

The Effects of Performance Anxiety and Coping Mechanisms of City College of Angeles Dance Troupe

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Abstract

This research delves into the intricate connection between performance anxiety and coping strategies within a dance troupe. As dancers strive for perfection, the pressure for flawless performances often results in heightened anxiety. The study aims to examine the diverse impact of performance anxiety on individual dancers and the overall dynamics of the troupe. To understand the complexities of performance anxiety, the research explores its manifestation, considering both physiological and psychological dimensions, without depending on a psychological framework. By delving into dancers' experiences, the study investigates the coping mechanisms adopted to navigate challenges posed by performance anxiety. Understanding how dancers manage stress is crucial for developing effective interventions. Ultimately, this research enhances the broader comprehension of performance psychology in the dance realm, without explicitly relying on a psychological framework.

Keywords: *performance anxiety, coping mechanisms, dancers*

Introduction

In the mesmerizing world of dance, where grace and passion intertwine, lies a hidden struggle that often goes unnoticed. Performance anxiety, a common experience among artists across various disciplines, takes on a unique form within the dance community. The amalgamation of anticipation, self-doubt, and fear of judgment can result in a myriad of psychological and physiological effects that can hinder the dancer's ability to fully express their artistry and reach their true potential.

Several presumptions about the genesis, enhancement, formation, and execution of dance have revolved around the connection between anxiety and the dance encounter. These presumptions highlight anxiety as a fundamental aspect of dancers' creative conduct and as a crucial element for achieving excellence in performance (Manley, M.-E., & Wilson, V. E., 2014).

The selected qualitative methodology in this study enables a profound comprehension of the dancers' lived experiences and the strategies they employ to

handle the difficulties presented by performance anxiety. Through capturing the perspectives of the dancers, this investigation seeks to offer a thorough and compassionate understanding of their path, unveiling the concealed intricacies beneath their outwardly graceful movements.

Furthermore, the aim of this study is to recognize and explore the diverse coping strategies dancers utilize to effectively handle performance anxiety. Ranging from mental preparation methods to social support systems, each dancer creates their unique set of approaches to deal with the challenges of performing on stage.

Performers' anxiety can arise from various factors such as perfectionism or their psychological surroundings. This can lead to concerns about self-image, making them excessively paranoid about their appearance, the correctness and smoothness of their movements, and whether their performance is impressive or lackluster.

The vibrant atmosphere, dance-related goals, inherent stress, and genuine potentials perceived

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by participants are all evaluated through surveys conducted by respondents. Rigorous multivariate analysis indicates that certain aspects of the motivational atmosphere significantly predict changes in responses. More precisely, visual elements in a performance-based setting serve as substantial indicators of artists' self-perception orientation, elements of psychological trait anxiety, and aspects of meticulous perfectionism (Carr, 2003).

As an entertainer, they possess an understanding of the audience they will entertain and the size of the audience. This awareness significantly influences a performer's anxiety level, with the extent of unease determined by whether the spectators are high-status professionals or simply individuals seeking amusement.

In line with the concept of social facilitation, presenting in the presence of others may result in heightened arousal due to its impact. Their findings suggest that self-disclosed.

Exhilaration can be gauged through feelings of unease and stress. Consequently, the size of the audience and their economic status significantly influences the anticipation of stage fright and levels of anxiety during performances (Kenrick et al., 1999)

People worldwide encounter the fear of being on a stage, and it is a typical and natural sensation, particularly for individuals embarking on a career in performance. However, when this anxiety exceeds normal levels, it can have detrimental effects on a dancer's performance. Sweating, trembling, a rapid heartbeat, and difficulty breathing are just a few of the adverse consequences of stage fright for a dancer. These outcomes may lead to career-threatening injuries, accidents, unsuccessful performances, mental challenges, a decline in confidence, and more.

Stage anxiety impacts millions of individuals. When anticipating a situation, individuals may feel fear. Nevertheless, the heightened manifestations of on-stage anxiety can have severe consequences, leading to performances being called off, subpar displays, and harmed professional trajectories. Common indicators of stage fright include

nervousness, tremors, perspiration, blushing, dry mouth, accelerated heartbeat, breathlessness, diarrhea, and nausea. Woods, (2012)

Experiencing a lack of control emerged as a significant theme in both the encounter and understanding of anxiety. Consequently, aiding dancers in regaining a sense of control could be instrumental in averting or addressing anxiety symptoms.

Providing guidance on recognizing anxiety symptoms and their interpretation, along with psychological skills training integrating cognitive restructuring strategies and problem-focused coping, may empower dancers to regain a sense of control (Walker, et al, 2010).

The following innovative review clarifies the various aspects of "The Effects of Performance Anxiety and Coping Mechanisms of City College of Angeles Dance Troupe": (1) Types of Performances Anxiety, (2) Mechanisms on how Performance Anxiety affects dancers, (3) Factors of Coping Mechanism for Performance Anxiety & (4) Preparations for Performance Anxiety.

