
Dance and Psychological Well-being

**Lecture: Feedback/reinforcement
Intrinsic Motivation
Self determination Theory**

Feedback and Reinforcement

What do we mean by feedback and reinforcement?

How does it work?

Feedback and Reinforcement

Rooted in behaviour modification theories

BF Skinner – “teaching is the arrangement of reinforcers under which students learn”

Feedback and Reinforcement

Reinforcement = rewards and punishments

Positive feedback = attempt to recreate same positive outcome

Negative feedback = attempt to not recreate the outcome

Increase/decrease - similar/improved outcome

To provide dancers with constructive feedback requires an understanding of the principals of reinforcement

The same reinforcement doesn't work on everyone

Consider what reinforcements work for the individual

There will be competing motivating factors - life, partners, finance

Feedback and Reinforcement

What reinforcements do you receive?

Are they positive or negative?

What impact or affect do they have?

Approaches to influencing behaviour

Why is this important?

How can you influence behaviour?

Approaches to influencing behaviour

Positive = catching something good

Negative = punishing inappropriate action/behaviour

Positive = Motivates dancers, rewards behaviour

Negative = focused on errors, attempt to eliminate bad behaviour/action through punishment/criticism

Predominant approach should be positive

In coaching - 2 to 1 ration or even 5 positive to 1 negative

Guidelines for Using Positive Reinforcement

Comments

Smiles

Other non-verbal

Imply approval, increased privilege, reward

Choosing effective reinforcers

Social reinforcers - smile, pat on back, publicity

Material - awards, medals

Activity reinforcers - dancing rather than technique, class/rehearsals in different space, getting rest

Special settings - trip to see work, party, presentation by professional dancer, workshops

How do you find out what kind of reinforcers work?

Questionnaire for dancers

Help pinpoint which type

Change and alternate the type of reinforcers

Extrinsic / intrinsic rewards

What might be extrinsic and intrinsic rewards for dancers in a class environment?

Extrinsic / intrinsic Rewards

Extrinsic = they exist outside of the dancer and come from external sources (teacher/choreographer)

Intrinsic = feeling pride in work, feeling accomplishment and competence

Environment for Encouraging Intrinsic Reward

Dance environment which is focused on learning, effort, improvement as apposed to competition, outcome and comparisons

Teachers/choreographers = create environment that supports intrinsic rewards

Schedule reinforcements in your teaching

Timing and frequency are important

Early stages of training - often, continuous and immediate is most effective

Feedback provides motivation and information on how well the dancer is doing

Later stages - intermittent is most effective

Once skills/task has been achieved and is regularly/consistently performed

The sooner the reinforcement is provided after the action the more powerful the effects on behaviour

Encourage dancers to create their own positive feedback - "What did you think of that?"

Rewarding

Successful approximations

Performance

Effort

Emotional and Social Skills

Reward successful approximations

Shaping (smaller parts of a greater whole of technique)

Provides direction

Incremental

Reward Performance

Outline the overall performance

Give feedback on various aspects

Reward Effort

Not everyone will be a ballerina or an expert in floor work

Reward the effort and the attempt

Recognise them for trying difficult or new skills

Try saying "Good try" instead of "You're talented"

Effort orientated more likely to encourage task persistence

Effort = persistence

Reward Emotional and Social Skills

Coping with stressful situations in rehearsals

Supporting others who are not as advanced in a task

Being patient

Team working skills

What other skills/situations can you think of?

What language will you use?

Performance Feedback

Post show – what kind of feedback have you received?

Provide Performance Feedback

Notes after shows

Sincere and specific

Corrective feedback determine the dancer's motivation, emotional regulation and performance outcome

E.G. "You could improve this movement by..."

Supportive rather than controlling producer higher intrinsic motivation, positive affect and performance

Benefits of Feedback

Motivational feedback – facilitate performance,
enhance confidence,
inspire greater effort
energy and positive mood

Instructional feedback - About specific actions/tasks/performance,
breaking down complex skills

Types of feedback

Verbal praise

Facial expressions

Pat on the back

High five

“Well done”

“That’s a lot better”

Said about specific task/action

Guidelines for Using Punishment

80% to 90% should be positive

If you should use punishment:

- Same punishment for same behaviour

- Punish behaviour not the person

- Don't use physical activity as a punishment

- Not to be seen as attention

- Not personal

- Not when dancing

- Not in front of others

- Sparingly

- Don't punish others for one person's mistake

- Age appropriate

- Make certain they understand the reasons

Be aware of cultural differences in your classes.

