling and nodding) I like that they are supporting each other.

TSB: Is that a priority for you, you think?

M: Yes, I like seeing them cheer for each other. It energizes me.

This brief interaction summarizes a strength of the Type Nine Peacekeeper: Acceptance of others, being a “cheerleader” for the efforts of others and fostering team effort moments. As the video moved along for few minutes, Mike mentioned how much time individual pass-offs were taking, once again recognizing the lack of momentum. Loss of inertia and difficulty prioritizing shows up during the lesson, which can be an unintentional behavior of a Type Nine Educator.

The individual pass offs took almost seven minutes.

M: This is a good part of the rehearsal, but I see how my pacing makes this unnecessarily time-consuming... But, I have found these little pass-offs will keep them practicing.

TSB: It works. I used to do these pass-offs after school, with a chart on the wall.

M: If I could do this in the morning before school it would be better. The students are sitting very patiently during a bunch of private lessons. I wish this could move faster. At the same time there are details that have to be fixed if they are going to get fixed.

A primary tenet found in the behavior of a Type 9 is conflict avoidance. The Peacekeeper's "passion" is universal love, and the conflict of unfriendly competition can be too uncomfortable for a Type Nine to bear. Another aspect is the attentional focus of Peacekeepers: the agenda of others. As much as competition drives excellence, too much competition can cause a conflict of agendas. This conflict can be paralyzing a Type Nine as seen below:

M: So, I am at least keeping them encouraged... Trying to be encouraging. If they don't get it, I want it to be... safe for them to mess up. I know the encouraging atmosphere keeps with the Type Nine.

TSB: Yes! I'm glad you notice that.

M: I want them to be friendly-competitive. But I had this one kid when I taught high school, she didn't like the competitiveness of trying to outdo the other person, and had a couple of trumpet players trying to constantly outdo each other, and it quit being fun. It became contentious and ultimately students quit over it before I could resolve it.

Going back to the pacing of class instruction, Mike commented:

M: I didn't time this well. I wanted to do something new, but there is so much new stuff [in the new exercise he moved onto] it was too much for them to get [at the end of class].

Another Type Nine trait is the need to be listened to, to be heeded. Mike often speaks to students regarding certain subjects in great detail. Type Nines are often proficient at sensing potential teacher-student conflict which is typically manifested through student disinterest. The Peacekeeper Nine will typically try even harder to gain the attention and approval of their audience. Finding a resolution is important and these moments can become awkward and lengthy until resolved:

M: Here I am playing into my Type Nine again in giving lots of information, maybe information that was not even asked for. We were talking about common time and cut-time, and it's so hard to resist the story of Renaissance notation of the circle with the slash, the broken circle...

TSB: Do you find yourself doing that a lot?

M: I have to deliberately put the brakes on it because I am so fascinated by it, and it becomes topical. I am so tempted to be drawn into the teaching moment.

Lesson pacing can be problematic, but it has more to do with the Educator Type Nine style of communication which can be meandering and lengthy. Mike was somewhat surprised when watching the video how lengthy he stayed on this one topic.

TSB: Why do you feel obliged to give so much information with so little time?

M: For deeper understanding. I want them to make connections.

TSB: Do you think it is connected to your need to be listened to as a Type Nine?

M: I want to seem like the wise old bird. Yeah, you guys need to listen to me, I know something. But I need to be quicker here, I see on the video how I am losing them. I see a student shining their instrument, another simply not paying attention.

Reflecting Upon the Process

We began the process reflecting upon what was observed over the past two sessions. The purpose of the conversation was designed to discuss the overall benefits of using personality awareness in reflective practice. The questions were designed as conversation starters and often went in different directions. Mike's responses brought to light one of his biggest issues of rehearsal pacing: the inability to switch gears when needed.

TSB: What are some of the behaviors, habits, and worldviews that you have been noticing that align with your Type Nine?

M: I have noticed that I need to be very careful not to repeat something, drill something to death. Or having this plan of, ok, we are going to the four main scales today, the B flat, E flat, A flat, and F scales, we are just going to do them and go on....and then it [the performance] sucks, and then... No... We can't sound bad like that, we gotta go back and fix some of it. Then, we do some good work on one, like the F, and then we haven't played the B flat, E flat, and A flat, but I promised you [the students] that we would play all four every day, every day, and get bogged down. I guess my pacing, and the ability to switch gears when needed.

TSB: Do you feel like you are not as flexible with your expectations once set? Do you find it hard to switch gears?

M: Related to the scales, yes, because I know in the long run, the big picture, to prepare them to go on to high school, they need to be able to think about scales in note names, understanding key signatures, order flats and sharps. They need to think in those terms. Scales, basics... I will stay on that and sometimes. With the older ones, I spend more time working on fundamentals. Overall, I see the pacing issues I get into on a daily basis. This conversation also touched upon another Type Nine Peacekeeper inherent worldview:

loyalty and commitment. He mentioned in the long run, the students needed to be able to read and understand musical fundamentals so that they may be contributing members to the high school band. Type Nines are driven to work for an organization or ideal they are loyal to, to ideals they believe in. Type Nines are most comfortable working toward institutional goals, but their long-term loyalty can facilitate a loss of self-identity and personal needs in the process.

TSB: You mention being the state of being asleep to your own needs and self-identity. Reflecting upon the last few video sessions or even in your general day-to-day approach, how has this shown up in your teaching?

M: It has not shown up in day-to-day teaching, but more in my overall mission in my career. I have taken on the agenda of this band program [current job] above my own needs, which I realize is very 'Type Nine.' I find it easier to get motivated helping others and in causes I believe in rather than in my own. If it's just for me, my procrastination kicks through numerous little projects that get started and remain unfinished, instead of working on something that needs to get finished right away. When I think of what I believe my mission is, which is to prepare them to go to the high school, I am much more efficient in my work with them long-term and inspired to get to work.

Type Nine Peacekeepers find the mundane chores of work uninspiring. Lesson plans, cross-curricular projects like reading across the curriculum, or even entering grades daily are tasks that are difficult for Type Nines to focus upon.

TSB: Have you ever been asked to use rehearsal time to work on reading across the curriculum or something similar?

M: I have found ways to dodge a lot of that. It really does not work and those needs can be fulfilled elsewhere. Writing across the curriculum, lesson plans, these I find unimportant and do only when forced to. I really have avoided doing the generic lesson plans required by administrators for thirty years.

Lack of decisiveness seems to be a major unifying theme, often leading to misjudging time resulting in lost momentum. Obstinacy, in this case, is often revealed and connected to the inability to keep classroom pace, and to finish what was promised at any cost.

TSB: Let's talk briefly about your observations about yourself. You listed obstinacy in your weaknesses. Can we talk about that?

M: It goes in line with the predictability for me. Bulldozing through things with the intent to lock in what they learned at the expense of doing it over and over. It goes back to the pacing and communication issues. As I watched in the videos after completing the guide you created, I see how even in the heat of the moment, knowing that I [am] dwelling upon a topic too long, my stubbornness to complete what I promised is very difficult to override.

This lack of decisiveness has also caused problems when dealing with people when quick decisions were warranted. Once again we observe conflict avoidance, a foundational trait of

Type Nines:

TSB: You talk about one aspect of your growth path as "acedia to right action." What are you talking about here?

M: There have been a couple of places that I should have moved on job-wise, and I should have taken a plunge and made more of a change. I stayed in my comfort zone. I have also had a few confrontational issues in my career where I did not stand up for myself like I should have. I look back and regret how I didn't handle an assistant for band camp years ago behaving badly. My lack of decision dealing with the problem caused some permanent hurt feelings.

To conclude the second observation and interview, I asked if the process of understanding one's personality impacts reflective practice in his opinion. Catalytic validity references how the participants in a qualitative study were changed, energized or reoriented. Validity is exhibited through reflection of the participants of being empowered in a new way (Guba & Lincoln, 1989). Mike's responses overwhelmingly affirmed impactful changes in reflective practice during this portion of the study. The criteria for catalytic validity were adequately reached.

TSB: Has this process using personality focused reflective practice helped?

M: Yeah, this process has been very helpful. It has helped me realize that I often teach using a story telling approach. While useful, I have to be careful with it and not over-inform. An answer does not require an all-inclusive history lesson. Just give the pertinent information and go! The procrastination thing in all aspects of my teaching I see how much I need to focus on. More planning ahead to avoid the last-minute saves.

TSB: What are some of the positives or strengths this process highlighted?

M: Well, it highlighted that the safe space I create for students to try to perform in front of others has really been justified. When I observed on the video other students being inspired to perform after cheering on their fellow classmates... That is a great sight to see.

TSB: How do you think personality-based reflective practice like we have been doing here could be used to improve rehearsals, student connection, etc.?

M: The ‘asleep to self’ thing, I realize looking back, getting snowed under doing all the things I was doing during my own graduate work, running a middle school and high school program at the same time, I had to let go of something I wanted for sanity. But, maybe if I had stepped up and realized what my true passions in education were, I could have prioritized better my classroom teaching while setting personal goals for myself. I am exploring making a concerted effort to do a better job in daily momentum, but also being aware of my own needs in turn to become a better teacher. This study has inspired me to work on priorities in the classroom and personal ones outside of the classroom.

Discussion

Mike was very excited and willing to try many suggestions and new ideas. I credited Mike’s openness level for allowing reflective practice to give him new perspective. Often experienced teachers become defensive and sometimes make excuses when new suggestions are given. In this case, Mike was “all ears” and made this process fun and fascinating for the both of us.

Right from the beginning Mike took the initiative to be very conversational during sessions. According to Riso and Hudson (1996), Nines can be passive and disengaged. In Mike’s case this was not true. I believe that during the time Mike and I worked together he was in a very healthy psychological and emotional state. This allowed him to take on the best traits of a Performer Three. According to the Enneagram, as dictated by the reverse arrows of growth on

the Enneagram diagram, The Performer Three is where a Type Nine leads to when least stressed (see fig. 1). The predominant Type Three strengths that were evident during our interviews were self-confidence and goal achievement.

The Type Nine, Peacekeeper in the Band Classroom

TSB: What is your teaching style?

M: I feel I am methodical and repetitive. I like to break down tasks into small musical phrases or motifs for better success. I like to preview and review concepts daily.

TSB: What do you look for in your students?

M: A willingness to trust the process, to be patient and persistent to accomplish a goal.

TSB: What is most important to you about the way you present a lesson or rehearse?

M: To sum it up I would say I isolate difficulties and use drill and repetition as important commonly used tools in my teaching.

TSB: How would your students describe you?

M: Cluttered and disorganized at times; Some students I think would say I am unfair. I think some students think I am too hard on them, some think I am too easy on students.

TSB: Why do you teach?

M: I took on the agenda of being a band director while in high school without even realizing it, and later recognized that this was what I was meant to do. I really wanted to share the joy that I was given when I was a student.

TSB: How do you communicate?

M: I often tell stories and use metaphor. Sometimes my stories become elaborate and a bit long winded.

TSB: What is your attitude toward conventional lesson plans?

M: I can't stand them and avoid doing them. The ones you turn in to administrators have nothing to do with the rehearsal process and are a total waste of time.