Types of Performances Anxiety

Several hypotheses concerning the origin, development, structure, and execution of dance have revolved around the correlation between anxiety and the dance encounter. These conjectures highlight anxiety as a crucial element in the creative conduct of dancers and as a necessary component for effective performance (Manley, M.-E., & Wilson, V. E. 2014).

Within the enchanting realm of dance, where elegance and fervor entwine, a concealed challenge often escapes notice. Performance anxiety, a prevalent occurrence among artists in diverse fields, assumes a distinctive manifestation within the dance community. The blend of expectation, self-questioning, and apprehension of criticism can lead to an array of psychological and physiological consequences, impeding the dancer's capacity to genuinely convey their artistry and attain their utmost potential.

Performance anxiety is a type of anxiety linked to an individual's ability to carry out a specific task or

a fear of potential consequences if they do not excel in a particular skill. It involves a deep-seated sense of apprehension or concern and can manifest in various situations such as stage fright, anxiety related to sexual performance, nervousness in sports, stress during exams, and unease in job interviews.

Often known as stage fright, performance anxiety can impact people in different areas like singing, dancing, music, and stage performances. It's also recognized as glossophobia, a social fear related to being afraid of speaking in public. Additionally, sexual performance anxiety involves feeling nervous or scared about engaging in sexual activities, either before or during the act. This worry can come from feeling uneasy about how one looks, problems in relationships, or doubting one's ability to please their partner or reach satisfaction. It's important to stress that even though people might use sexual performance anxiety and erectile dysfunction interchangeably, they are different. Erectile dysfunction specifically means having trouble getting or keeping an erection and could be caused by things like sexual performance anxiety or other underlying factors. In sports, performance anxiety, also known as sports-related anxiety, is feeling nervous or scared about taking part in sports competitions or training. Beyond the mentioned symptoms, this type of anxiety heightens the risk of injury for athletes.

Anxiety related to test-taking involves uneasiness or fear concerning examinations and the ability to perform well in them. This can negatively impact test results, as individuals experiencing test-taking anxiety may struggle to recall information in an examination setting that they would otherwise know. Interview anxiety involves a fear or concern about being interviewed. Similar to test-taking anxiety, it can have an adverse impact on the interview itself, as individuals may find it challenging to present themselves as effectively as they would in other situations or environments.

While the performance anxiety types mentioned above are common, they do not exclusively encompass the scope of this phenomenon. Performance anxiety can be associated with one's capability to execute various tasks (Lanitis, 2022).

Mechanisms on How Performance Anxiety Affects Dancers

The expected elements that impact the way artists perceive themselves include the motivational climate, dance goal orientations, trait anxiety, and tendencies toward perfectionism (Carr et al., 2003). Performers may experience anxiety originating from various sources, such as perfectionist tendencies or the psychological atmosphere they find themselves in. This can result in increased worries about their physical appearance, the accuracy of their movements, and the overall excellence of their performance.

According to the social facilitation theory, participation heightens arousal, with the audience's size and their economic status predicting stage fright and anxiety (Kenrick et al., 1999). As performers, individuals are cognizant of the audience composition and size before going on stage. This awareness influences the level of anxiety a performer undergoes, varying based on whether the audience comprises high-status professionals or individuals seeking entertainment.

Performance anxiety impacts millions, leading to canceled shows, harm to careers, and triggering a range of symptoms. (Woods, 2012). People worldwide encounter the fear of being on stage, a common and natural occurrence, particularly for those embarking on a career as a performer. However, when this anxiety surpasses typical levels, it can have severe repercussions on a dancer's performance. Sweating, trembling, a fast heartbeat, and difficulty breathing are among the adverse effects of stage fright, potentially leading to career-threatening injuries, accidents, unsuccessful performances, mental issues, loss of confidence, and more.

Factors of Coping Mechanism for Performance Anxiety

A performer should maintain a high level of consistency in their performance on a daily basis. (Taylor et al, 2015). A performer needs to maintain consistency by performing not necessarily at their best every day but at a high level. Achieving peak performance all the time is unlikely, but performing at a high level with occasional setbacks can enhance consistency and confidence during performances.

The coping mechanisms of college students are significantly influenced by the availability and accessibility of social support. College presents challenges and can be overwhelming, making a robust support system crucial for how students handle stressors. Emotional support, guidance, and encouragement from friends, family, mentors, and other social connections enable students to feel understood and validated in their experiences. This supportive network provides a secure space for students to express concerns, seek advice, and receive practical assistance when necessary. It plays a pivotal role in developing effective coping strategies by nurturing resilience, problem-solving skills, and a sense of belonging. On the flip side, students lacking sufficient social support may struggle to cope effectively, underscoring the importance of creating supportive environments and fostering healthy relationships within the college community. (Pengju, 2022)

Various elements impact the academic self-efficacy of college students in their performance. Firstly, prior academic accomplishments and experiences significantly shape self-efficacy beliefs. Students who have excelled in their studies, such as attaining high grades or receiving positive feedback, tend to cultivate a heightened level of academic self-efficacy. These positive encounters contribute to a feeling of competence and assurance in their capabilities. Conversely, recurrent failures or negative experiences can erode self-efficacy beliefs, resulting in self-doubt and diminished academic performance.

