

**A MINDFUL APPROACH TO REDUCING ADOLESCENT
PERFORMANCE ANXIETY**

by

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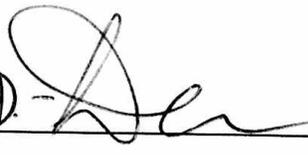
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A Mindful Approach to Reducing Adolescent Performance Anxiety

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Dedication or Acknowledgement Page

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Abstract

In the performing arts, anxiety is a common experience due to the fact that the performer is exposed and vulnerable on stage. For many performers this anxiety can inhibit their creative expression and ability to perform. In adolescence, performance related anxiety is closely connected to social and emotional development. Negative self-concept and the perception of a judgmental audience (both imaginary and real) are key factors in both social and performance anxiety in adolescents. Those adolescent performers who have learned to regulate their emotions, accept their own potential to succeed or fail, and reframe negative self-talk in to positive self-affirming thoughts, are more likely to be able to manage performance anxiety. The practice of mindfulness can help to develop these skills in adolescent performers. This research project explores the potential of incorporating a mindfulness-based program in to the secondary Fine Arts curriculum, so as to support the social and emotional development of adolescent students, and reduce the symptoms of performance anxiety.

Keywords: Performance anxiety, stage fright, mindfulness, adolescence

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A Mindful Approach to Reducing Adolescent Performance Anxiety

Chapter 1 The Problem

Introduction

Performance Anxiety

Performance anxiety, colloquially known as “stage fright”, is a debilitating fear of performing in public. A performer experiencing performance anxiety is plagued by physiological symptoms and negative cognitive beliefs that impact his/her ability to perform in front of an audience. Nearly half of all performers have reported some level of stage fright or performance anxiety (Marchant-Haycox and Wilson, 1992). Much of this stress surrounding a performance can be related to the highly competitive nature of performing arts professions, the desire and expectation of personal perfection, and vulnerability that comes from being scrutinized by an audience. It can occur at all levels of performance experience, and generally affects individuals who are prone to anxiety related to public exposure or competitive examination. For this reason, performance anxiety is best understood as a social phobia or fear of humiliation (Wilson, 2002). In the performing arts, anxiety is a common experience due to the fact that the performer is exposed and vulnerable on stage. The performer is not actually afraid of the physical stage, but feels anxious due to the perception of a feared event; more specifically, what might happen on stage while performing in front of an audience; a forgotten dance step, a misplayed note, or a skipped line. The anxious performer will often underestimate his/her own abilities to perform (Morgan & Banjeree, 2006). This can lead to negative self-talk and expectations of failure, embarrassment, or judgment. For some musicians the pressures that accompany a performance can “lead to the development of anxiety symptoms involving fear of being negatively evaluated (by others or oneself), of playing poorly, or of suffering memory lapses” (Farnsworth-Grodd,

2012). Essentially, the performer becomes incapacitated due to overestimating the probability and severity of the feared event, while underestimating their own coping resources (Beck & Emery, 1985). This irrational mental process leads to the presenting somatic symptoms of performance anxiety. The adrenaline effects include a racing heart, sweating, blushing, trembling, difficulty breathing, stammering, and inability to think clearly (AnxietyBC.com, 2015). Other effects may impact health and general well-being, such as stomach or head aches, difficulty sleeping and eating, eczema, minor illnesses, or withdrawal from the outside world (Wilson, 2002). In all of its forms the anxiety negatively impacts the performer's ability to function and achieve optimum performance.

The Mind-Body Connection

In today's fast-paced world of multitasking and technological distractions it has become increasingly more challenging for students to learn to be "present" in the moment. The ability to be completely focused on a current experience is a vital skill, yet the pressure to succeed academically is often valued above social and emotional competence in our school systems. As a society we tend to live more in our minds than in our bodies, often thinking more about the moment before or the moment ahead, than truly connecting to the current experience we are in. This disconnection between mind and body often leads to a loss of grounding in the world and increased levels of stress or tension. Without the connection to the body as a strong foundation, it becomes increasingly more difficult to manage daily stresses and pressures. Combine this with the fears and pressures surrounding a performance, and the body will naturally shift in to "emergency" mode. When there is a perceived threat of any kind the nervous system automatically kicks in to the fight or flight response. This causes the mind and body to race,

blocking the ability to make reflective, intentional choices. The perceived threat of failure or rejection that often comes before a performance can send a young performer in to this neurological state of alarm and feeling out of control. At this point the idea of performing can become impossible because it requires a state of vulnerability that the mind refuses to inhabit. Even those performers who can continue the performance are still limited in their abilities because the anxiety prevents them from connecting to the present moment, and therefore restricts their ability to fully interact with their surroundings. Herein lies the reasoning for proposing a *mindfulness-based intervention* as a means of reducing performance anxiety.