TSB: What do you look forward to daily covering in your rehearsals?

M: I really enjoy working on fundamentals daily, discussing basic theory like spelling scales and using solfege.

TSB: What don't you like about your classroom teaching and rehearsals?

M: I get bogged down in my own clutter and it distracts me at times. I also get caught up in trying to perfect an aspect of rehearsal that will slow me down and cause me not to fix the other problems that need attention. This eventually results in me not finishing my goals, and this is frustrating.

TSB: What basic elements of your Enneatype did you see in your actions on the video?

M: I saw how I put off making decisions in class on the fly when things get bogged down. If anything was made extremely evident to me, that was the biggest issue that affected everything else. I learned that Type Nines try to pursue their own objectives at the expense of what is needed. In my case it was the incessant history or theory lesson. I am working for brevity here.

TSB: How did those behaviors and habits appear in your rehearsal video?

M: It was crazy to me how when I watched the videos that I could ignore all the other students losing focus while I talked, I guess I should say...talked too much. It was revealing how little we rehearsed while I strove for the freedom to talk about what was important in my mind, but in reality what was not important to the kids.

TSB: How did the behaviors and habits you saw in the video influence your rehearsal positively or negatively?

M: Definitely less productive. I wasn't rewarding students either for a job well done. On the other hand, the pass-offs went well, and I liked the team cheering each other on.

TSB: Could you suggest a different approach or behavior that may be more effective during certain aspects of the rehearsal?

M: Be more time aware. I am really working hard on not getting bogged down in the weeds at the expense of having good rehearsal momentum.

TSB: Do you think personality-based reflective practice is useful to improve rehearsal and teacher/student connection?

M: Absolutely. As I stated before, it was like reading a book about myself. My strengths and weaknesses were laid bare. It will take conscious effort, but I feel my connection to the students will definitely be improved as I now see how some of my habits have been a detriment to productive class sessions.

TSB: To sum it up, what are the biggest takeaways you have gained about yourself using the Enneagram of personality in reflective practice of your rehearsals and teaching?

Mike: I have learned that I need to limit the history/theory lessons and just rehearse the music more. As I watched others in the recording while listening to myself tell detailed histories, I noticed we played very little while I talked. Students were respectful but disengaged. What's important is being engaged in playing and rehearsing more. I have also recognized in my observations I need a bit more of a plan to keep me on track during rehearsals, a goal. Finally, the most important thing I can do is improve flow of rehearsals. I get bogged down way too much. These are all common blind spots of the Type Nine.

Areas of Growth: Overcoming Lack of Self and Inertia

Mike's main issues were mainly focused around three main ideas: Being "awake" to oneself, obstinacy, and overcoming lack of inertia. Regarding being awake to oneself, Mike often took on the needs of others and institutions before his own. This is noble, but in the overall scheme he often lost direction. He admitted his allegiance to the high school band program and its successes ultimately leads to diminishment of his own middle school program. He often mentioned in our conversations he felt his mission was to create outstanding musicians for the high school program, but rarely seemed to showcase his talented middle school musicians stating they would be recognized later in high school.

Mike's obstinacy is not as much of a negative as it is a temporary roadblock. His stubbornness can be found in completing a musical teaching moment even if it takes up tremendous amounts of time. This is directly related to his lack of inertia, stemming from getting bogged down in tasks that greatly diminish rehearsal efficiency.

According to Mike, the Enneagram training, study guide, and conversations changed the way reflected on his teaching, prompting a new awareness of strengths and weaknesses to improve student/teacher connection and learning.

Jessica: Chorus, Session I

Jessica teaches chorus and music theory in a rural middle and high school program in Georgia. She has 21 years of experience at all levels, from college to elementary teaching. Jessica has her Specialist Degree in Curriculum and Instruction.

Jessica initially defined as an Attacher in the Enneagram Personality Type Indicator for Educators administered at the beginning of the study. Attachers make sense of the world through the lens of relationships and connections to people. The emotional context is the Attachers' environment or point of view. Attachers move toward people. They often ask the question "Do people like me?" Attachers are motivated by approval of others. They are energized by emotions, and emotions dictate decisions throughout the day. They are aware of the feelings of others and announce their own feelings to open to others (Levine, 1999).

After further study and reading, Jessica decided she felt like she identified more as Defender. Defenders are instinctual and are self-protective of their boundaries. They are known as moving (brushing) up against people; they need to establish their space so others can plainly see it, and they often operate from gut feelings. Defenders sense their relationship to others and to situations through how their body reacts. Defenders will often state they "they had a gut feeling," or they felt something in their body. It is easy for them to lose themselves behind their boundaries (Levine, 1999). Defenders can be confrontational and combative at times, yet at other times they can be stubborn and signal they will not be pushed around. They often protect their self-identity and protect interpersonal boundaries through being critical, judgmental, and yet at times behaviorally unmotivated and lethargic. When healthy, Defenders are open-minded, steady leaders that keep their calm. They are receptive and optimistic and create instill a sense of harmony when in-charge (Riso & Hudson, 1996).

Initial Typing Session

Jessica's classroom can be described as minimalist and functional. There is little clutter on the floor or on any surface. Students each had their own space, and the room was set-up with order and purpose. Jessica's office was clean and obviously not a place she used often. It was evident she was in the classroom and mixed with the kids during rehearsals. Technology was available and students all had needed materials.

We first met and then moved right to observing the teaching video of a mixed chorus class. Unlike Mike (also a Type Nine Defender), Jessica commented little through most of the 40-minute observation video. Her video reflected the work of a master teacher. Pacing was quick, decisions and comments relevant, and instruction differentiated for students of all levels. Students were energetic and her command from the piano was efficient and clear.

Rehearsal began with fundamental rhythm studies. Her experiential teaching approach flowed from exercise to exercise with little explanation. Students were repeating rhythms projected on a screen with a metronome patting their legs on the beat and speaking the counts until correct. Every student seemed actively engaged including her online students.

After warm-up, rehearsal was very individualized and run from the piano. When working with the girl's trio, her boys were working on music theory. Her teaching approach catered to their serious demeanor, which was very matter of fact and business-like. The girls spoke with an academic maturity. When rehearsing the boy's ensemble, she immediately shifted her persona to connect with them more efficiently. They were a bit more uncomfortable with their voice production, music reading, and command of the vocabulary and dealt with the stress through silliness. Jessica adapted almost immediately; her character changed as she joked with them to

cajole them to success. Such behavior was a hint about her Type Two worldview as she seemed to character shift to connect with her audience most effectively by “becoming one of them.”

After finishing the rehearsal video, we used the narrative tradition to collaboratively discuss and determine which of the Nine Types she most closely identified with. Within the Attacher Triad is the Helper (Point Two); The Performer (Point Three); and The Royal Family (Point Four) Types. After some deliberation, we decided that she best fit the Type Two Helper within the Attacher Triad. This decision was not reached without some compromise. When describing the different Enneagram types, Jessica recognized different habits that are found in Twos, Threes, and Fours, which are all member types of the Attacher Triad. Type Two Helpers are highly personal and helpful, with which she strongly identified with. As mentioned previously, they are also able to quickly “character shift” to connect most affectively to the audience by sounding and acting more like who she is addressing.

She also took on a few traits of the Type Three Performer as she motivated her students to participate in rehearsals through unwavering high expectation with little discussion. She was focused on the lessons and moved efficiently from topic to topic and group to group to accomplish her lesson plan goal. When describing the educator Type Three energy expectations and strong opinions she laughed.

J: I like that part. The last part [of the Performer Three description] was me, but the rest of it did not seem to speak to me.

TSB: It’s interesting how we take on certain aspects of one and then other aspects of the neighboring type. That is an acceptable observation and called a Wing. You may be more of a Type Two Helper, but with Performer Three traits also thrown in there. This would be called a Helper Two with Performer Three Wing, also notated as T2W3.

At the end of the presentation of Types Two, Three and Four within the Attacher type, I asked the question of which she felt most comfortable in.

TSB: So which of the three types would you say you fit in?

J: I would say I'm more of a Type 2 but I see some of the other two, of three and four, like [in a] three I saw [myself] in the teacher comments [made from a student perspective] at the very end I could see myself, and of the Royal Family I could see some of the characteristics, the positive things, and then there at the end, yeah, about what they like about teaching and stuff like that.

TSB: That's awesome and totally normal. I recommend you read up and let's talk again in a few days and see where you stand.

We concluded the meeting with Jessica assigned to complete following before Meeting Two in the following order:

1. Take the RHETI 2.5 for validation and comparison of the collaborative conclusion regarding her Type 2 designation (45 minutes);
2. Complete the Workbook Guide provided (Appendix D) to help understand the Enneagram approach to defining motivations, behavioral tendencies, and worldviews. (1 hour and 30 minutes);
3. Complete a second 30-minute rehearsal video for reflective practice together at meeting two.

Reflection Upon Meeting One

Jessica completed the provided step-by-step participant guide (Appendix D) designed to help the participant further discover and verify their personality and how it can affect reflective practice. To further inform or verify her type, Jessica took the Riso-Hudson Enneagram Type Indicator version 2.5 by the Enneagram Institute. The online 144-item forced choice inventory determines your most likely Enneagram personality type.

Jessica's results from the RHETI 2.5 determined a different result than our initial collaborative decision. The results of the RHETI determined her dominant type as a Type Nine, Peacekeeper. She felt as though this was a more appropriate assessment. Her actions and

conversation revealed she was led by her “gut feelings” to dispute my assessment, but at the same time her “peacekeeping” persona led her to not challenge this initially. I also believe this was due to the similarities of the health levels of the above average to average stress levels of the Type Nine and Type Two.

Both Type Nines and Type Twos have strong interpersonal tendencies, they often put the needs of others before their own (sense of service), and both types are optimistic, but there are significant differences (Riso-Hudson, 1996). When Jessica sent me her RHETI results and highlighted the traits that identified her most, she highlighted she was a Type Nine within the average mental health category. Jessica also scored high on the introversion scale according to the Myers-Briggs Type Indicator, which most definitely would reclassify her acceptance of others mimicking the introverted needs of the Nine and not the extroverted tendencies of the Type Two.

When typing, a major consideration is how each type handles stress. A central tenet of the average stress level Type Two and Type Nine is to mutually focus on needs of others, but as the stress level increases, they behave different. Type Twos feel compelled to attract attention of others to validate them, often reaching out to others for approval. In contrast, Type Nines will become silent and communicate little in similar stressful situations (Riso-Hudson, 1996).

Type Nine Peacekeepers are receptive, compassionate, noncompetitive, agreeable, reassuring and patient (Levine, 1999; Riso & Hudson, 1996). Often, they are described as being able to see all sides of the issues. Nines most desire to avoid conflict and try to maintain stability in relationships. Generally, Nines are patient, steady, easygoing, receptive, relaxed, unselfconscious, agreeable, uncomplicated, contented, comforting, and idealizing.

Nines get into conflicts by being complacent, passive-aggressive, resigned, and stubborn when faced with stressful situations. A Type Nine will often adopt the beliefs and ideas of others to maintain stability and connection with others (Riso & Hudson, 1996). This is what Jessica did during our typing session, but her gut finally prevailed in leading her to the Type Nine.