Secondly, social influences play a crucial role in molding academic self-efficacy. Supportive connections with peers, educators, and mentors who have confidence in a student's abilities and provide encouragement and constructive feedback can augment their self-efficacy.

Conversely, unsupportive or excessively critical environments can undermine self-efficacy beliefs. Comparisons with high-achieving peers can also impact self-efficacy, either positively by serving as role models or negatively by inducing feelings of inadequacy.

Thirdly, mastery experiences are vital for cultivating and boosting academic self-efficacy. Successfully completing academic tasks or overcoming challenges reinforces their belief in their ability to perform well academically. Conversely, repeated failures or a lack of opportunities to experience success can weaken self-efficacy. Additionally, the quality of instructional practices and learning environments can influence students' self-efficacy beliefs. Engaging teaching methods, clear expectations, and opportunities for active participation and meaningful learning experiences can boost students' confidence in their academic abilities. Conversely, ineffective teaching, lack of support, or overly challenging tasks without proper guidance can diminish self-efficacy.

Lastly, personal traits such as motivation, resilience, and self-regulation interact with academic self-efficacy. College students who possess intrinsic motivation, a growth mindset, and a belief in the value of effort typically demonstrate elevated levels of academic self-efficacy.

They are more inclined to persist in the face of challenges, regarding them as chances for personal development and enhancement.

In summary, the academic self-efficacy of college students is influenced by a range of elements, including past accomplishments, social influences, mastery experiences, instructional practices, and individual characteristics. Recognizing and addressing these elements can aid educators and institutions in establishing an environment that nurtures and amplifies students' confidence in their academic capabilities, ultimately leading to enhanced academic performance and overall success (Hayat, 2020).

Preparations for Performance Anxiety

Dancers can enhance symptoms of anxiety by receiving guidance, engaging in cognitive restructuring, and employing coping strategies focused on addressing the underlying issues. (Walker, et al, 2010).

A performer should consider engaging in mental therapy to effectively recognize and manage stress,

transforming stressors and negative thoughts into healthier perspectives to cope with the anxiety associated with performing. Facing performance anxiety is crucial, as it may hinder the pursuit of interests and one's profession, impacting confidence and self-esteem. Although complete eradication of performance anxiety may be challenging, various strategies can be employed to control emotions and alleviate concerns.

Being the center of attention, with all eyes on you, can induce a stress response similar to a threat, triggering the body's "fight-or-flight" mechanism. Performance anxiety is rooted in tension and apprehension about presenting in front of others. To overcome this, the initial step involves confronting anxieties, accepting vulnerabilities, and relinquishing the need to prove oneself to others. Recognizing imperfection and embracing the idea that errors are acceptable is essential.

Several tips can help prevent performance anxiety, such as thorough preparation, minimizing caffeine and sugar intake on the performance day, and consuming a healthy, energy-boosting lunch. Putting the audience's happiness ahead of personal worries, visualizing a positive outcome, and avoiding negative thoughts are effective mental strategies. Practices like biofeedback, meditation, and controlled breathing can aid in relaxation and refocusing the mind. Overall, managing performance anxiety involves a holistic approach that addresses both mental and physical aspects. (Marks, 2022).

Conceptual Framework

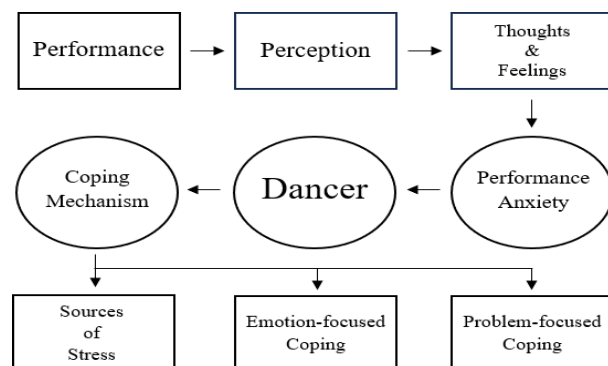


Figure 1. Relationship of Coping Mechanism, Performance Anxiety and Dancers

The conceptual framework for the qualitative exploration titled "The Effects of Performance Anxiety and Coping Mechanisms of City College of Angeles Dance Troupe." aims to provide a visual representation of the key concepts and their relationships. This framework serves as a guide to understanding the interplay between performance anxiety, coping mechanisms, and their effects on dancers' well-being and performance outcomes.