Mindfulness

Mindfulness has been proven as a useful tool to reduce stress, promote emotion regulation, and develop attention (Broderick, 2009). According to John Kabat-Zinn, founder of *mindfulness-based stress reduction*, mindfulness can be defined as “the awareness that emerges through paying attention on purpose, in the present moment, and non-judgmentally to the unfolding of experience” (Kabat-Zinn, 2003). Mindfulness can be practiced in many forms, but it typically consists of directing focus to a specific “anchor”, such as the breath, sensation, or feeling. The intention is not to clear the mind completely so as to fall asleep, but to awaken the mind and “cultivate a clearer awareness of direct moment to moment experience” (Meiklejohn et al., 2012). Through the practice of mindfulness the individual learns to notice thoughts, feelings, and sensations with acceptance and curiosity. Mindfulness seeks to strengthen the mind, cultivate awareness, and give the individual the power to *choose* how to respond to a stressful or emotional situation.

In this paper I will focus my research on the factors and conditions that lead to performance anxiety in adolescent performers, and how the practice of mindfulness can support the performer to improve their state of mind, perception of self, and stress coping mechanisms. The sample population I will be researching is adolescents between the ages of 12-18. My proposed intervention for adolescent performance anxiety is to integrate the practice of mindfulness in to the secondary school Fine Arts curriculum, particularly in performance based music and theatre courses. The mindfulness strategies I intend to explore will include mindful breathing, grounding, mindful movement, body scans, and meditation strategies from multiple mindfulness programs, such as MindUp, Mindshift, Stop Breathe and Think, Learn to Breathe, and yoga. I will further examine the roots of performance anxiety, and seek to provide evidence to support the rationale behind mindfulness-based interventions at a secondary school level in the fine arts.

Background to the Problem

Creative Expression and Performance: Childhood to Adolescence

Creative artists in music, dance, drama, and art have always believed that creativity is central to the human experience. Creative expression is recognized around the world as a means for human beings to relate one another, as well as gain a deeper understanding of self. Research into the creative arts has found that “while these forms vary across cultures, there is a unifying element that seems to prevail: the search for meaning and connection” (Molina, Monteiro-Leitner, Garrett, & Gladding, 2005, p.6). People are drawn towards the performing arts for a plethora of reasons, whether it be part of the quest for self-identity, emotional catharsis, social or religious expression, or place of belonging. The benefits we receive through creative expression

have been proven through the evolution of human development. Child development theorists have long asserted that creative play deepens the learning of any subject matter, and is strongly linked to the development of language, problem-solving skills, and conceptual thinking (Liu, 2006). Creative play through the fine arts also enhances social development. It provides an opportunity to explore emotions and our relationships to others and the world. Creative expression is essential to the development and understanding of self and environment.

The human desire to express oneself through the creative process is innate. This can be seen in the make-believe worlds we create as children, or the instinctive way our bodies respond to the sound of music. For a child, creative play is a natural form of communication and expression. It is also an outlet that often relieves stress and pressure. When a child is at play they are free to be themselves without the judgement of the adult world. They take own ownership over their imaginary worlds and exercise their power through their creative choices. When given the opportunity to share their creative discoveries with others through performance some children may shy away, but most see it as an opportunity to include others in the joy they experience through play. However, this relationship to play and performance often changes during the transition in to adolescence. As a theatre teacher of all ages I have found it is much easier to coax a shy child into “playing pretend” in front of audience, than it is to convince an anxious teenager to perform a well rehearsed scene, song, or dance in front of a small group. Kenny and Osbourne indicate in their study of performance anxiety in young performers that this may be due to the “increasing cognitive capacity, self-reflective function and capacity for perspective taking that develops through childhood and adolescence” (Kenny & Osbourne, 2006). The stakes of performing become higher when the performer realizes that there may be some expectation or judgement behind the eyes of an audience. In adolescence we become more aware

of our own capabilities, and our notions of self become closely connected to how others perceive us. Social cognitive development during this time indicates that “adolescence is characterized by psychological changes that affect an individual’s sense of identity, their self-consciousness and their relationships with others (Blakemore, 2008, p.269). This increased self-awareness can be both beneficial and detrimental to some young performers. On the one hand, understanding oneself and the relationship with the outside world brings a deeper sense of purpose and meaning to any creative performance. However, it can also lead to the debilitating fear of personal failure or rejection. As adolescents become more self-aware their fear of judgment from others increases. They can become plagued by negative self-talk, which in turn affects their ability to concentrate or perform in social settings.