Problematic behaviors under stress include lack of motivation at times. They can be reluctant self-starters and procrastinate. Sometimes setting priorities are difficult for nines along with making decisions (Levine, 1999). Type Nines seldom project their anger directly, and often resist uncomfortable encounters with others by using stubbornness and avoidance (Riso & Hudson, 2000). Type Nine primary defense mechanism is dissociation and narcotization or a numbing of stressors in life (Riso & Hudson, 1999). Jessica's demeanor and daily classroom actions projected an easy-going attitude, and her initial dealings of stressful encounters in the classroom were met with an indirect, global response at first.

Type Nines in healthy psychological states often resemble Type Three positive behaviors for achievement and assertiveness, and Type Two similarities at optimal periods, but more unhealthy psychological states (stress) they often show signs of passive-aggressive behavior and fears found in unhealthy Type Sixes (Levine, 1999; Riso & Hudson, 2000).

Jessica: Session II

We met two weeks after the initial meeting, and she came with the study guide completed and As we sat down and reflected upon the teaching video, we talked about her transition to believe she was more of a Type Nine Peacekeeper rather than a Type Two Helper.

J: I have known that I have two personalities, one for work and one for home. I now know this is textbook Type Nine! I would say my tolerance level of organization and order is very different from school to home. In fact, I am not very motivated to come to work or do much of anything at home. When I get here the kids motivate me to get

working, then I am excited to start the day. It takes me walking in the [classroom] door to get started and get into the proper mindset. Once I arrive, I push the go button and we are off to do the day's work.

There definitely is a tendency for Peacekeeper Nines to desire to find a level of calm and remain there. Jessica's demeanor is very calm, but everything she does is with purpose and organization. I believe it may be best characterized as a work hard, play hard mentality. Jessica points out that for her, it's the students' expectations that gets her motivated.

J: When they walk in and get their materials without me saying anything, get their music, start their theory lessons, and warm-up, I know it's time [for me] to get energy and get moving.

TSB: Is there anything else you do to get your day started and your rehearsals started?

J: Honestly, I often wonder what motivates many teachers. For me it's simply their [the student] expectations, but I honestly would be fine if they didn't need me to get working, but they do need my leadership.

Her teaching videos reveal rehearsals are very nurturing and calm but, not a place to be lazy. It is obviously a safe place to learn, make mistakes, and learn at your own pace. Jessica began to speak upon how she teaches yet sees the importance in thinking how others learn.

J: The way I learn is the model for the primary mode in which I teach. This does not always work for everyone, but it does allow for failure. When I was in school, we were given the impression that we must learn only the way the teacher told us to. In my classroom, I allow for students to learn from their failures without penalty. I help them find the best way to learn.

It is common for Nines to look for harmony and avoid conflict like the Type Two. As a student, Type Nines are the teacher-pleasers, as their energy is derived by the teacher feeding back acceptance and love to them. She uses this approach as a teacher. While watching the video, I commented how students were always on task when rehearsing with her or if doing book work.

TSB: As we watch the teaching video, I have become aware of how much your students are on task and well-disciplined. How do you handle any discipline issues when they arise?

J: Honestly, I hate conflict and avoid it at all cost! I'm an angry crier which totally messes with my anger...but those situations are uncomfortable for me because of the attention it puts on me in the classroom. So, I guess the students know me well, and try to please me. Rarely do I run into any problems. I still hate calling parents. That takes all of the energy out of me when I have to do it because of a problem I had in class.

I believe it is human nature to have some respect for a teacher that is honest with their moods and motivations. With a Type Nine, what you see every day typically is their true self.

J: I think the students can see when I have had a bad day, I tell them, and in return, they seem to work with me. I think that honesty has opened up an understanding relationship between the students and myself.

There are many ways that Type Nine Peacekeepers can keep the peace in their classroom during potential tense moments. A common way for a Type Nine is to harness a passive-aggressive stance. When a student distracts the class, Jessica would find a way to drain the energy from the distracting situation by denying the student her expected angry response. This would usually change the trajectory of the student rebuttal. Type Nines typically will avoid addressing the specific stressful issues directly until pushed to do so. Ultimately, Type Nines would rather foster a harmonious, pleasant class experience to motivate her students even at the expense of covering less content. Regarding harmony in the classroom Jessica added:

J: Some of my best days may not be only making or achieving a musical goal, it may be a day where we do a teambuilding activity, and my students are interacting with each other in different ways than our everyday rehearsal routine.

TSB: I had noticed your rehearsals are interspersed with little team bonding moments! I love that.

Reflecting Upon the Process

When asked if this process of reflecting upon teaching focusing on personality tendencies was meaningful, she said yes, but not in the way she expected. She has been teaching for 21 years, and says she thought about her student teacher that she currently had this semester. She shadowed her during the process and thought that this study benefitted her greatly because of the meaningful teaching moments it would initiate.

J: Tori [Jessica's student teacher] would usually answer the same questions you gave me and she would say things like 'I will just tell them [the students] how it's going to be' and 'I speak my mind at all times' which is a young teacher talking, thinking that all of a sudden the rules of communication are going to be different for them. The Enneagram would be helpful in showing that their perceptions are not necessarily how everyone else believes or sees the world around them. But, at the same time, it made me dive deeper into my own thoughts and viewpoints about it [the Enneagram] as we discussed.

TSB: Did the process bring to light behaviors and worldviews that may be useful of when teaching?

J: Yes and no. I have been teaching for many years and I am stuck in my ways, but this process did help me become more aware of some of my detrimental habits that I really have never focused on. Like the procrastination and self-starting issues. I also have more aware of how I need to be a bit more assertive and not always as patient to keep momentum in the learning process.

Throughout this process it was evident that her most prevalent Type Nine trait was unconditional love. Her answers primarily focused upon the sense of value and family that she wanted to have as the unifying theme in her classroom. She believes that is the primary draw for her students to be in her classroom.

J: I just ultimately want the kids to value our sense of family, and to be a part of something bigger than them. I want all of them to know how important they are and how their talent, no matter how big or small, is important. When they [the students] don't give 100% it hurts the group, and it squanders their [the individual students] talents and gifts.

In the researcher's own experience, I found our final talking point compelling and crucial as a practitioner. We were discussing the probable personality types of her students and she related her teaching to her viewpoints through the eyes of a student:

J: If I am confronted with a large body of information in which I am expected to learn and understand, I will take bits of information from many sources. Usually, it's too much for me to comprehend at first, because I am unsure where to focus my energies. Let's say it's a new piece of music that has many layers to it. It takes me a while to figure where I need to focus. I feel like many of my students feel similar to this. I really need someone to spell out a timeline for me, and I think my students need the same. Otherwise, the whole process of learning a piece of music from scratch is overwhelming to me. The way I like to learn is, when left to my own devices, is to take the time to build a strong foundation of information in which the details can stand on. The trouble is, this foundation, takes me a long time to build and rebuild. It's how I learn. If someone gives me the timeline and outline in which to follow, I will learn it much quicker. Reading about the Enneagram and my Type Nine tendencies has made me reflect upon the fact that I believe I have many students that need this [a structure in which to learn] spelled out for them also.

Areas of Growth: Fostering Intrinsic Motivation

A Type Nine Peacekeeper happens to be most comfortable at rest. This does not imply laziness; remaining at rest is a strong behavioral tendency. It goes hand-in-hand with not "rocking the boat." This approach also appeals to the introverted nature of the Type Nine. What consistently motivates Helpers to move and operate efficiently is a sense of purpose, most notably provided from authority figures, social expectations, community expectations, and institutional expectations. During this study, Jessica was most awakened by the source of her motivations. Her motivations are typically not intrinsic but instead based upon the expectation from other entities she views as more important than herself. Because of this newfound awareness, Jessica began to strive to find ways to motivate herself from within.

TSB: Has this process using personality focused reflective practice been productive and changed anything for you?

J: Yes, like I said previously, not in the way I expected. It definitely has given me some things about my behaviors I want to keep an eye on and see how much I revert to them. I have realized that I am most motivated by my class expecting me to provide [a step-by-step process and energy]. I feel most secure when I am focusing on the needs [agenda] of others. I have been awakened to my need to work for others, but rarely find the motivation within myself. I was kind of shocked about that realization. I have been reminded through this process that I need to not be worried about others think as much. This process has also helped me refine the understanding of me needing to create a safe place...a home base for a sense of family that my students can come to. The teaching videos helped, but the study guide and outlines were better tools for me to reflect with.

Discussion

Jessica was reluctant to take part in the study at first. Her hesitancy was outlined by her comments to me before we began, mentioning she felt uneasy diving into her “weaknesses” as she called them. She eventually decided that she needed to jump out of her comfort zone and see what participation in the study would reveal. I should have recognized her Type Nine Peacekeeper “lack of engaging response” behavior during the initial teaching video reflection. Jessica was very silent and somewhat disengaged at first. Jessica typed herself as an “average nine” in mental health. Average Nines are stable individuals that readily embrace the agenda of others (where they derive their energy) Jessica’s next step for improvement is to listen to her own needs and inner voice to become more of an outgoing Performer Three as shown travelling against the arrows on the Enneagram. Performer Threes are confident and in tune with their own needs for growth.

The Type Nine “Peacekeeper” Choral Classroom

TSB: What is your teaching style?

J: Loose structure, often on the fly. I want my students to enjoy being in my class, feel safe, and feel loved.

TSB: What do you look for in your students?

J: Effort, care, and acceptance of others.

TSB: What is most important to you about the way you present a lesson or rehearse?

J: That I present it in a way that they can understand, I strive to teach it in a way that will connect with everyone.

TSB: How would your students describe you?

J: “Mama” and patient (to a fault).

TSB: Why do you teach?

J: I want my students to have a love for music for the rest of their lives, and I want them to always have a family chorus to come home to.

TSB: How do you communicate?

J: I do better by demonstrating, but I’ve learned to teach in different ways so that all students understand.

TSB: What is your attitude toward conventional lesson plans?

J: I have an end of term goal (concert) but no formal long-range plans. My daily “plans” are based upon what I completed the day before.

TSB: What do you look forward to daily covering in your rehearsals?

J: I look forward to the rehearsals, but value most the energy, to feel needed, and to feel like I have something to give.

TSB: What don’t you like about your classroom teaching and rehearsals?

J: Dealing with parents – not that I have bad parents, but I’m much more comfortable dealing with my students, and I just wish they would ultimately just take responsibility for themselves.

TSB: What basic elements of your Enneatype did you see in your actions on the video?

J: I reflected through a journal in addition to the video. For me, the reflective nature of this study was more in the “stepping back” after reading about my type and identifying them in my overall perceptions rather than daily actions. This includes not being “eternally” patient (at the detriment of class progress) with students. Also, ensuring I am recognizing my own needs in the classroom beyond being needed and loved by my students.

TSB: How did those behaviors and habits manifest in your journal?

J: While reading through the descriptions, it was fun to see how the Type Nine described me well. I looked for these in my overall approach to daily rehearsals moving forward and saw some areas that needed possible attention. My growth areas include being “awake” to my own needs and to not be afraid to push some slower moving students to get on board quicker with what we are doing.

