

Student Factors Affecting Performance Anxiety

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Abstract: Performance anxiety among university students has a serious impact on their artistic development. Performances are usually conducted in the form of examinations, competitions, and performances, which put higher demands on performers, but "performance anxiety" is a common phenomenon, which is encountered by amateurs, students at professional colleges and universities, as well as mature artists. College students may suffer from insomnia, anxiety, fear, and loss of appetite before going on stage. Appropriate performance anxiety helps to play the music, while excessive performance anxiety may cause stage fright, nervousness, blankness, stiffness, etc., and may even lead to the fear of performance and the idea of jumping ship. Performance anxiety is a widespread phenomenon among people engaged in performing arts activities, which has a great impact on people's learning, performance effect and quality, and an in-depth analysis of its causes and influencing factors can help to alleviate this situation and carry out related academic research.

Keywords: Student Psychology, Performance Anxiety

1. Introduction:

Music is a performance art, which requires the active and positive participation of the performers, and the dissemination of music can be promoted through the performances of students in art colleges and universities. Music also belongs to a kind of auditory art, college students need to use the stage as a platform to show what the composers want to express, so music performance is the most direct way to express the vitality of music. Newman, C., George, R.P., Beitz, T., Bergson, Z. & Zemon, V (2022) argued that due to music's performance nature, it puts musicians at high risk for mental health under great work pressure. Psychological factors can have an impact on anxiety, which in turn can cause depression and burnout. Huang, Y., & Wei, H. (2022). It is believed that anxiety refers to a kind of anxiety that occurs in life when faced with problems that cannot be solved, and it also produces negative emotions such as nervousness and anxiety. In the anxiety psychology, there is floating anxiety, also called nameless anxiety, which is an unexplained anxiety. A moderate amount of anxiety is good for students' development, keeps them enthusiastic about learning and improves their initiative. If anxiety exceeds the students' mental capacity, it will have a negative impact on their bodies, thus affecting their mental health, leading to physical phenomena such as nervousness, sweaty palms, and headaches. Due to the influence of the environment and individual characteristics, there are two types of anxiety psychology, one is state anxiety and the other is trait anxiety. The former is a time-sensitive behavior which causes changes in the feeling of anxiety to gradually diminish or even disappear. It is a chronic condition that is difficult to eradicate. According to its causes, it can be divided into two categories: realistic and pathological. Real anxiety arises from real challenges and threats, while worries and emotional responses to them are potential challenges and dangers. "Real anxiety" is a common type of anxiety. Pathological anxiety manifests itself as unexplained persistent anxiety with an inexplicable sense of threat, as well as affecting the patient's autonomic functioning, which can cause subjective pain, such as psychotic anxiety and generalized anxiety disorder. Li Zhongyu (2019) pointed out that among the many factors affecting performance anxiety, mental health is one of the most important ones, and the first step to improve the performance and performance quality of the trainees is to start with improving their mindset. The results show that college students have different levels of anxiety due to factors such as personality

and temperament. There are many students who, because of their impatient and impulsive temperament, are unable to calm down, so they will have a lot of thoughts and be nervous, which will result in wrong notes or slower finger dexterity when playing, and ultimately lead to failure in performance. Students who are lively, outgoing, and optimistic have a lower chance and degree of performance anxiety than those who are impatient, impulsive, and negative, and they are more capable of making self-regulation.

2. The Definition of Terms:

2.1 Psychological factors of students

LvWenqing (2015) pointed out that the psychological factors of humanbeings include two aspects, one is cognitive and the other is emotional, and it is negative thoughts, choosing to escape when encountering emergencies, lack of courage, lack of self-confidence, and doubtful or pessimistic attitudes towards all unfamiliar things. Emotions refer to a psychological and physiological state resulting from a combination of multiple feelings, thoughts and behaviors, specifically negative, negative, and other undesirable emotions. In this study, it is argued that students' mental activity implies that students need to understand themselves, and to some extent, their own perceptions affect whether they will be anxious and emotional, and that building confidence in their perceptions creates an expectation of the performance, which will emotionally reduce their anxiety about the performance.