As children move into the adolescent stage of development they also tend to become less connected and comfortable with their own body. Adolescence can be a period of great stress on both the mind and the body (Spear, 2000). Teenagers are flooded with information on social media, and inundated with knowledge and skills in competitive school systems aiming to prepare them for the modern world (Broderick, 2009). They are faced with the pressures of navigating social relationships, physical and hormonal developments, and self-discovery. At a secondary school level these stressors are compounded by the pressures of high-stakes testing, increased academic competition, and multiple transitions throughout the day. Not surprisingly, recent years have seen an increase in rates of anxiety in young people. According to a 2012 survey of the Canadian Teachers Federation, anxiety in children is one of the most pressing concerns in classrooms today (Froese-Germain & Riel, 2012) .

Statement of the Problem

The question then becomes: how do we support adolescent performers during this period of increased stress and self-discovery, without pushing them further in to an anxious state of mind? How do we foster the creative process so that it once again becomes an opportunity to relieve stress and pressure? How do teachers in the performing arts meet their students need to belong to a community and feel accepted without becoming incapacitated by the fear of judgement? One might argue that *process* wins over *performance*. Could we not just encourage young people to explore and create freely without the pressure of a performance? Yes, this is one answer, but it does not solve the problem for all. Many still seek the thrill of performing for others because it is a way of sharing a piece of themselves with the world. The performance is a means of connecting to others on a widespread, meaningful level that may not be possible through other mediums of communication. The performing arts have also been known to help some people overcome anxiety because it can be seen as a personal victory to be able confront and conquer their fear (AnxietyBC.com, 2015). If a young person desires the opportunity to perform, but lacks the skills to cope with their anxiety, then it becomes part of the role of educators and school counsellors to support them in bridging this gap.

Statement of Research Hypothesis

I believe the answer to reducing performance anxiety lies in reconnecting the adolescent body and mind so that the performer regains a sense of power and control. If we can teach our students how to bring themselves back in to their body when their mind becomes consumed with fear and negative self-talk, then they have a place of grounding and stability from which to reframe their perception.

The goal of mindfulness-based approaches with children and adolescents is to teach them how to attain a sense of relaxation and calm, so that they are better able to manage their stressors. This state of relaxation is key for performance in both drama and music because the performer is more attuned and responsive to the material, fellow performers, and audience. According to self-efficacy theorist Albert Bandura, an important moderator of stress is the perception of self-control (Bandura, 1986). A central goal of mindfulness is to ground the performer back in to their body, thereby creating a trusting relationship between the body and the mind and re-establishing a sense of personal agency and control. Biologically, the mindful brain is able to “consciously process sensory input, creating a buffer between the input and the response” (thehawnfoundation.org, 2014). The limbic system functions reflectively, instead of reflexively, giving the performer the ability to focus their attention and access memory, which is crucial in a performance situation.

The mindful mind is a non-judgmental mind, which also brings rationale to the theory that mindfulness interventions can be used to reduce the negative self-talk that often leads to performance anxiety. If we can use mindfulness to support adolescents in becoming more accepting of themselves in a present moment, then perhaps it can be used to reframe the “self-evaluative state of perceived inadequate capabilities” (Kenny & Osborne, 2006) that can be detrimental to performance. Research has found that “mindfulness involves being aware of and accepting whatever happens to be occurring in the present moment, rather than attempting to force experience to take a certain, desired, course” (Monshat & Khong, 2013). This acceptance of the present can also be seen as an acceptance of oneself. By learning to be mindful one is also learning to be non-judgmental and accepting of his/herself. This frees the performer of the

negative cognitive self-statements that restrict concentration and their full commitment to performance.

Purpose of the Study

My aim in this research paper is to better understand the adolescent experience with performing anxiety and mindfulness. I hope to use research to support my hypothesis that mindfulness can have a positive impact on adolescent performers. I am seeking to provide rationale for integrating mindfulness in to the daily rehearsal process to improve focus and mind-body connection. I also hope to find evidence to support my theory that mindfulness can be used to encourage self-acceptance and reduce the negative self-talk that often leads to a fear of performing in front of an audience.