TSB: How did the behaviors and habits you journaled about influence your rehearsal positively or negatively?

J: Neither. I think it brought to light an awareness of how I teach and need to be more cognizant of how my students learn.

TSB: Could you suggest a different approach or behavior that may be more effective during certain aspects of the rehearsal?

J: I will strive to move from Average Healthy Nine to a Healthy Nine in order to become more in control of my self-motivating strategies and more aware of my own needs.

TSB: Do you think personality-based reflective practice is useful to improve rehearsal and teacher/student connection?

J: Absolutely. As I stated before, I think it would be most beneficial to student teachers at the beginning of their semester-long field experience.

TSB: To sum it up, what are the biggest takeaways you have gained about yourself using the Enneagram of personality in reflective practice of your rehearsals and teaching?

J: The Enneagram reminded me how important our personalities provide connection to our students and helped me realize in a different way how our personalities can get in the way of connecting with our students. This study also helped me reflect upon my own needs as a teacher.

Carmina: Orchestra, Session I

Carmina teaches in the suburbs of a large southern city and has over 25 years of experience teaching studio violin and general music in the public schools. She is also a conductor of a youth orchestra. Her musical training is from abroad where music education is commonly viewed as a community, extra-curricular offering not part of the regular instructional day. Her

view of music education is that of a “music community;” a place where people come together of all ages and backgrounds to make music regularly. Carmina’s highest degree is a MA in Arts Administration. Carmina is Suzuki certified.

Her EPTIE administered during the recruitment phase reflected almost a three-way tie of Triad designation, requiring a more in-depth typing interview. Because of this, I decided on two interviews: The first to make introductions, reflect upon the teaching video, and make a short introduction of the Triads and Nine Types. The second meeting would take place after she did more in-depth reading.

Initial Typing Session

Carmina and I met via Zoom, which was different since the other participants and I met in-person. Our first meeting was thirty minutes before my first class of the day, and somewhat rushed. The video observation was of a five-year-old learning basic bowing technique on open strings and first position. Watching her teaching video made clear to me how organized, personal, and age-appropriate her teaching approach was.

TSB: The little girl is doing everything you are asking of her. She seems very excited to please you. You know exactly what you want, and she is doing beautifully.

C: Yes, I expect everything to be as close to perfect as possible before I go on.

TSB: Yet, I find you very patient! Most children would not respond like this at this age. She really listens and works well.

C: It has to do with how accessible the lessons are with Suzuki, notice the parent is also observing and learning. I think this why [the] Suzuki [Method] is so successful; it bonds the mother and child taking the journey together.

After about fifteen minutes of watching a very methodical and inspiring lesson, I asked about what she feels is most important when teaching.

C: [I want to show] the students have more opportunities than I had, to know that music is a gift...For them to absorb as much as possible while I am teaching....I want them to see how important doing it the right way is.

Her words made me think she has some Perfectionist Type One traits as she was very exact in her expectations. Her words about “giving” of her lessons made me think of Type Two Helper as a possible type. Due to her very evenly split EPTIE results; we agreed to meet again once she had read more about each of the Nine Types.

Carmina: Session II

Our second meeting was much more productive via Zoom, with over an hour to talk through the different Enneagram Types, and which ones she felt she most connected with. Her RHETI results also indicated she was a strong Type Two Helper.

TSB: You had a chance to look at all the things [Types] and I hope that my written explanations made it a little easier to understand. I got to see how you teach, how you approach your students, how methodical you were, and how organized you were. Your video gave me good things to look at and comment on within my study. Since I sent you the book with highlights of things to make life a little easier for you, did you find something that kind of worked for you [to help self-type]?

C: I kind of highlighted the things that I felt apply to me. And I can tell you what I found in those striking points for me. I found I am definitely an Attacher, as I am drawn to people. I most felt like I resembled a Type Two Helper, by far.

Type Two Helpers are empathetic, demonstrative, nurturing, people-pleasing, relational, altruistic, and possessive. Helpers focus on helping others to fulfill their own emotional needs of love, approval, and admiration (Riso & Hudson, 1996). Type Twos primarily fear not being loved and often emphasize positive and affectionate relationships with others (Riso & Hudson, 2000).

C: I feel I try to convey a feeling of warmth, understanding [of others] and genuine concern in my interactions with my students. I really identify with that. I [as a Type Two

Helper] do often feel misunderstood if others think they are trying to manipulate them, according to the explanation. I do want to be perceived as warm hearted and sensitive. Helpers do not like their efforts to appear self-serving, but to give decently of themselves on behalf of the organization for which they work as long as they do it.

TSB: Excellent! So when you think about teaching, when you're thinking about your instruction, do you see any the habits or world views of the type [Type Two] to be aware of in your teaching?

C: You know, I believe that I am going to become more aware of those things. Of course, I have come to understand through the years that I'm very emotional. This process has reminded me of how my heart rules my decisions. Even in the past, if I lost a student, I would just cry the whole week. They are my babies. I totally understand how we kind of rule our lives from our hearts and from our emotions.

Type Two Helpers believe that when they give of themselves, be it in the form of emotional connection, time, or effort, it is comparable to a physical, tangible gift. Their attention is worthy of respect and admiration. The Type Two Helper's need is to be listened to. Listening to them also empowers Type Twos to feel most connected:

TSB: What are some things in your teaching you think that you could change now being aware of this emotional need?

C: I have [always] reflected through the years about my teaching. I know I come with a lot of expectations from my students. I have never really reflected upon how my emotional attachment, like, to be needed played such a large role. So I always had a vision for my students to practice their instrument to be better, but the majority [of my students] fall short of that, that expectation, that hope, that vision. [I try] to accept every child where they are, right, and I do. It's just that I had no idea how hard it was for me to do that sometimes, and how it's not about practicing everyday, it's about [the students] accepting my advice and teaching to practice every day. My heart tells me to take care of them, to reach out and help, but what I need most from them is for them to appreciate my advice.

Type Twos passion is pride, which is a feeling of self-importance derived through helping others. Often, Type Twos try to help others at the expense of their own emotional and physical needs.

TSB: When you walk into your studio or group teaching class, like a chamber rehearsal, what do you think is your driving force beyond improving musical skills?

C: I don't want for them to jump through the hoops that I had to go through, struggling in Brazil, you know what I mean? I want to them, you know, if they are afraid of say something, don't be afraid. You know, they'll need to never be afraid of saying

anything, [about] things that bother you, because I didn't [speak up as a young person] because I felt as though I couldn't. I want them to learn that they can be great at whatever they choose. This keeps me up at night sometimes when I think of my students.

In another example of helping others, Carmina speaks of helping girls to be more decisive and confident, expanding on how the vision of her role as a teacher goes beyond music instruction. Another example the Type Two Helper wants to give of themselves:

C: This I am going to be biased, but [I want to help] especially the girls, because I wanted to really give them confidence. They don't have to go through what I have gone through. So, I try to really inform them of things and try to keep them.

Healthy Type Twos are often selfless and supportive. When stressors and negative occurrences take place, they can become preoccupied with the self-image of generosity and feelings of being indispensable (Riso & Hudson, 1999).

C: I got Suzuki teacher training from very good people who have very strong work ethics and are very demanding. So, I learned quite a lot of things, especially that my time is precious, so I do not make up lessons. I do not, because that was my time that I reserve for you. Now you can exchange a lesson with some other students, but of course, that is also a case-by-case basis, like a family emergency, I totally understand. But, I'm actually the one who is going to do it [make the change] or allow it. If I see that [there] is in need of a child. I sometimes offer to meet with them, but [the decision to meet] is going to come from me. Do not expect that you're going to miss a lesson. I'm going to make up your lesson whenever you want it, that this is in my policies.

Carmina also spoke further on this of how music educators let non-committal students take advantage of their time.

C: And what I think is that music teachers are often taken for granted. They let themselves be taken for granted. They don't really value themselves. And I think that's a lack of teaching [in college]. You know, when you were doing music studies, you should be taught how to value yourself with time. You are professional like anybody. I think a lot of people make compromises and I think these end up weakening the profession.

Not only is the passion of pride of Type Two being revealed here, but also we see her habits and worldviews appearing as a Type Eight Boss. When Type Twos become more overwhelmed by stress, they increasingly resemble Eights since Type Eight is the Two's Direction of Disintegration (depicted by the arrows pointing from Two to Eight). When Twos are frustrated, they try to make others feel guilty, especially by being dramatic of the suffering they are enduring. Both Type Twos and Type Eights have strong wills and egos and a tendency to dominate others. Type Two Helpers use indirect approaches like hints to convince others into meeting their needs (Riso & Hudson,1996).

TSB: When you were teaching, I noticed in your video how you were very uncompromising when the student would not follow the exact instructions you gave about how to hold the violin, the sequence of events in approaching a task, especially regarding bowing technique. It was a moment of firmness. Explain what was going on here.

C: Here I identify with that is the excess of energy of the Type Eight. You have all that belly energy available when you need to get something done. I am definitely “a boss” in moments when something needs to be done exactly right. I especially get this way about very basic elements of playing. When I get really upset about something, it can be perceived as aggression. Sometimes it's passive aggressive. My heart doesn't come, but I understand that can be read as aggression. But it really has to do with justice, a justice for the cause of what I am doing.

In this way Carmina was showing her disintegration to a Type Eight when she is not able to discreetly hint her way to what she needs. This is not necessarily a negative, but a predictable trait when a Type Two Helper is under stress.

Areas of Growth: Overcoming Student Empathy and Meeting Self Needs

Carmina was one of the few participants to actively seek participation when others would not communicate with me beyond the initial questionnaire. Carmina willingly jumped in and shared her orchestral teaching experiences, was the most open of the three participants

philosophically, and studied extensively to be knowledgeable about Enneagram Typology.

Carmina identifies as a Type Two Helper and found this process most useful in bringing to light her inability to deal with uncommitted students. She felt all-consumed by students not fully committed to music instruction. When students dropped her program, it was emotionally devastating, ultimately effecting her teaching to her committed students.

Carmina felt the Enneagram helped her identify how her drive for excellence may be unintentionally intimidating to her students. She felt the study helped her recognize and appreciate the diversity of learning styles in her students and to recognize her need to be appreciated and loved.

Recognizing Strengths and Weaknesses of the Type Two Violin Studio

TSB: What is your teaching style?

C: Curious, persistent, somewhat a performer. Very giving to my students.

TSB: What do you look for in your students?

C: Commitment and good communication.

TSB: What is most important to you about the way you present a lesson or rehearse?

C: Connection to the student.

TSB: How would your students describe you?

C: Passionate

TSB: Why do you teach?

C: I am always in awe of the process of learning. A child that didn't know how to play the violin and now plays Concertos and probably will play better than me. The brain, how each child learns. I am curious!

TSB: How do you communicate?

C: Look them in the eyes, I will touch them to correct a bow hold or to set up the left hand. I also love to ask thought-provoking questions.

TSB: What is your attitude toward conventional lesson plans?

C: I am very structured and prepared for my students! But, I am always willing to change plans mid lesson as needed.

TSB: What do you look forward to daily covering in your rehearsals?

C: I look forward to the rehearsals, but value most the energy, to feel needed, and to feel like I have something to give.