Theoretical Framework

The goal of the theoretical framework for the qualitative investigation titled "The Effects of Performance Anxiety and Coping Mechanisms of City College of Angeles Dance Troupe." is to show what coping strategies, performance anxiety, and dancers are all interconnected.

This theoretical framework incorporates a number of psychological theories and ideas that can aid in comprehending and explaining this relationship.

Transactional Model of Stress and Coping

Lazarus and Folkman's Transactional Model of Stress and Coping provides a foundation for understanding how dancers perceive and respond to performance anxiety. According to this model, performance anxiety is perceived as a stressor that triggers a cognitive appraisal process. Dancers evaluate the demands of the performance situation (e.g., high expectations, judgment) and their available coping resources.

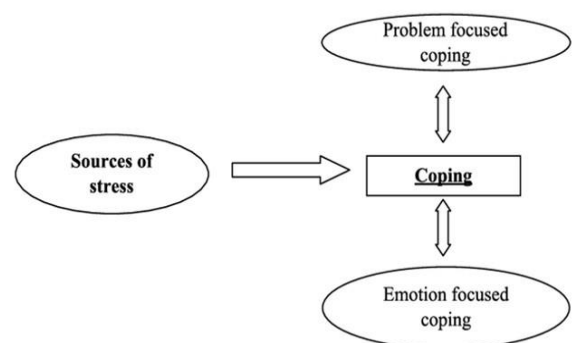


Figure 2. Coping Model of Stress inspired by Lazarus and Folkman (1984)

In 1984, researchers Richard Lazarus and Susan Folkman said that everyone has ways to handle stress, and they called it the coping model. Coping strategies are like tools we use to deal with stress, and we learn these tools from when we're kids to when we're grown-ups. Lazarus' stress and coping idea is about how our skills match life's challenges. According to him, the transactional model of stress and coping is about the thoughts and actions we use to handle stress. (Flow Psychology Editor, 2015)

Performance Anxiety

The main idea of this study can be understood using Cognitive-Behavioral Theory (CBT). CBT suggests that performance anxiety comes from negative self-beliefs, self-doubt, and distorted thinking patterns. It also considers the physical aspects of anxiety, like a faster heartbeat, sweating, and tense muscles. Since the late 1950s and early 1960s, when behavior therapy first appeared, cognitive and behavioral theories have combined, creating a complex mix of therapeutic approaches now known as CBT. However, there's ongoing discussion about the benefits of adding cognitive elements to the traditional behavioral model. (Stephen D. A. Hupp, David Reitman, and Jeremy D. Jewell (2008)).

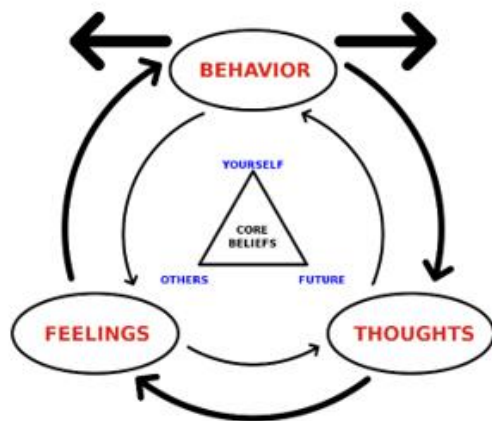


Figure 3. Cognitive-Behavioral Theory (CBT) Model

Coping Mechanisms

The coping mechanisms employed by dancers to manage performance anxiety can be understood using various theoretical perspectives, including:

- a. **Cognitive Coping Strategies:** Cognitive strategies such as cognitive restructuring, positive self-talk, and reframing can help dancers reframe negative thoughts and beliefs, promoting a more positive mindset and reducing anxiety.
- b. **Emotional Coping Strategies:** Emotional coping strategies are ways to handle the feelings that come with performance anxiety. Examples include techniques like deep breathing, progressive muscle relaxation, and visualization. These methods aim to create a sense of calmness and confidence.
- c. **Social Support:** Social support, derived from interpersonal relationships with teachers, peers, and mentors, plays a significant role in the dance context. Supportive relationships can provide encouragement, understanding, and practical advice, acting as a buffer against performance anxiety.
- d. **Mastery and Preparation:** Mastery-oriented coping involves focusing on skill development, rehearsal, and preparation to enhance self-confidence and reduce anxiety. This approach emphasizes the dancer's ability to control and improve their performance through dedicated practice.

