

SOCIAL ENVIRONMENT HAS A IMPACT ON STAGE ANXIETY IN COLLEGE STUDENTS

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Abstract :

Performances in the College of the Arts are inextricably linked to music as a performing art. In the study, social environment factors significantly contributed to performance anxiety among college students. Performance on stage is a valuable extension of classroom teaching for music performance majors since anxiety can be detected more accurately after performing on stage. This study examines the social environment factors of college students. It makes recommendations after analyzing data to help college students overcome anxiety during performances and improve quality.

Keywords: Social Environment, Stage Anxiety

1. Introduction:

Live music is the most direct expression of music's vitality. The performance environment contributes greatly to performance anxiety among music performance students. In front of an audience, students often experience performance anxiety when they perform independently. Most performance shows are performed by several students in pairs, and when one student experiences performance anxiety, it is a lesser degree. Performance environments differ from the ones in which they study and train. Whenever students are faced with an unfamiliar environment, they usually must adapt to it first. If they cannot adapt to the environment well, they will experience performance anxiety. One of the most important social factors affecting performances is musical instruments, which can appear in various ways to affect performances, and their quality affects both the performance effect and the performance anxiety of the performer. According to this study, students who are prepared for a performance are typically less likely to experience performance anxiety. In contrast, students who aren't confident are more likely to feel that way. As a result of being well prepared for a performance, students become more confident when performing.

2. Theory of Anxiety

Fiske, S. T., Morling, B., & Stevens, L. E. (1996). Social structure affects basic human motivation and anxiety by integrating social and personality variables. Whenever basic human needs are threatened, people become anxious and try to regain control. In a benevolent world, competence, self-esteem, and a benevolent society are the only things people can control. Threats can affect anxiety differently. Pekrun, R. (2022). Another mode of anxiety formation is hereditary anxiety. Cognitive mediation of anxiety is only one way in which emotions are produced and anxiety theory is the influence of social determinants of anxiety. Situation perception does not trigger anxiety

directly, but rather after cognitive assessment. Without change, habitual anxiety will persist. A positive outcome can be prevented by anticipating negative events. In terms of personality determinants, enduring expectations, and potency beliefs influence expectations and values. The establishment or modification of expectancy-value belief systems may moderate distal influences on anxiety. Miceli, M., & Castel Franchi, C. (2005). In addition to the biological inclination of humans to develop certain phobias, certain animals or situations are threats to survival and adaptation. Additionally, in addition to learning some phobias through trauma, many phobias do not appear to have a cause, implying that they are the result of underlying fears or fear transfer from threatening objects to less threatening ones, we analyze the underlying cognitive components of anxiety from the perspective of pragmatic and cognitive control. Anxiety is distinguished from fear by cognitive control and reduction of uncertainty. Brenner, C. (1953). An author's minor revision of Freud's anxiety theory is presented in *Inhibitions, Symptoms, and Anxiety*. It is an emotional effect evoked in the ego by danger anticipation and is not present at birth. Initially, the infant is only aware of happiness and unhappiness when it comes to emotions, but as he or she develops other ego functions, such as memory and sensory perception, the child becomes able to predict unpleasant situations. Peng Ran (2016) contends that Freud (Freud) considered anxiety as an ego function that alerts a person to an impending threat and responds adaptively to it through the three types of anxiety. Wang (2014) argues that objective, neurotic, and moral anxiety play an important role in the study of anxiety. Realistic anxiety is triggered by real and dangerous situations outside one's control. In the paradoxical conflict of energy catharsis and counter-catharsis, neurotic anxiety arises from the recognition of danger. A sense of guilt is created by the dangers provoked by one's conscience while monitoring oneself. Genetic susceptibility and sensitive early life experiences can contribute to generalized anxiety. According to the theory, there are three types of susceptibility - biological susceptibility, general psychological susceptibility, especially based on childhood experiences, and specific psychological susceptibility, which is caused by specific environmental stimuli during learning.

According to anxiety theory, the environment is a key element of student anxiety, since the environment can influence students' anxiety states, a psychological disorder caused by external factors. Among other things, school authorities need to provide students with simulation opportunities in various social settings. The school authorities must provide students with simulation opportunities in a variety of social situations and scales under the influence of their social environment, to change the students' psychological cognition, and be able to make the students regard stage performances as a routine practice. Students' negative feelings towards performing will be reduced, reducing anxiety. A social contextual factor is one of the factors that influence performance anxiety, according to anxiety theory.