TSB: What don't you like about studio teaching?

C: The professional isolation? Although this is changing with so many online offers of professional development.

TSB: What are some practical tips you have learned during this study?

C: Definitely take care of my own needs as I feel as though I have neglected them too long when it comes to teaching.

TSB: How did the behaviors and habits you journaled about influence your rehearsal positively or negatively?

C: I have been basing my success on what I perceived as my students' appreciation of what I do for them. I realize this is backwards, and I should be satisfied with my own work. The students will take it or leave it, I know I am doing my best. I will try to find a way to refocus on my own needs and feelings when teaching so that I may exhibit a more approachable demeanor that I think will display confidence, yet also be more approachable.

TSB: Could you suggest a different approach or behavior that may be more effective during certain aspects of the rehearsal?

C: I will not take a lack of progress personally. As previously mentioned, I knew this about myself, but did not acknowledge it until I faced it clearly in this study.

TSB: Do you think personality-based reflective practice is useful to improve rehearsal and teacher/student connection?

C: It would be most beneficial to student teachers. I think it would be useful for freshman entering the music world regardless of focus, be it education, performance, whatever it may be.

TSB: To sum it up, what are the biggest takeaways you have gained about yourself using the Enneagram of personality in reflective practice of your rehearsals and teaching?

C: It didn't change any teaching habits, but like hearing your voice in an audio recording for the first time, it took me out of my comfort zone to face what I see daily from a totally different perspective.

In summary, this chapter presented three unique and personalized music educator reflective experiences when using the Enneagram to analyze their teaching. All three participants were chosen via convenience sample determined from questionnaire results with the intent that

each personality triad would be represented. The collaboration and journey revealed different end results, just as each reflective conversation differed in content and style beyond expectation. Various Enneagram literature sources were used to help with the typing, using both narrative tradition techniques and the RHETI 2.5 online diagnostic. Rehearsal videos guided initial conversations to discuss behaviors, teaching techniques, and observed teacher reactions to the environment. This allowed a gradual reveal of participant inner perceptions and lived experiences as it relates to their teaching. The purpose of this study was to determine to what extent teacher behaviors and habits were recognized and affected after Enneagram personality typology training using reflective practice. The intent was to reflect upon observed habits and worldviews for improved teaching and student connection.

Chapter 5: Conclusions

One of our deepest unconscious patterns is the false belief that we know ourselves well enough to understand why we think, feel, and act the way we do. I argue that, in fact, we don't; and that thinking we do know who we are is part of the problem (Chestnut, 2013, p. 218).

The purpose of this study was to explore how personality self-understanding according to the Enneagram affects reflective practice. The ultimate goal is to improve teaching and learning. This qualitative, collective case study involved three different music educators. Each case documented how each music educator discovered and collaboratively agreed upon their personality type; decided upon which behaviors to focus on during the study to improve teaching; the challenges they encountered during the process; and any revelations they made at the conclusion of the study. A cross-case analysis discussed the emerging themes of how self-understanding of personality type influences reflective practice and how it could improve teaching and learning. Implications of personality-based reflective practice and its role in the music classroom will conclude the study.

A purposeful sample of three ($N=3$) music educators were recruited through email. Before participating in the study, participants completed a questionnaire to determine their Enneagram “Triad” (Appendix A). A purposeful sampling design is a form of case study exploration that focuses on researcher identified subjects that illuminate specific phenomenon of interest due to predetermined traits (Patton, 2001). The intent of purposeful sampling was to find diversity of personality type and area of emphasis (band, chorus, and orchestra).

Case Study One: Mike, Band

Mike typed as a Type Nine, Peacekeeper. Mike teaches in a rural middle school program in Georgia and has 32 years of teaching experience. He has taught instrumental and choral music at the middle and high school levels in addition to church choir. In recent years, Mike has taught music education and music history courses online for the Georgia University System. The results of the Enneagram Personality Type Indicator for Educators or EPTIE administered during the recruitment phase most closely identified his personality type in the Defender triad, and initially as a Type Nine, or “Peacekeeper.”

Case Study Two: Jessica, Chorus

Jessica first typed as a Type Two Helper, but then changed to a Type Nine, Peacekeeper. Jessica teaches in a rural middle and high school in north Georgia and has over 20 years of experience. She has taught her entire career teaching at both the middle school and high school levels. In addition to teaching choral music, she has also taught at a local university as an adjunct faculty member. The results of the Enneagram Personality Triad Indicator for Educators or EPTIE first administered in the recruitment phase placed Jessica in the Attacher triad, and initially as a Type Two, or “Helper.” This designation eventually changed to Type Nine “Peacekeeper” when we dug deeper using the narrative tradition. I also verified her type using the RHETI 2.5 online diagnostic. Jessica has a B.A. in performance, a M.M. in Music Education, and a Specialist (Ed.S) in Curriculum and Instruction.

Case Study Three: Carmina, Orchestra

Carmina typed as a Type Two, Helper. Carmina teaches in the suburbs of a large southern city and has over 25 years of experience teaching studio violin and general music in the public schools. She is also a conductor of a youth orchestra. Her musical training is from abroad

where music education is commonly viewed as a community, extra-curricular activity. Her philosophy of music education is shaped by the concept of “music community,” as a place where people come together from all ages and backgrounds to make music regularly. Carmina has a B.A. in Violin Performance and a M.A. in Arts Administration. Carmina is Suzuki certified, reflecting Suzuki techniques, philosophy, and approach.

Cross-Case Analysis

The three cases demonstrated both potential benefits and challenges of using the Enneagram in the reflective practice of music teaching. Cross-case analysis did not demonstrate a clear, singular method that provided consistent results. The initial typing process provided a consistent starting point based upon perceived habits, but the prescribed path forward was often altered once discussion begun. The study revealed that flexibility, patience, and an openness to change direction during the process of personality typing and reflective practice was crucial for a meaningful experience.

Typing Step One: Self-Critical Observation

The approaches employed during self-critique and reflection were the first steps in determining personality type. Observing a past teaching video together initiated basic reactions that I used as the researcher/participant to begin typing using the narrative tradition. Observed emotions, feelings, and verbal responses to the initial teaching video set the starting point.

Regarding using the Enneagram in reflection, Maitri (2001) wrote that:

It demands being willing to see yourself exactly as you are, which is often not easy to do... Learning to see ourselves clearly is itself the heart of this process, and being willing to see ourselves as we are is only possible with infinite self-acceptance and kindness toward ourselves. (p. 208)

During the initial interview and video reflection, participants demonstrated how being self-critical of their own behaviors and worldviews is a good initial indicator of their Enneagram type. All three participants varied in reaction to their initial video observation.

Mike. Mike was initially bothered by his lack of personal attention to a student that requested his assistance while he was focusing on one other student in class. The sudden awareness that he unintentionally ignored a student distracted him for the first few minutes of the observation. Mike recognized his inability to move efficiently from topic to topic often getting bogged down, slowing class progress. He felt overwhelmed, needing to stop and fix all aspects of a problem before moving on. Mike reflected upon moments like these and commented how he often took too much time focusing on singular student problems during rehearsals. His initial self-critique helped him realize at the most basic level his behaviors could be classified as a Peacekeeper Type Nine. According to Levine (1999), Peacekeepers take on the agendas of others, so when there is a need to be met, they are most bothered when they feel they cannot meet that need. Mike's need to "keep the peace" during class often motivated him to address distraught students, as they knew that he would stop class and address their needs. This gave Mike a sense of alleviating discomfort for the students, and as a result making the classroom a more "peaceful" place. Keeping the peace in this manner bogged down class progress regularly. Mike was the most self-critical of the three participants.

Jessica. Her triad questionnaire (EPTIE) results strongly determined she would be an Attacher, Type Two "Helper." During the initial typing session she identified with the Type Two, but as she read and studied after the first meeting, she eventually felt she aligned more with a Type Nine Peacekeeper from the Defender Triad. The second step of the study is to verify our collaborative decision regarding type with the RHETI 2.5. Her results determined she indeed was

a Type Nine Peacekeeper. After much research, completing the provided study guide, and taking the RHETI 2.5, that she now accurately identified as a Type Nine.

What was initially disorienting during typing was Jessica's behaviors during the initial video observation. She was not outwardly self-critical. I also noticed "character shifting," or the ability of change demeanor to match her audience. For example, when a boy that had a "country outdoors" persona came to speak with her, she shifted to use a southern accent and was louder. When a shy girl came to her to get some help, she quickly changed to a shy, thoughtful persona to match. I was initially disoriented by this behavior, as this is a Type Two trait.

Mentally healthy Type Nines are often preoccupied with maintaining routines that rarely stray outside of norms, and are reliable, dependable, and consistent; they appreciate others that do the same. Her sense of routine was evident in the observation video. I later noticed, as I watched and listened to our interview, a disconnect to being self-critical. During the entire interview and observation, she maintained a peaceful equilibrium. According to Riso and Hudson (1996), Nines seldom focus on themselves. Nines secretly do not want others to bother them or to affect them too strongly—they attempt to stay in connection with others while withdrawing within themselves to feel safe and independent.

For Jessica, the only self-critical moment during the observation and interview was not something observed in the classroom but manifested as a worldview self-recognition. Her primary motivation to teach daily was driven by her perceived high expectations others expect from her, an average health Nine Trait. Her motivation was not intrinsic but shaped by what she thought her students and colleagues expected from her. In addition, she acknowledged procrastination, which is another for Nines, as it took a long time for her to finish this project.

In summary, Jessica's self-critical comments were in the journal writing and in the final interview regarding motivations, and not so much from reflecting on the teaching video.

Carmina. Carmina typed as a Helper Type Two. Our first meeting was short, and she desired lots of information from different sources regarding the Enneagram. Her teaching video was excellent, but, like Jessica, journaling was going to be the best way for her to verify her type. I expanded my workbook and study guide to be more informative to meet her increased needs for detailed information. After reading the Levine (1999) text, watching video interviews of educators talking about their Enneagram type, and finally comparing her story with educator stories provided in the text, Carmina felt strongly she had chosen the correct Type (Type Two). The RHETI 2.5 verified our collaborative choice as a solid Type Two Helper. Carmina willingly jumped in and shared her orchestral teaching experiences, was the most open of the three participants philosophically, and studied extensively to be knowledgeable about Enneagram Typology. Carmina found this process most useful in bringing to light her inability to deal with uncommitted students. She felt all-consumed by students not fully committed to music instruction. When students dropped her program, it was emotionally devastating, ultimately effecting her teaching to her committed students. Carmina felt the Enneagram helped her identify how her drive for excellence may be unintentionally intimidating to her students. She felt the study helped her recognize and appreciate the diversity of learning styles in her students and to recognize her need to be appreciated and loved.

Typing Step Two: Combining The Narrative Tradition and the RHETI 2.5

The combined traditional narrative typing (through collaboration) along with results from the RHETI 2.5 provided rich data to accurately confirm personality type. Interestingly, I found

Enneagram Personality type could predict how willing the participants were to participate in both depth and scope.

Regarding the RHETI 2.5, previous research concluded the diagnostic reports consistent results and may be a useful tool in determining personality type (Newgent, 2001). However, validity of the RHETI diagnostic remains in question, and the results alone should be viewed with skepticism. Combining the RHETI with typing using the Narrative Tradition allowed access to rich data from many sources to accurately determine Enneagram type.