The academic self-efficacy of college students is influenced by a combination of factors including past achievements, social influences, mastery experiences, instructional practices, and personal attributes. Recognizing and addressing these factors can help educators and institutions foster an environment that promotes and enhances students' belief in their academic abilities, leading to improved academic performance and overall success. (Hayat, 2020)

Here are some preparations in overcoming performance anxiety, first is to face your anxieties and differences, accept who you are, and last is stop listening to others opinion just be who you are and make yourself proud not them. Tips for you to avoid performance anxiety. Practice to be ready. On your actual performance day, avoid drinking or eating foods that has caffeine and sugar as possible. A few hours before your performance, just eat healthy lunch to give yourself an energy and to prevent hunger.

A low-fat lunch with complex carbs is a wonderful option. Some examples include whole-grain pasta, lentil soup, yogurt, and bean and rice burritos. Share your happiness to the audience, close your eyes and imagine that crowds are enjoying your performance while you are smiling. Always think on the positive side not on the negative one and just Imagine yourself succeeding. Use techniques like biofeedback, meditation, and controlled breathing to relax and refocus your mind. (Marks, 2022)

Dance-Specific Factors

The theoretical framework recognizes that dance-specific factors may influence the relationship between coping mechanisms, performance anxiety, and dancers. These factors may include dance style, performance setting (e.g., stage, competition), dance training, and experience level. These contextual factors can shape the experience and perception of performance anxiety and influence the effectiveness of coping mechanisms in the dance domain.

Statement of the Problem

The qualitative exploration study titled "The Effects of Performance Anxiety and Coping Mechanisms of City College of Angeles Dance Troupe." aims to address the following problem:

1. How may the respondents be described in terms of their demographic profile?
Demographic Profile
 - a. Age
 - b. Gender
 - c. Years of dancing
 - d. What kind of anxiety experienced?
2. What are the effects of performance anxiety on dancers' psychological well-being, performance quality, and overall dance experience?
3. What are the strategies or coping mechanisms of a student performer to ease or relieve the stress or anxiety?
4. How effective are the coping mechanisms utilized by dancers in mitigating performance anxiety?

Scope and Limitation

The study mainly focused on knowing the effects of performance anxiety and coping mechanism among the dance troupe members in local colleges in angeles city. In addition, the data gathered between the anxiety and coping mechanism were compared with each other.

The study's coverage was limited to college dance troupe members who are most exposed with the performance regardless of their course. The study was conducted on the officially enrolled respondents for the academic year 2023-2024. It did not generalize those from other populations. Other limitations in this study include using only anxiety and coping mechanism out of all the other related studies due to time framework and financial constraints, and lack of additional resources.

Definition of Terms

Anxiety - is a sense of fear, unease, and apprehension that can lead to sweating, restlessness, tension, and a fast heartbeat. It is a common response to stress, such as facing a challenging work problem, taking a test, or making a crucial decision. In some cases, anxiety can be beneficial, providing a burst of energy and aiding concentration. However, for individuals with anxiety disorders, this fear is not temporary and can become overpowering and persistent. (Bethesda, MD, 2017)

Coping Mechanism - is characterized as the conscious and voluntary mobilization of thoughts and behaviors to navigate internal and external stressful situations. This term is distinctively used for actions that are deliberately chosen, in contrast to 'defense mechanisms,' which are subconscious or unconscious adaptive responses. Both coping and defense mechanisms aim to alleviate or endure stress. (Algorani, E.B., Gupta, V. 2023)

Qualitative data - non-numeric data is information that doesn't use numbers. It comes from things like talking to people, keeping diaries, looking at pictures, or making observations, rather than using numerical values.

Cognitive behavioral therapy (CBT) - is a type of therapy that teaches people to recognize and modify

harmful or upsetting thought patterns that can impact their behavior and emotions in a negative way. (Cherry, K., MEd. 2023)

Dancer - an individual who engages in dancing or whose occupation involves dancing.

Open-ended questions - inquiries encourage individuals to respond with sentences, lists, or narratives, fostering more profound and novel insights. In contrast, closed-ended questions constrain responses, resulting in more concise statistics. (Rosala, M. 2024)

Performer - is an individual who engages in acting, singing, or other forms of entertainment before audiences.

Self-doubt - a sense of lacking confidence in one's abilities and decisions is commonly referred to as self-doubt.

Stage fright - also known as performance anxiety, is a condition characterized by feelings of anxiety or fear that arise when an individual is confronted with the task of performing in front of an audience. This can occur whether the performance is live or recorded, such as in front of a camera. People from various backgrounds and professions may experience stage fright, even if they are not necessarily delivering a spoken presentation. (Rossie, 2015)

Purposive sampling - is a research method falling under non-probability sampling, wherein individuals or groups are deliberately chosen based on specific criteria that align with the research question or objective. (Hassan, M. 2024)

Thematic analysis - is an approach to analyzing qualitative data where the researcher examines a dataset by reading through it and identifying patterns to extract themes. The researcher's subjective experience is integral to the process of uncovering meaning within the data. (Dovetail, 2023)

Significance of the Study

The study was conducted to know the effects of Performance Anxiety and what are their coping mechanisms when experiencing performance anxiety. This will provide information and knowledge to:

Students - The students are the main involved in this study. This will give them information, knowledge about the effects of Performance Anxiety that will help them in their future research especially for students that have interest and intelligence in dancing.