3. Empirical Review

Spahn C. (2015). In a performance scenario, musicians often experience performance anxiety when they appear in front of an audience, and it plays an important role in the career of a professional musician since the performer experiences anxiety because of the size and environment

of the audience. A musician's instrumental and vocal education must include the concept of actively dealing with performance anxiety. Accordingly, the authors concluded that the performance environment, as one of the socio-environmental factors, influences performance anxiety. Barbar, A., Crippa, J., & Osório, F. (2014). Musicians who have dealt with the difficulties inherent to their profession, as well as with under-recognized comorbidities, have a high rate of psychiatric indicators. To minimize performance anxiety, musicians should pay attention to their personal and professional comorbidities in a social context. So the social environment influences performance anxiety. Herrmann, N., Just, M., Zalpour, C., & Möller, D. (2021). According to the author, the diversity and richness of instrumentalists' evaluations indicate the need for comprehensive examination and care. One factor that cannot be controlled as a social environment is the instrument quality, and it can influence performance effect in a variety of ways, thus arguing that social environment factors influence performance effect and performance anxiety.

Nicholson, D. R., Cody, M. W., & Beck, J. G. (2015). Musicians often suffer from performance anxiety. A form of social anxiety, performance anxiety is a discrete focal anxiety with normal manifestations outside of music performance situations. According to the study, performance anxiety varies depending on the performance context, with solo performances causing the greatest amount of anxiety. The social environment therefore influences performance anxiety. Anxiety and fear are two major developments in behavioral representations, comparing the predicted differences between anxious and non-anxious performers. Study results showed that anxious players responded strongly to the audience situation, and non-anxious players responded less strongly. Due to the importance of audience in social environmental factors, performance anxiety is believed to be influenced by social environmental factors. Li (2019) states that performance anxiety is affected by the performance environment of the performer, and a bad environment can result in varying levels of performance anxiety based on different factors, making it more difficult for the performer to perform smoothly. So the social environment factors influence performance anxiety. Nicholson, D. R., Cody, M. W., & Beck, J. G. (2015) concluded that the environment influences performance anxiety. Musicians often suffer from performance anxiety. Despite having normal functioning outside of specific music performance situations, performance anxiety varied with context, with solo performances causing the greatest anxiety. Performance anxiety is largely driven by the fear of negative evaluations. As a result, socio-environmental factors affect performance anxiety. A study by Liu (2021) argues that music performance anxiety is common among musicians and can sometimes be exacerbated by social factors, such as pressure from teachers and parents. Most performers express a lack of confidence in their abilities and are sensitive to the fear of comparing and judging others, and therefore often interpret their anxious reactions and nervousness as a sign of poor performance, resulting in a severe loss of confidence, self-esteem, belief, concentration, focus, and self-esteem that adversely affects the quality of their performance. Allen, R. (2013), based on the study's comparison of students' anxiety levels based on whether they performed improvisation or a specific piece of music, it was found that free improvisation significantly reduced anxiety during the public performance of a musical piece. The authors concluded that performance anxiety is influenced by socio-environmental factors because

free improvisation is performed according to the environment in which one finds oneself, whereas specific repertoire cannot be performed according to the mood of the performer.

4. Conclusions

Acquiring a good understanding of the stage. Performers should practice many times before going on stage to become familiar with the stage lighting, the size of the stage, the completeness of their instruments, and the number of audience members. Each of these social and environmental factors will indirectly or directly affect the performer's mood, which in turn will affect the performance's effect and the performer's anxiety. Also, the number of performers poses a problem to the performer. An ensemble is different from a solo performance in terms of the performer's anxiety; in the case of an ensemble, where many people are playing together, it is necessary to consider the degree of cooperation among all the people, while for a solo performance, one need only pay attention to the performer. Performers will also experience different levels of anxiety depending on the environment. The social environment can also affect performance anxiety. This paper examined this study as a good start to explore similar issues and areas, find solutions to alleviate anxiety, and provide further findings to improve college students' anxiety when performing, resulting in positive promotion of their performance when properly addressed.

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