None of the participants were ready to identify immediately with their Enneagram Type during the first meeting as I originally predicted. I served as a guide and in all the meetings, observations, and interviews. I created an abbreviated curriculum with a workbook (Appendix E) that provided the participants resources to make educated decisions regarding which type they felt they most likely identified with. As previously mentioned, all three participants responded and reacted differently to my procedures and guidance. Mike grasped the concepts quickly and found useful information in observing his strengths and weaknesses on video. He embraced his newfound knowledge for change identifying being “asleep” to his aspirations and abilities.

Jessica embraced the overall philosophical reflection of her teaching, but reflective video observation served little purpose. She discovered her motivation and inspiration are initiated from the expectations of others and the expectations of institutions. Jessica felt that this study inspired her to focus on finding intrinsic motivation as the basis for inspiration.

Carmina was the most methodical regarding the study, diving deep into the descriptions and tendencies of behavior. Carmina recognized her tendency to overfocus on the hurt caused by students not taking her teaching commitment seriously. She realized she must learn not to focus on their perceived emotional commitment and seek a new focal source from within herself. In

summary, all three participants followed different paths with the information provided during both the narrative and diagnostic traditions, each providing them rich information to draw from to process their Enneagram Type.

Step Three: Combining Reflective Practice and Personality Discovery

Working with seasoned educators in reflective practice is different than working with novice educators. With all three participants, the video reflection provided a starting point for self-discovery, but conversations branched in different directions from there. It was a challenge to initially put the participants in a personality “box.” I reflected upon Riso and Hudson’s (1999) statement: “Our personalities are no more than the familiar, conditioned parts of a much wider range of potentials that we all possess...the Enneagram does not put us in a box, it shows us the box we are already in—and the way out.” (p. 27) The Enneagram does not put people in boxes, but guide them to discover which box they already were in, and how to provide them with the tools to get out of that box when needed or to strengthen the contents within the box to use as an advantage.

Previous studies conclude that reflective practice using teaching videos to analyze habits, behaviors, and pacing including speech, non-verbal cues, facial expressions, and pedagogical considerations is a powerful self-critical tool for teacher improvement (Reynolds & Beitler, 2007; Gonzo, 1981; Gonzo & Forsyth, 1976). The music educators in this study used the videos to initiate the reflective process, but then used journaling and dialogue as the primary means of discussion. Mike used the video reflection for in-depth analyzation of teaching effectiveness. Jessica and Carmina used the video to initiate philosophical dialogue through journaling and conversation.

Butke's (2003) reflective practice study used experienced music educators process of journaling as a heuristic tool focusing on problematic aspects within rehearsals. Understanding inner motivations recalled in journaling can provide a meaningful path forward in fostering personality type awareness. As in Butke (2003), the journals became the focus for dialogue in this study, as they seem to work most effectively with experienced teachers.

Mike was most concerned about three areas that were seen in both observational videos: (1) His common focus on a few kids while unintentionally leaving others out; (2) his slow pacing of the rehearsal, and (3) his need to avoid classroom conflict at all cost, sometimes to the detriment of class discipline. The conflict avoidance, the loss of rehearsal "inertia" and his lack of focus, working on too many open projects at once, were all revealed as we reflected using the video and a journal.

Jessica enjoyed the philosophical process of reflecting upon her teaching. Her strength was producing journals that made the journey (study) well-documented with ideas and approaches for self-improvement. Jessica determined she needed to address her tendency to procrastinate. Procrastination not due to laziness, but a laziness attributed to a desire to remain at rest and comfortable. Jessica also acknowledged that procrastination has impacted her decision making. She plans to be more intentional and aware the role procrastination plays in her daily life teaching. A big "a-ha" moment for Jessica was when she recognized much of her motivation was not intrinsic, but likely based upon the high expectations of others including her students and colleagues. The consequences of not doing a good job and the high expectations of others motivates her daily. As result of recognizing this, Jessica has decided to work on finding intrinsic motivations to give her new perspectives and approaches in the classroom and rehearsal.

Carmina readily reflected upon her teaching philosophy through journaling and extensive conversations with me. She identified her teaching philosophy within the documented stories of educators in the Levine (1999) text as the best mode of discovery. I also shared some interview videos of educators outside of music of each Enneagram type. I warned when watching the videos to try not to compare the teacher behaviors and mannerisms to her own, but instead to carefully analyze their teaching philosophies and approaches. Carmina determined she approached her prepared lessons as a tangible gift to give to her students. She found when her students did not appreciate “the gift” of her weekly lesson, she would become emotionally drained and would ultimately lose focus on her committed students. In addition, Carmina recognized her lack of addressing her own needs which was directly related to her emotional drain.

Personality Type, Reflective Practice, and Technical Rationality

One of the most influential moments in reviewing the literature regarding reflective practice was studying the work of Donald Schön. Schön’s hypothesis regarding reflective practice is unique in that he recognized a rift developing between the nature of professional training and professional practice. Schön realized that professional training alone did not equip practitioners with the skills necessary to recognize and negotiate real-world dilemmas within their work.

Enneagram Personality in reflective practice with the three participants gave an opportunity to analyze if motivations and worldviews had an impact how we perceive what we deem as relevant in our teaching. Schön (1983) urged practitioners to look beyond traditional technical and scientific approaches, but to examine the whole picture; to consider the cultural, political, and human impact of our decisions, designs, and solutions. The role of the

performance-based music classroom in modern times has moved clearly beyond just teaching music literacy. The concept of technical rationality gives us another avenue to determine if our daily experiences with our students are relevant not only to music teaching, but also relevant and nascent to leadership, social awareness, and community support.

According to Mike in North Georgia, his band is most valued for the marching band at football games, community event participation, and the family atmosphere fostered within the band. Jessica felt similar about the mission of her choral program. The school administration expected her to take part in community events that support the school. Carmina recognized and acknowledged her important mission beyond music teaching: to empower young women within her music community and to build confidence in the process.

In summary, Schön challenges us to consider the needs of the students and community first. Our instruction must align with the local cultures, expectations, and mission. Personality is meaningful in discovering in our role within the schools and communities in which we serve.

Implications of Personality Typing in Reflective Practice

Using the Enneagram to aid reflective practice can be useful in music education at all levels and branches. The seasoned educators used in this study possess a strong sense of self. I found their confidence often “blinded” them to see below the surface of their behavioral tendencies. Once we collaboratively dug deeper, we always found an inspirational moment of behavior recognition that could be beneficial in improving teacher and student connection.

Combining the Narrative Tradition and the RHETI 2.5 to collaboratively decide participant personality type provided a more robust system for personality typing. It fostered relevant dialogue and provided a comprehensive knowledge base to draw from. There are many factors that go into determining personality type including mental health state (depression, level

of stress, level of physical health), previous experience with personality typology, and personal experience in clinical psychological sessions. The mental health state of the participants was initially overlooked, causing mistyping. There are differences to consider between high functioning and average levels of mental health.

Personality self-understanding allowed reflective practice to take on new meaning. It opened our eyes to our blind spots in how we see the world, our classrooms, our students, and our communities. When we understand ourselves, our strengths, our weaknesses, and embrace our new understandings for change, then we can truly use the best our personality has to offer to motivate students to be great musicians and great people.

Validity and Reliability of the Enneagram in Reflective Practice

Qualitative studies involving research of the human experience typically report results through narratives that reflect connections. Validity of interpretations of qualitative data that are linguistic, multidimensional, contextual, and non-linear often require non-standard criteria for judging relevance (Golafshani, 2003; Stiles, 1993). In this study I have chosen to use triangulation, coherence, and catalytic validity.

Triangulation is the collecting of various sources of rich data from multiple sources, multiple methods, and multiple theories that enables each source of gathered information to strengthen the other sources as relevant discoveries, conclusions, and connections as they are made (Stiles, 1993; Patton, 2001; Denzin, 2017). Data sources used in triangulation included participant teaching videos, participant interview transcripts, Enneagram typing results (both narrative and diagnostic), and participant journals. Triangulation in this study demonstrated that each participant travelled a different path of discovery, providing a wealth of diverse knowledge. They all arrived at the same conclusion: They were unaware of their underlying motivations,

habits, and worldviews that blinded them at times to a more meaningful connection with their students. The revealed traits were then recognized, corrected, or exploited to improve teaching and learning.

Coherence refers to the perceived quality of the interpretation of the study as judged by the reader (or participant). Coherence strengthens internal consistency through clarity of detail, defensible interpretation of data, and the relevance of new information as it is revealed and how it connects to previous information. The study should be a better interpretation of previous knowledge: confirming, supplementing, elaborating, simplifying and superseding previous work (Rosenwald, 1985). Coherence has been demonstrated in this study by being the first to use experienced music educators reporting results of reflective practice using the Enneagram, expanding upon previous research using novice choral conductors (Spencer, 2018). Participants reported changes in perspective and new realizations on how to improve teaching and learning in the classroom. Supplementing previous studies, this research demonstrated how experience, personality type, and openness, not shown in previous studies, affected personality usefulness during reflective practice.

Catalytic validity references how the participants in a qualitative study were changed, energized, or reoriented. Validity is exhibited through reflection of the participants of being empowered in a new way (Guba & Lincoln, 1989). Catalytic validity was achieved through participant reports of changed behaviors and new perspectives that ultimately improved teacher and student connection.

Using reflective practice approaches based upon personality self-awareness requires practitioners to be unapologetically self-critical and have confidence to take risks to foster growth. Although the study did not follow the path I had originally designed, the outcome was

successfully reached: Understanding one's personality using the Enneagram during reflective practice does have potential in bringing to light habits, worldviews, and behaviors that need to be strengthened or avoided to improve teacher and student connection. My future research will be to continue to work to find ways to make personality study and reflective practice more accessible to novice music educators in the classroom.

Limitations of the Study

The effectiveness of typing using the narrative tradition requires more time than just a few interview sessions. The determination of personality could be more accurately made if observations were made over an extended period of time, with participants concluding each educational workday with journal entries forming a collection to look for themes. The initial two meetings provided insufficient time for participant personality typing. One must dedicate tremendous time for observation, recognition of behaviors, and behavioral modification strategies.

Recognizing themes and trends of lasting behavior changes were not possible due to the brevity of the study, but all three participants agreed, even though the study was short, it provided new insights to analyze their teaching in a new light. Videos are only a snapshot of that day's teaching. More accurate conclusions were derived from other forms of reflective practice including journals and interviews. The journal writings were far more crucial than originally intended as they provided the focus for reflection on behaviors, habits and worldviews.

Out of the approximately 350 responses from the GMEA membership, very few were willing to participate in the study to the conclusion. Once participants determined their personality type, they perceived the study as intrusive and personal. The request for video tapes, personal information, and constructive criticism of their teaching was not something most

experienced educators are willing to do with someone outside their circle of influence. Many seasoned music educators are not willing to microscope their teaching once they have found successful practices that work for them.