2.2 Performance anxiety

According to Dai Mingqing and Lv Shan (2010), performance anxiety is a kind of anxiety related to performing a performance or taking part in a performance activity, which is a kind of performance tension (performance stress), also known as performance anxiety, or stage fright (performance fright). According to this study, performance anxiety is a condition in which a performer experiences insomnia, fear, and loss of appetite before going on stage, and when performing on stage, it is manifested by a rapid heartbeat and sweaty palms.

3. Theoretical Review

Hall, P. A., & Fong, G. T. (2007) proposed a theory of self-regulation, a theoretical framework that combines consideration of the temporal aspects of behavioral contingencies and the biological roots of self-regulation to understand patterns of human behavior that on the surface appear to represent significant deviations from rationality, as well as special cases of seemingly 'botched' behavior that have important implications for physical health. As well as the special case of seemingly 'botched' behaviors that have important implications for physical health, Bandura, A. (1991) The subject's self-regulatory mechanism consists of three major sub-functions. It includes self-monitoring of one's own behavior, determinants and influences, self-reaction to one's own behavior and emotions, and judgement of one's own behavior and emotions. Self-regulation is the central part of the individual's dynamic functioning, and self-efficacy is the central part of the individual's dynamic functioning. DuanJinyun, LiangFenghua, and Cao Ying (2017) believe that self-regulation refers to the process in which people set a standard for their own behavior through the knowledge of self, use rewards or punishments, etc., to maintain or change their behavior, and ultimately achieve their goals. They divide self-regulation into three stages, namely self-observation, self-judgment, and self-response. Farnsworth-Grodd, V. (2012). Considers performance anxiety as an intense, persistent, and continuous emotion that accompanies the performance process and is related to the performance process. It is common amongst musicians and can affect the quality of their performances and even their schooling and careers. Positive attention, self-friendly coping strategies, and self-acceptance during performance partially moderated the relationship between levels of situational behavior and awareness and music performance anxiety. Finally, the relationship between situational behaviors and awareness and performance outcomes was fully moderated by the level of music performance anxiety in terms of fostering conscious behaviors and coping strategies including hopefulness, positive regard, self-acceptance, and reduced avoidance. This reduces the negative effects of music performance anxiety and targets the ability of music students to act consciously, as well as their adaptive ability to hope for positive attention, self-acceptance, and reduced avoidance, and helps them to solve the problems they face. Based on the theory of "self-adjustment", this paper argues that college students' anxiety on stage is determined by their psychological state. Because, when performing on stage, students do not have a correct understanding, they always think that they

will be the tester and they need to go to satisfy other people's perception of art. However, this is not the case, performing on stage is a way to show their self-improvement, and in addition to that, they also affirm their self-improvement. When their psychological perceptions are biased, they become negatively resistant to performing. College students need to change their psychological perceptions to overcome anxiety caused by psychological factors.