Parents - The parents will be acknowledged about their important role. They are the ones that will encourage the students and give support when performing and when dealing with performance anxiety.

Teachers - The teachers of CCA will be more acknowledged in this study. They will also be the one that will pursue the students to focus on their skills and to provide them knowledge and techniques that will enable them to be more productive.

Future Researchers - This can help them in their future research about the effects of Performance Anxiety and Coping Mechanism and this can serve as their baseline data in their future research.

Hypothesis

In order to be guided by the data to be gathered. The hypothesis for the research/thesis "The Effects of Performance Anxiety and Coping Mechanisms of City College of Angeles Dance Troupe." are formulated:

Ho1: There is no effect on the performance of the dancers when they are experiencing anxiety, and coping mechanisms do not significantly contribute to performance improvement. **Ha2:** The performance of the dancers is affected by their anxiety, and the effectiveness of coping mechanisms plays a significant role in mitigating the impact, leading to an improved overall performance.

METHODS

Research Design

This study utilized a qualitative research design, specifically employing in-depth interviews to gather data. The qualitative approach is well-suited to explore the personal experiences, thoughts, and emotions of dancers regarding performance anxiety and coping mechanisms. A qualitative research entails gathering and evaluating material such as films, audio, and texts to better understand people's perspectives, concepts, and experiences (Bhandari, 2020).

Sampling Technique and Respondents

This research focuses on college students dance troupe from one of the Local Colleges in Angeles City. The respondents were currently enrolled in the academic year 2023-2024 from all institutes, courses, and programs that are available in a Local Colleges in Angeles City. Specifically, the researchers were able to get the needed data through Purposive sampling. Purposive sampling, also known as judgment sampling, is the purposeful selection of a participant based on the participant's characteristics. Therefore, this study was able to acknowledge the decision of the participants whether they are willing to participate or not.

Instrumentation: In qualitative research on "The Effects of Performance Anxiety and Coping Mechanisms of City College of Angeles Dance Troupe" various instruments and tools will be employed to collect data and gather rich insights into dancers' experiences. The following instrumentation methods are:

In-depth Interviews: In-depth interviews are a primary instrument for collecting qualitative data in this study. Semi-structured interviews will be conducted with dancers to explore their experiences with performance anxiety and coping mechanisms. The interviews will provide an opportunity for dancers to share their thoughts, emotions, and personal insights regarding performance anxiety, its effects, and the strategies they employ to cope with it.

In-depth online interview: In a qualitative study is a method of gathering detailed information and

insights from participants to explore complex phenomena, experiences, or perspectives. It involves conducting one-on-one interviews with individuals through online platforms, such as video conferencing tools or other communication software. This approach allows researchers to delve deeply into the thoughts, feelings, and perspectives of participants, aiming to gain a rich understanding of a particular topic.

Semi-structured interview guide: Is a set of open-ended questions and prompts that guide the interviewer through the conversation with the participant. Unlike a fully structured interview where all questions are predetermined and standardized, a semi-structured interview allows for flexibility. It combines both pre-determined questions and the opportunity for the interviewer to explore emerging themes and follow-up on participant responses.

Purposive sampling: Is a non-probability sampling technique used in qualitative research where researchers deliberately choose participants based on specific criteria or characteristics related to the research question or the aim of the study. Unlike random sampling, which relies on chance, purposive sampling involves a thoughtful and purposeful selection of participants who possess the desired qualities or experiences. This approach allows researchers to focus on individuals who can provide rich and relevant information related to the research objectives.

Audio Recording: With participants' consent, the interviews will be audio recorded to capture the full richness and nuances of the participants' responses. Audio recording enables accurate transcriptions and provides an opportunity for researchers to revisit the data during analysis to ensure data integrity.

To ensure validity and reliability of the data gathering tools used, the study tested the face and content validity of the measures. The researchers sought help from expert validators from the City College of Angeles before conducting the data gathering procedure.

A purposive sampling technique will be employed to dance troupe members of one of the Local Colleges in Angeles City, specifically 5-10 participants. The aim is to ensure a broad representation of dancers' perspectives.

Research Instruments

Semi-Structured Interview Questionnaires
Name:(Optional):

Age:

Gender:

Probing Question

1. When I say Dance Performance Anxiety, what comes to your mind?
2. Do you experience dance performance anxiety?
 - How do you experience dance performance anxiety? Thoughts, Feeling, Behavior, etc.
3. What are the effects of dance performance anxiety to you as a dancer?
4. Which public performance situations would evoke more dance performance anxiety for you?
 - Why do you feel that is?
5. Which public performance situations would evoke less dance performance anxiety for you?
 - Why do you feel that is?
6. How do you view the audience when you are having dance performance anxiety?
7. Have you ever stopped completely during a performance? /Alternative Probing Question
 - If (yes), what was that experience like?
 - What do you think caused this to happen(anxiety)?
 - If (no), have you ever felt like stopping?
 - What kept you from stopping?