Summary and Conclusions

This study demonstrated that reflective practice using Enneagram personality typology as a heuristic tool can be effective in improving teacher/student connection that ultimately leads to improved teaching and learning. Meaningful reflective experiences were influenced by other contextual elements not considered until the study was in progress. These included teaching experience, age, openness, mental health state, and a genuine interest to self-improvement. It is also important to understand that everyone travels a unique path to self-discovery. The process must be personal, collaborative, and approached with patience.

Dewey (1933); Kolb (1984); and Van Manen (1991) also concluded development happens in stages and one must be patient. Dewey stated “In natural growth, each successive stage of activity prepares unconsciously, but thoroughly, the conditions for the manifestation of the next stage – as in the cycle of a plant’s growth” (p. 45). This study reiterated it is not possible to measure underlying motivation, emotional growth, and student/teacher relational awareness through observation alone; one must be willing to reflect deeply. Kolb (1984) strengthened this argument stating that reflective observation must lead to abstract conceptualization before changes in perspective and behavior can occur.

In conclusion, within the confines of this study, both Mike and Jessica felt the Enneagram helped them confront a tendency to be “asleep to inner motivations.” They both agreed to seek for intrinsic motivations rather than from expectations set forth by institutional rules. In addition, Mike recognized he needed to find momentum in his daily teaching, to keep

things moving efficiently. Carmina discovered when her students did not appreciate “the gift” of her weekly lessons; she would become emotionally drained and would ultimately lose focus on her committed students. The study also helped her recognize her lack of addressing her own needs as a contributing factor to her emotional drain. In addition, Carmina felt that this study helped her recognize and embrace her motivation in helping her students, especially young women, to build confidence through the discipline of music. She recognized through the study her motivations stem from the need to give to others; but also found satisfaction when the students reciprocate to meet her need to be listened to. Mike and Carmina demonstrated openness for behavior change while Jessica committed to a shift in perspective regarding her motivations, to try to develop a more intrinsic motivational strategy.

Recommendations for Further Research

This study would have been most beneficial with student teachers as subjects. Novice teachers are most open to reflection because they have not fully developed a teaching persona. Young adults are still learning to navigate their emotions and their confidence teaching is still being built. Understanding how one’s worldviews, habits, and beliefs as a young educator would be very meaningful. Especially prevalent in younger music educators is “micro-rehearsing” where the conductor/educator is in error correcting mode without shared context with students (Snow, 2011). Such personal, behavioral, and relational understanding about oneself can help the music educator grow beyond superficial error detection fostering a path to better connection with our students as we include them in the teaching/learning process.

Having a study that allows for the RHETI 2.5 to be accessible to all music educators in GMEA would provide insight and feedback about motivations and habits in each division and

level. Information gained could inform future music educators and music education preparation programs to adjust curricula to focus upon the strengths of different personalities.

Finally, a future study expanding on Schön's theory of Technical Rationality, teacher personality, and reflective practice on designing music programs philosophical mission as influenced by community need, expectation, and measured and evaluated by student fulfillment would be a unique study.

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Appendix A

Initial Recruitment Letter

Dear Music Educator:

My name is Scott Barnstead, and I am a Doctoral Candidate in Music Education at UGA under the supervision of Dr. Alison Farley. I am inviting you to take part in a research study. I am collecting data for my dissertation on how personality type impacts the reflective practice of music educators. I would appreciate your help. If possible, please complete the survey linked below. The linked questionnaire will collect information on personality preference through educator-themed scenario examples as well as demographic information.

The personality aspect of this study is based upon the Enneagram, a personality typology system that defines nine distinct personality types. The Enneagram offers a unique and rich experience in personality typology exploration. This initial questionnaire assesses your personality “triad” as defined by the Enneagram. Your triad is one of the three overarching types that define your worldviews and behaviors.

Once you have completed the survey, a link will allow you to learn more information about your personality that may be beneficial to you as a music educator. In addition, the survey responses will assist me in determining adequate diversity of participants in which to continue the study more in-depth. This would require a willingness of selected participants to share rehearsal videos and to have two future interview/discussion sessions to reflect upon the rehearsal videos.

If you agree to take part in the first part of this study, you will be asked to complete an online survey through Qualtrics. The survey should take 10 minutes to complete. Participation in this study is voluntary, and at any time you wish to end the study you may do so without penalty. This survey does not request your name but does ask for email. This research does involve transmission of data over the internet; confidentiality during online communication cannot be guaranteed. Qualtrics will generate random response ID numbers and the list of IDs will be deleted once the study is concluded. The remaining information may be used in future research including manuscripts submitted to peer-reviewed journals and conference presentations. If you have questions about this research, please feel free to contact me at (706) 633-7256 or sbarnstead@uga.edu. Thank you so much for electing to be an important part of this meaningful study.

Sincerely,

Scott Barnstead

Doctoral Candidate in Music Education

University of Georgia

Appendix B

How I Think? How I feel?

Thank you for taking time to fill out this short, nine item questionnaire on how personality type impacts the reflective practice of music educators. This questionnaire will collect information on personality preference through educator-themed scenario examples as well as demographic information.

The personality aspect of this study is based upon the Enneagram, a personality typology system that defines nine distinct personality types. The Enneagram offers a unique and rich experience in personality typology exploration. This initial questionnaire assesses your personality “triad” as defined by the Enneagram. Your triad is one of the three overarching types that define your worldviews and behaviors.

In what area(s) do you primarily teach? (Band, Chorus, Orchestra) _____

What levels do you primarily teach?

Elementary

Middle Grades

High School

Higher ed

How many years have you been teaching? _____

How would you describe yourself?

American Indian or Alaska Native

Asian

Black or African American

Native Hawaiian or Other Pacific Islander

White

Other: _____

I wish not to answer

Are you of Hispanic, Latino, or of Spanish origin?

Yes

No

I wish not to respond

What is your gender? If you wish not to answer, please leave blank. _____

Please provide an email that you check regularly. Your email will be used to contact you to possibly continue with the next phase of the study. _____

The Enneagram Personality Type Indicator for Educators

How I Think, How I Feel

© 1999 Janet Levine. Used by permission.

This inventory, *How I Think, How I Feel* was designed by Janet Levine. It is designed to help you understand your basic patterns of behavior — how you think and how you feel. This vital information underlies what motivates you, why you make the decisions you do, what sort of educator you are, why you interact with others the way you do. Understanding yourself and what drives you is among the most valuable assets you can have as an educator.

DIRECTIONS: Choose one of the three categories following each question. Do not think too long about your response. Read the question and accompanying statements and select the one that suits you best with little thought. If you cannot decide on an option, choose the one that fits you the closest. As you complete the survey, jot down your answers on a scrap sheet of paper. If you answer question number 1 as "b," jot down 1B after you answer electronically on the questionnaire. Use this same format for all 9 questions. You can use this information on the link provided at the end of the questionnaire to learn more about your personality type.

Question 1: *You are part of a team evaluating colleagues in the classroom. Observing another teacher gets you thinking about your own teaching. You assess your teaching style as:*

- A) My teaching style has to do with interaction and energy, with connecting to people. I often ask myself, am I getting through on an emotional level? Do students understand where I'm coming from? How am I coming across, how do other see me? It's important that we connect in a meaningful way.
- B) My teaching is intuitive, I have a "gut" feeling about what is right and wrong, fair and unfair. I don't like the sense that I'm being crowded- whether by institutional rules, expectations of others, or demands that are extraneous to the job I'm doing. I don't always like conflict, but I have a great need to say what I have to say, to be heeded.
- C) My teaching style is intellectual, no question. I'm interested in how people think, process information, work with ideas. I live in my head-conceptualizing, fantasizing, thinking things through are important to me. Rationality is a big word with me.

Question 2: *In thinking through the details of your teaching style how do you assess the way you communicate and present materials:*

- A) What you see is what you get. I don't use guile or fancy gimmicks. I present the way I understand it; I give it my best shot. Students get my honest sense of how it is.
- B) Presentation, connection, and performance are important to me- the medium is the message, that kind of thing. So, I try to put on a show, highlight the work, find the nuances of expression that will enhance the basics. I use emotion and drama, anything that will help students become engaged learners.
- C) I try to keep things as conceptually uncluttered and intellectually pure as I can. I teach them to ask questions, to practice skepticism, to be discerning thinkers. I try to probe below the surface: if we can stick with what's rational and logical, we're on solid ground.

Question 3: *If you were being evaluated how would you answer the question: why do you teach?*

- A) I teach because of the mental activity, of finding answers, of the excitement that comes from seeing young minds open to the possibilities, to big picture connections, to new conclusions. The mental energy in the classroom stimulates my own thinking.
- B) I teach because I value people, and I love the possibilities of all sorts of human contact and connection: the emotional highs and lows, the feeling of achievement when we all “click” and experience some profound interconnection in the moment. A classroom is like the theater when the audience and the actors become one- unity built on empathy, human understanding, little else.
- C) I teach because in a profound way I want to develop young people and help steer them in a direction where they can make capable, competent life choices for themselves. People need a sense of themselves, of where they stand in the world. The world is difficult to understand, you can lose your way all too easily. I want to give people some skills, some tools, some road maps to take on their journeys.

Question 4: *Although you get along with most students to teach, every so often one comes along who clashes with your style and doesn't like you. What would they say to you?*

- A) That you come on too emotionally when presenting things; They often feel like you are trying to manipulate the students into interacting with you. Why can't you just say things out straight? It's almost like you need student approval.
- B) You are too abstract, too theoretical, too detached. We, as students, need more emotional, personal interaction from you. We're talking, you're listening, but we have this sense that you not totally there, that you've moved to somewhere in your head. The harder we try to know where you are with us, the more you seem to distance yourself. We wonder if anything gets through to you emotionally.
- C) You have fairly high boundaries around yourself. You can come across as an immovable force, solid, implacable, although you usually seem unaware of this. We know that when you dig in, rarely anything people say or do will shift you. We have accused you in the past of being overly defensive, stubborn, critical. You seem not be aware of the impact on people around you.

Question 5: *One of your students is in serious trouble because of a grave misdemeanor. You are the one who gets to break the news. How do you approach this difficult meeting?*

- A) I'll send her an email or text detailing all the reasons why this outcome is inevitable. That way she'll have time to think things over and we can have a rational discussion and not get caught up in emotions. She knows what I feel for her personally, this is nothing to do with that - it's a disciplinary decision, based on school rules.
- B) I'll call her in my office and tell it to her straight. We've known one another long enough; we know where we stand. This does not affect my relationship with her, it's school rules. It will be hard, but face-to-face, saying it straight without any extraneous talk, that's always the best way to do these difficult encounters.
- C) I don't like doing this, it strikes at the core of me. We know one another well, have a good understanding, a good connection. I know what she will be feeling, as if it were myself. How best to put this across? I'm more anxious about this than I want to admit- emotional upsets really get to me. She'll accept it anyway I tell her.