4. Empirical Review

Abel, J. L., & Larkin, K. T. (1990). Conducted a series of psychological tests on music students and tested them for indicators of mood, emotion, and mood, including elevated heart rate, elevated systolic blood pressure, elevated diastolic blood pressure, and depressed mood, and found that those with elevated heart rates were more lackadaisical, and that they had higher levels of mood. Newman, C., George, R. P., Beitz, T., Bergson, Z. & Zemon, V (2022). It is argued that the large number of high-profile suicides that have occurred in recent years, more than anything else, highlights the fact that professionals involved in music performance are generally at high risk for mental health. The greater the worry in the mind, the greater the frustration and fatigue, and the more strained the thoughts become. This leads to the conclusion that psychological factors have an impact on anxiety. Butković, A., Vukojević, N., & Carević, S. (2022) argued that in every musician's life, there are worries about performing music. There is a relationship between performance anxiety and perfectionism, especially between maladaptive perfectionism. The results of the study showed a higher level of anxiety among young musicians, suggesting that psychology plays a pivotal role and has an impact on performance anxiety. Cohen, S., & Bodner, E. (2021) looked at the inverse of anxiety and psychology in music performance to explore how to motivate students and reduce their anxiety to increase performance level. To enhance optimal performance experience and improve mental health, they found that psychological factors were found to influence performance anxiety through exploratory research, and then looked for ways to enhance optimal performance experience. Zhou Yong (2011) argues that in China, there are approaches to performance anxiety that are basically discursive in nature and remain at a superficial stage with respect to the performer's performance and psychological cognition. Therefore, the author's study concluded that psychological factors could have an impact on performance anxiety. Wang Rongcai (2001) believes that no matter what the result of a performance is, in fact, every performer needs to be responsible for the result of the performance by himself or herself, and the success of the performance depends entirely on the performer's state of mind, the level of technique, and the ability to play on the spot that corresponds to the performer's ability to be mentally fit. Zhao Yuqiao (2018) believes that the performer's psychological changes affect performance anxiety, such as excessive fearfulness, impatience, and the most common case is the phenomenon of nameless fear, which not only occurs in fledgling artists, but also some artists who have been performing for most of their lives and still feel anxious at every performance. Therefore, psychological anxiety affects the effectiveness of the performance. Cai, Y., Zhou, W., & Fang, M. (2022) argued that the psychological activity of music college students during vocal singing is a more complex process, which will have a certain impact on the physical functioning of college students. The dynamic psychological state of the performer is an important determinant of the effectiveness of the performance, and therefore, the psychological state of the performance can have an impact on anxiety during the performance. Haccoun, Y., Hildebrandt, H., Klumb, P. L., Nater, U. M., & Gomez, P. (2020). Psychological research on musical performances focuses on analyses of performers' short-term emotions. The results of this research further confirmed the relationship between cognitive processing of emotional valence of recent musical performances and performance anxiety and demonstrated that long-term psychological states are greatly affected in musical performance situations, and therefore, psychological factors influence performance anxiety. Biasutti, M., & Concina, E. (2014) argued that Music Performance Anxiety (MPA) is among musicians' common disorder consisting of a state of anxiety characterized by cognitive, psychological and physiological arousal. It is believed that psychological factors influence performance anxiety. Wang Yan (2014) argued that performance anxiety in musicians may be severe enough to require intervention, and through experimental studies, most subjects experienced significant anxiety and increased heart rate during laboratory presentations and musical performances. Making psychological and cognitive adjustments significantly reduced subjective anxiety, improved the quality of musical performances, and increased performance confidence. Thus, psychological factors influence performance anxiety. The results indicate that psychological factors are multifaceted and have

an impact on performance anxiety in college students. For example, there are differences in the individual characteristics of performers (individual differences in personality, emotional, cognitive, psychological, depression and burnout, and other psychological factors), which can have an uncertain and uncontrollable effect on everyone's inner activities, and their mental capacity is not the same.

5. Conclusions

Performance anxiety is a major factor affecting students' growth and development in the arts. The significance of this study is to enrich the research on anxiety and fill in the gaps in previous studies. It is a positive contribution to the promotion of performance among college students by recognizing the problem of performance anxiety and the feasible solutions to solve it. At the same time, it also provides a more effective theoretical basis for constructing and improving the relevant theoretical system of performance studies, which is conducive to the progress of Chinese art. The practical significance of this study lies in: firstly, solving the problem of performance anxiety among college students majoring in music. Second, to pay attention to the psychological health of college students in art colleges. Third, to make music performers reduce performance anxiety. Fourth, to promote the personal growth and development of college students in art colleges. For students majoring in performance, after correctly understanding the problems caused by performance anxiety and finding solutions, it has a propulsive effect on performance, and they can reasonably control their own emotions, release pressure, and bring their performance state to a better state when participating in any form of performance such as exams, competitions, and performances. This study believes that music, as an art, cannot be separated from the active participation of performers. The "campus" stage of art college students has made music communication better. In addition, music is an auditory art, and college students must use the stage as a platform to present what the composers want to express. Therefore, music performance is the most direct way to express the vitality of music. For college students in art colleges, teachers have a certain degree of anxiety in their psychology during the teaching process. Therefore, teachers should appropriately intervene with reasonable and effective measures that can alleviate performance anxiety, so that teachers' lessons can go on more smoothly. At the same time, teachers should also correctly guide students to relieve the pressure brought by the performance. It also improves students' self-knowledge and self-confidence on stage and enables them to understand and grasp musical works more comprehensively and meticulously, which has a positive impact on artists engaged in performances and is beneficial to the promotion of China's strong development of performing arts.

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