Coping with Dance Performance Anxiety

1. What coping mechanism do use or apply if you're having dance performance anxiety?
2. How do you cope with having to perform in public?
3. What keeps you performing in public?

Pilot Testing

Purpose of Pilot Testing

The purpose of pilot testing for "The Effects of Performance Anxiety and Coping Mechanisms of City College of Angeles Dance Troupe" is to

- Refine the questionnaire or interview guide to ensure clarity.
- Verify that participant selection criteria are appropriate.
- Evaluate the effectiveness and feasibility of data collection procedures.
- Assess the clarity of the consent process.
- Identify and address any issues related to observing performance anxiety.
- Test the measures used to capture coping mechanisms.
- Reflect on and refine the overall research design.
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Materials used in Questionnaires:

The questionnaires utilized in the conduct of this comprehensive research study have been thoughtfully curated and adapted from a variety of reputable resources and prior scholarly investigations. The meticulous selection and incorporation of these instruments have been adapted from different kind of studies who brings valuable expertise to ensure the appropriateness and relevance of these survey tools for capturing the intricacies of the study's objectives and the diverse experiences of the research participants.

All of the questionnaires came from various researches, these are "*What would you do if I sang out of tune...?*" "*Performance anxiety*" by Wilson and Roland, "*The prevalence of musical performance anxiety and effective coping methods: A study of turkish musicians*" by H. Gulden Teztel, "*Symptoms, Causes, and Coping Strategies for Performance Anxiety in Singers: A Synthesis of Research*" by Kristina D., "*How Dancers Can Overcome Performance Anxiety*" by Lily C., and "*HOW DANCERS CAN OVERCOME PERFORMANCE ANXIETY*" by Dale., "*Tips on Managing Stage Fright*" by Valeria. All the research focuses on how anxiety affects a performer, what caused that anxiety to happen, possible causes of anxieties and how the performers coped or how they could cope with the anxiety.

Data Gathering

We, the researchers utilized consent of the participants. (Consent form) Its goal is to let individuals to participate in research freely (voluntarily) after fully informed about the implications of their participation and after providing their consent in advance of the study.

After getting the consent of the respondents, an official schedule for a specific time and location to meet or visit someone (setting an appointment) for the interview.

In-depth (online or face-face) interviews conducted with participants, asking questions to give clearer perspective on the interviewee's experience. Allowing for a comprehensive exploration of their experiences.

The researchers used Semi-structured interview guides to ensure consistency while allowing flexibility for participants to elaborate on their unique experiences. This will give the interviewer an opportunity to ask and explore the answers presented by the respondents.

The interviews were audio-recorded with the participants' consent and subsequently transcribed for analysis. This is most frequently used to convert audio recordings of talks or interviews to text. This will give transparency and serve as a proof for legitimate data collected.

After gathering all of the data, we provided the conclusions of all the interviews. The study results, presented in a logical order and free from biases or interpretation.

Data Analysis

Thematic analysis will be employed to identify recurring themes, patterns, and insights from the interview transcripts.

The analysis process will involve coding the data, identifying themes, and organizing them into meaningful categories.

Ethical Considerations

Ethical approval was sought from the relevant institutional review board to ensure participant

confidentiality, informed consent, and compliance with ethical guidelines.

Informed consent was obtained from each participant, explaining the purpose of the study and their rights as participants.

RESULTS

Effects of Anxiety on the Performers

During the interview, the performers involved stated various effects of performance anxiety on them. The following were their answers: making mistakes, forgetting their steps, losing their confidence, experiencing panic attacks, feeling self-conscious, experiencing nervousness and pressure. However, the most commonly reported effect of anxiety from the performers was a mental block or when the performer experienced a disconnection between their mind and body.

Events that evoked more anxiety

The interviewees reported experiencing significant anxiety when performing for individuals of high status, at new venues or events, and during impromptu performances. However, most of them mentioned experiencing even greater anxiety when performing for large crowds or at major events. During their performances, they encountered pressure, mental blocks, and similar challenges.

Events that evoked less anxiety

The events that the interviewees stated would evoke less anxiety on them were events that happened in schools, performances at private events, enjoying the performance, and performing for simple events. Performing for simple events and school events were the most stated answers during the interview.

View on Audiences during Performance

The interviewees were asked how they viewed their audiences during their performances. Their answers were that they ignored the audiences or thought that there were no audiences in front of them to focus on performing. Some viewed their audiences as their friends, while others thought they viewed them as people who just wanted to be entertained or have fun so they could perform better. Many of the

interviewees viewed their audiences as judges or critics who also critiqued their performance.