Question 6: *The principal informs your Department that due to budget cuts one teacher has to be let go. You think it might be you. How do you react?*

- A) Disbelief, I can't accept this at all. I knew cuts were coming, but not in this department. I've been with the school since I started teaching. I feel like my heart has been ripped out of me, I'm so connected here. I can't get beyond my feelings. I'll never get over this one.
- B) I guess I should have seen this coming. All the signs were there, I just didn't think they were pointing in my direction. If you think about it rationally and logically, it's a perfectly legitimate business decision. I allowed myself to be blindsided. I learned a lot here, I'll get good references, I know a lot of people in education. Maybe it's time to move on anyway; it's the shove I needed. I won't take this personally.
- C) I'm uncomfortable; I have so much anger in me. There's no place to feel that you belong in this world. I did everything anyone could ask of me here. You get slammed one way or another. The anger is overwhelming, I feel it my whole body. This just reinforces my sense that life is unfair, life is hard. My mistake was to leave myself open to be kicked around.

Question 7: *You want to be a great educator- your dreams reflect the deepest parts of yourself. Your passion for your vision stems from:*

- A) A feeling that I've got something people can relate to. I believe I've got what it takes to put across my vision in a way that's honest, good, and effective. It's all about people. I can get through to people, I'm in tune. I understand people. And my heart I know this is true.
- B) A hunch, an instinct that I'm in the right place at the right time doing what I'm supposed to be doing- when my head, heart, and belly are aligned behind something I can trust that sense. I can put my full force behind it. I would never commit myself if I didn't feel 100% about it.
- C) The knowledge that I have thought through first rate ideas that will be of benefit and break new ground in terms of concepts. I wouldn't be teaching if I wasn't convinced of the validity of my ideas. If I wasn't 100% sure of my thinking, I wouldn't be putting myself on the line.

Question 8: *You are sitting opposite of a principal trying to convince her to give you a position. You feel confident you can land the job because:*

- A) Of my proven record as an ideas person. No one can question that what I do is conceptually thought through and mentally sound. My references attest to my theoretical ability and know-how. I'm as intellectually solid a teacher as any on the market.
- B) Of my track record of getting through to people. Whether it's the classroom, the soccer team, the committees I am a part of, running the PTA nights, I've always been able to put across what I believe in a way that people feel they want to be a part of it. I know people, people are my life. I can get the world on board.
- C) Of the fact I just know this is the right job for me, I can fit right in here. I have reliable instincts. I've proven it to myself and others time and time again. Lots of people have made good from my instincts. Only something that I believe in 100% would get me into this chair to ask for a job. Students know where they stand with me, that makes them feel safe.

Question 9: *Your peers nominate you for a teaching Excellence Award. What is your response?*

- A) The award is objective validation in the way I think about what I teach, my intellectual energy, and the highly mental approach I bring to teaching are verifiable, something others can measure. I'm pleased.
- B) Public recognition for my efforts is gratifying, but it's not about me. I'm not what I do. This award won't change things one way or the other, make me a better person, or bring meaning to my life. I'll just go on teaching the way I always have.
- C) I know I'm a good teacher, so I deserve this, but many of my colleagues are good teachers, too. What is important about this, is that I was nominated by my peers. That means the world to me. Enough people know me, value me, are connected to me and want to acknowledge me this way. That really gets to me.

Appendix C

Invitation to Phase Two of the Study:

Thank you so much for completing phase one of the Enneagram Study. The diagnostic results have revealed to me that you are an excellent candidate to complete the final phase of the study if you are interested. The study is intended to determine how personality type impacts the reflective practice of music educators. If you are willing to continue with the study, I will ask you to complete in the next 2-3 weeks:

Week 1:

- Record a 30-to-45-minute ordinary rehearsal of your choosing. Any grade level of any type of musical ensemble, from chamber to large ensemble is acceptable.
- After you record the group, we will meet in person (or virtually) for about an hour or two to reflect upon the video. I will record our interactions to transcribe.
- We will review and discuss the results from the initial questionnaire to collaboratively agree (or disagree) the results were accurate. We will then spend the remainder of our time discussing how the Enneagram is structured and collaboratively determine your Enneagram personality type.
- At the conclusion of the first meeting, I will share a self-paced "study guide" that I have designed to guide you through the process of discovering and understanding your personality according to the Enneagram. The study guide and additional online diagnostic will total approximately three hours of time. It does not have to be completed in one sitting.

Week 2:

- Once the study guide is completed you will need to record a second 30–45-minute rehearsal, preferably of the same ensemble.
- We will meet again and reflect upon the second rehearsal video.
- We will discuss the positives and negatives of this project, with the entire meeting recorded for transcription.

In the study, I will use a pseudonym for you and will not divulge identifiable data that will link information directly to you or your school. All information will be generalized.

If you are interested, please reply to this email and I will give you more details on what to do next. Please feel free to call/text/email with any questions (706) 633-7256.

Sincerely,

Scott Barnstead

Doctoral Candidate in Music Education

University of Georgia

Appendix D

Method Sequence of Events

Initial Recruitment to determine three qualified participants:

- a. Using Qualtrics, an email was sent to a large sample of over 2000 music educators in Georgia containing an introductory letter (Appendix A) and the Enneagram Triads Personality Indicator for Educators (Levine, 1999) or EPTIE Diagnostic (Appendix B) to acquire a purposeful sample of three educators, one representing each of the three triads.
- b. Analyzed tests results from over 200 valid responses determined adequate diversity from which to choose from and allowed representation from band, chorus, and orchestra.

Meeting One, Reflective Session One:

- a. Watch a 30 minute teaching video together to discuss and reflect upon. Record the conversation for transcription and discussion.
- b. Go over EPTIE results taken during the recruitment phase; collaboratively confirm results are correct to collaboratively agree on Enneagram Triad and Enneatype using the Narrative Tradition.
- c. Give Self-Study Typology Workbook to complete at home (Appendix D)
- d. Send Home *The Enneagram Intelligences* as reference for Workshop.

Post Meeting 1:

- a. Take RHETI 2.5 for verification of the EPTIE diagnostic. Results are 30 pages from the Enneagram Institute.
- b. Begin and complete the Self-Study Typology Workbook before the second reflective video is made.
- c. Record the 2nd 30 minute Rehearsal after the RHETI 2.5 Results and Self-Study Typology Workbook has been completed.

Meeting 2:

- a. Collaboratively observe the second teaching video for reflection.
- b. Record reactions and conversations during the reflection period.
- c. **Use the following questions for dialogue and discussion after the observation:**
 1. What basic elements of your Enneatype did you see in your actions on the video?
 2. How did those behaviors and habits appear in your rehearsal video?
 3. How did the behaviors and habits you saw in the video influence your rehearsal positively or negatively?
 4. Could you suggest a different approach or behavior that may be more effective during certain aspects of the rehearsal?
 5. How do you think personality-based reflective practice be used in future reflective practice to improve rehearsal and teacher/student connection?

Appendix E

Strengthening Relevance, Relatedness, and Relationships:

Music Educators use the Enneagram in Reflective Practice

Self-Study Enneagram Typology Workshop and Guide

For use between Meeting One & Meeting Two

Scott Barnstead

Doctoral Candidate in Music Education



**Hugh Hodgson
School of Music
UNIVERSITY OF GEORGIA**

Dear Participant,

Reflective practice is an important tool for self-analyzing behaviors, actions, and situations. As teachers, we utilize the tradition of reflective practice in different ways during our career. As a novice teacher, we often turn to reflective practice to determine best practices to teach lessons most effectively and efficiently. As we mature as teachers, we begin to use reflective practice techniques as less of a microscope and more as a wide-screen view of our teaching landscape; allowing us to reflect upon many possible scenarios, actions, and outcomes in the teaching environment. In this study, we are going to use reflective practice to observe your behaviors in the classroom to discuss them collaboratively.

Behavior observation will take place in reference to benchmarks provided through personality typology, and in the case of this study, the Enneagram system of typology. The Enneagram offers a unique and rich experience in personality typology exploration, and I hope you will find this short journey meaningful and will want to pursue it further. As we work together, we will collaborate during the process of determining your personality type using the Enneagram Narrative Tradition.

Over the next few weeks, it is important that you understand that participation in this study is voluntary, and at any time you wish to end the study you may do so.

Thank you so much for electing to be an important part of this meaningful study.

Sincerely,

Scott Barnstead
Doctoral Candidate in Music Education
University of Georgia

Complete this short workbook before you record your ensemble again.

I hope you found our first meeting meaningful. Here are some steps I need for you to complete before you record your ensemble for the second reflective video session.

1. You will receive a link through email to take the RHETI 2.5 diagnostic within a few hours of our first meeting. Take it when you have about 45 minutes. It will give you a PDF that hopefully you will find somewhat fascinating. The test results will focus on:
 - i. The “3 Points” that summarize your type in a nutshell
 - ii. Recognizing Your Type (Behaviors, Habits, Worldviews)
 - iii. The “Hidden Side” of your Type (Digging below the Surface)
 - iv. Interaction (Relationship) Issues with Others
 - v. “The Passion” (Innermost Emotional Need)
 - vi. Your Enneatype at Their Best
 - vii. The Arrows (Your Enneatype Under Stress, to Security, to Integration)
 - viii. Your Enneatype Instincts in Brief
 - ix. Your Enneatype Levels of Development (Behaviors according to levels of observed emotional stability).
 - x. Your Enneatype Recommendations for Growth
2. Next, In *The Enneagram Intelligences: Understanding Personality for Effective Teaching and Learning* by Janet Levine, use the Table of Contents and find the chapter that corresponds to your Enneatype and read it. (about 30 pages). The Enneatype that we collaboratively agreed upon in the first meeting *may be different* from your test results.

Once you have taken the online RHETI 2.5 and read the results, complete the prompts below before you record your second ensemble rehearsal. Your answers will give you points to focus upon during your rehearsals and when we reflect upon the second video. Use the Levine book I gave to you to answer the following:

1. **What Triad did you identify with?** (p. 31) _____.
2. **What is the “Instinct” of your triad and describe it very briefly?** _____
_____.
3. **What Enneatype do you most identify as?** _____.

Fill in the following:

Your Triad: _____.

Your Attentional Focus: _____.

Your Gift: _____.

Avoidance: _____.

Growth Path: _____.

Essence (Passion): _____.

Shift to Secure Point: _____.

Shift to Stress Point: _____.

Your “Wing”:
_____.

4. Read the example stories of the educators that share your type in the book. The stories may share similar tendencies, behaviors, and world views, but be aware the descriptions and stories may not match to your story 100%. In the space below, use keywords to describe your “story” in an abbreviated way so that you may give your story during the second meeting.

5. List the top “strategies” of your Enneatype in the box below:

STRENGTHS

WEAKNESSES

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6. Read the General Descriptions, Scenarios, and Behaviors for your Enneatype. Describe some of the key points below:

7. Answer the following questions using short statements to help you get a clearer picture of your type. Jot a few words next to each bullet point to reflect upon.

- What is your teaching style? (1 sentence).
- What do you look for in your students?
- What is most important to you about the way you present a lesson?
- How would your students describe you?
- Why do you teach?
- How do you communicate?
- What is your attitude toward lesson plans?
- What do you like about the classroom?
- What don't you like about the classroom?

8. **REFLECTIVE PRACTICE:** In the last part of the chapter of your Enneatype, there is a section called "Practical Tips."

Write down the ones that are meaningful to try in your next few rehearsals.

Practical Tips (for reflective practice):

When working with yourself:

Once you have completed this workbook you may record your second video.