Criticism of Punishment as motivational tool

Degrading, shame producing

Shame and guilt = failure

Arouses fear of failure

Draw attention to bad behaviour

Creates an unpleasant environment, produces hostility, resentment

Frequent criticism = demotivation

Extrinsic rewards

Through external factors - Praise from teachers,
prizes,
awards,
money,
stickers for young kids

It can Encourage behaviour change
 Increase motivation
 Enhance learning
 Continue training / participation

Intrinsic rewards

Determination to succeed

Creative fulfilment

To achieve competence

Self-determination

Enjoys the task

Have fun

Action

Community

Performance

Interest in the art-form

Interest in different approaches

Learning new things

Challenge of the task

Achieving personal goals

Any more of your own intrinsic motivators?

Types of Intrinsic and Extrinsic Motivation

Intrinsic

Extrinsic

Amotivation

Intrinsic

Knowledge - learning, exploring, trying to understand and take part in something new

Accomplishment - Pleasure and satisfaction in creating something or mastering skills

Stimulation - Experience pleasure, pleasant sensations, e.g. fun, excitement, aesthetic pleasure

Extrinsic (scale)

Integrated regulation - importance of value of outcome rather than the activity itself - looking good! (Can feel autonomous when external rewards for their actions)

Identified regulation - Behaviour regulated by dancer, highly valued, accepted and judges as acceptable. Believed it contributes to personal growth

(all intrinsic and extrinsic to this point are want based rather than ought to do based)

Introjected regulation - internal prods and pressures - to stay in shape to impress a boy!

External regulation - Spending more time in the studio to get a better grade.

Amotivation

No feelings of intrinsic or extrinsic motivation

Pervasive feelings of incompetence and lack of control - going through the motions.

Factors impacting intrinsic and extrinsic motivation

Social Factors

Success and failure (what is success for you? What does failure look like? How does it make you feel?)

Focus on competition (yourself/standard/expectation and focus on improvement)

Teachers' behaviour (+/-)

Psychological Factors

Need for competence (to feel confident)

Autonomy (to have input into decisions - own them)

Relatedness (to others and care for them and you)

Extrinsic v's intrinsic

More extrinsically motivated = less intrinsically motivated

Feedback and Intrinsic Motivation

How positive and negative information affects perceived competence and intrinsic motivation

Positive feedback positively affects intrinsic motivation (Vallerand, 1983)

The quality of the feedback – intentional, sincere, directional

Strategies for increasing Intrinsic Motivation

Provide successful experiences

Give rewards for performances

Verbal and non-verbal praise

Vary content and practice

Involve participants in decision making

Set realistic performance goals

Goal setting

Self Determination Theory (SDT)

Theory of motivation developed by Edward L. Deci and Richard M. Ryan

Supports our natural or intrinsic tendencies to behave in effective and healthy ways

SDT has been researched and practiced by a network of researchers around the world

Broad study of human motivation and personality

Gives a frame for motivational studies

Defines intrinsic and varied extrinsic sources of motivation

Self Determination Theory (SDT)

Identifies roles of intrinsic and types of extrinsic motivation in cognitive and social development and in individual differences

Identifies how social and cultural factors facilitate or undermine people's sense of volition and initiative, well-being and the quality of performance

Useful for fostering the most volitional and high quality forms of motivation and engagement for activities, enhanced performance, persistence and creativity.

Conditions which support a dancer's experience identified by SDT are:

autonomy, competence, and relatedness

Self Determination Theory (SDT)

Three psychological needs are unsupported or thwarted within a social context = detrimental impact on wellness in that setting

Studied within families, classrooms, teams, organisations, clinics, and cultures

SDT framework is broad and behaviour-specific

Understand practices and structures that enhance versus diminish need satisfaction and full function

Check out the <http://selfdeterminationtheory.org>

In a Dance Context

How and why might it be useful in dance?

INTRINSIC MOTIVATION INVENTORY

Read

Discuss in context of Mini Study

Assessment Deadline – 25th February 2018