Coping Mechanisms

Coping mechanisms are strategies or behaviors that individuals used to manage and adapt to stressful situations or challenges in their lives, and dancers also used them to reduce or combat their anxiety. The following are the answers that came from the interviewees: boosting their confidence, improvising or catching up especially when having a mental block, practicing multiple times, staying focused during the performance, warming up, praying before the performance, feeling the music to avoid mistakes, thinking positively, being prepared mentally and physically, doing their best, some stated believing that the performance would soon be over, thinking that it wouldn't be difficult, trusting themselves that they would be able to do it fine, some said that they just didn't feel shy, and engaged in relaxing exercises like breathing exercises. The most stated coping mechanism was giving or receiving a boost of confidence from themselves or from their peers and close ones.

The anxiety experienced by dancers had a notable impact on their performance, with the efficacy of their coping mechanisms becoming crucial in alleviating this influence, thereby resulting in a noticeable enhancement in their overall performance on stage. The participants mentioned various effects of anxiety on them, such as feeling pressured and nervous. However, the most commonly mentioned effect of anxiety on them was mental block, which they stated had affected them either once or multiple times during their careers as dancers. They coped with it by improvising adlibs or catching up to their peers. Here is a statement from one of them.

"Ah, yes. Maybe last time when we performed, I had a mental block. I experienced that one time I also had a mental block, all of the sudden, I just stayed still. Then, everyone was like, oh my gosh, everyone was blurred. What do you think made it happen? Maybe, number one, the pressure. Number two, the feeling of being too complacent."

DISCUSSION

Mental Block

The majority of the interviewees acknowledged experiencing a mental block during their dance performances. One participant, Participant 5, highlighted facing it multiple times during a single performance, attributing it to pressure and a sense of complacency.

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Large Crowd or Big Events

Most interviewees expressed heightened anxiety when performing for large crowds or at significant events. Participant 1 mentioned experiencing pressure, mental blocks, and nervousness during these performances.

"For me, many people are watching so much pressure, and I get a mental block because I'm too nervous. I always make the wrong move and it continues when I'm not in focus in dance."

Participant 3 revealed that being in front of a large audience triggered anxiety due to personal shyness, leading to potential mental blocks.

"Maybe in performing in a huge or large audience. Because I'm a type of person, not that I take myself as an introvert, but it's like that. Because to all the dancers that I'm with, my friends, and those who know me, I'm the type of person that's really shy, on one side only. So, maybe, I can't avoid those things. So, that's why."

Simple Events & School Events

Interviewees indicated experiencing less anxiety when performing at small, simple events, or school functions. Participant 8 and Participant 9 found comfort in familiar surroundings.

"Simple Events, because I'm used to it." "When you're at school performances."

Audiences as Judges/Critics

Interviewees perceived their audiences as judges and critics during performances. Participant 4 emphasized that the audience scrutinizes their steps and performances, treating them as evaluators.

"For me, audiences, I treat them as also a judge because they don't just watch but they are so criticizing our steps criticize our performances and we do not know that all that judge all that all gents I mean they are not just simple people sometimes you cannot deny that more of the more of the old gen says are also a performance. That's why I am pretty sure that they will judge my performances."

Boosting Confidence

Boosting confidence emerged as a recurring theme among interviewees. Trusting oneself and receiving support from others were highlighted as crucial for enhancing confidence during public performances. Participant 7 and Participant 9 emphasized the importance of self-confidence and trust.

"In public, actually before, I'm not that confident in performing at a lot of people and be confident in yourself."

"What do you do to boost your confidence when you perform in public? You need to trust yourself to improve yourself and so that the audience that is watching you won't be disappointed."

Conclusion

Performance anxiety was a significant concern in the realm of performing, as it had the potential to disrupt or impede a performer's ability to execute their steps. However, coping mechanisms existed to alleviate this sensation. They were crucial for performers to either confront or mitigate the anxiety they experienced before or during a performance. In interviews, performers shared the effects of anxiety on them and how they coped with it.

One common effect experienced by all performers was a mental block. To cope with this, many relied on improvisation and keeping pace with other dancers. While anxiety was a prevalent occurrence, severe cases could seriously hinder a performer's abilities. Thankfully, coping mechanisms were

available to help reduce or combat these feelings of anxiety.

Recommendation

By examining the roles of mentors, directors, and fellow dancers in creating a supportive environment, the research aims to offer practical insights for enhancing the mental resilience of the entire group. Ultimately, this research adds to the broader understanding of performance psychology in the realm of dance. The findings seek to provide valuable information for dance educators, choreographers, and mental health professionals, offering effective strategies to address performance anxiety and cultivate a healthier and more supportive atmosphere for dance troupes, promoting not only artistic excellence but also the well-being of the performers.

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