Importance of the Study

This study is important because I believe the performing arts to be an essential and valuable aspect of education. On the stage students can explore their own identities by experimenting with others, they can learn more about their own world by imagining life in another, and they can develop a strong sense of empathy by stepping outside of themselves to see the world through the eyes of another. This is the place where they learn to look past differences in order to find commonality in the human spirit. The performing arts are a form of communication that speaks beyond intelligences, gender, ethnicity, and social or economic status, to reach human beings in their hearts. I believe it is the role of educators and counselors to create a safe environment that will foster this creative exploration and expression. We must teach the tools to support students in overcoming challenges, such as anxiety, so that they are able to

express themselves in a clear and effective manner. Through my research I seek to develop a proposal that will give educators a framework for using mindfulness in the classroom to support students in realizing their creative expression and performance goals.

Summary

There is great value in supporting our students to take part in the performing arts. Creative outlets are a healthy means of relieving stress, building empathy and meaningful connections to others, and gaining a deeper understanding of self. This becomes particularly necessary during the adolescent stage of life, when social cognition is greatly influenced by changing hormones, social and academic pressures. Mindfulness strategies are now becoming common practice tools used by counselors and educators to help students manage their anxiety and promote self-regulation. I believe there is room to implement this practice in to the fine arts curriculum, where these social and trait anxieties are inhibiting adolescent creative expression in the form of stage fright. Through my research I hope to find enough support to rationalize the need for using mindfulness as a means of developing self-acceptance, improving focus, and overcoming the debilitating fear of failure. By teaching students how to reconnect their minds and bodies we are giving them a foundation on which to ground themselves during times of stress. In the performing arts the ability to be present, fearlessly committed, and both mentally and physically open is often the key to a successful performance. The goals of mindfulness fall in line with these requirements for true creative expression.

Throughout the following chapters of this research paper I will be examining the development of adolescent self-concept, the roots of performance anxiety, the benefits of mindfulness, and successful school-based mindfulness programs. In Chapter II, I will review

literature on these topics so as to develop a proposal for a research study in Chapter III. The final chapter of this paper will summarize my research and make recommendations for further study.

Chapter 2

Review of literature

Adolescent Self-Awareness & The Development of Self-Concept

The concept of self-awareness is difficult to define due to the fact that it is abstract and individual in nature. The Merriam-Webster dictionary defines 'self-awareness' as "the knowledge and awareness of one's own personality and individuality" (Merriam-Webster, 2015). This definition indicates that in order to have self-awareness or an understanding of oneself, one must be able to understand his/her relationship to others and the surrounding environment. As children grow and learn to interact with their surroundings, their cognitive and social-emotional abilities become more complex. Throughout childhood we become more aware of how our abilities compare with others, and we develop our understanding of the self-conscious emotions of embarrassment, guilt, and pride (Burnett & Blakemore, 2009). This knowledge and understanding often determines our behavior and emotional responses in social situations. It is also a key factor in the development of our self-awareness.

The transitional period between childhood and adulthood is crucial in shaping one's perception of self. It is a time of great physical and hormonal change, and social exploration. Adolescents become increasingly more sociable, and peer relationships are extremely important. Much is learned through these social interactions that leads to an increase in self-awareness. Adolescence is a developmental period that is often characterized by the development of self-concept and the 'social brain'. Sarah Jayne-Blakemore refers to the 'social brain' as "the network of brain regions that are involved in understanding others" (Blakemore, 2008 p. 267). Research has shown that the regions of the brain involved in social cognition are transforming during adolescence (Giedd et al., 1999). Adolescents are developing metacognitive and mentalising

abilities, which allow them to reflect on their own thoughts and behaviours, while also recognizing and evaluating the mental states of others. A key mental process that is developing during this period is “the ability to read emotion in faces and of proficiency in taking on other emotional perspectives” (Burnett & Blakemore, 2009 p. 51). This increasing awareness of their looking glass self, or self as viewed by other people, becomes very influential in the construct of self-concept (Sebastian, Burnett, & Blakemore, 2008).

In the 1960s, child psychologist David Elkind developed a theory regarding the egocentrism that emerges during adolescence. Elkind’s theory states that as the adolescent becomes more cognizant of the thoughts of others they often fail to differentiate between their own concerns and what others are thinking of them. Elkind describes this as the feeling that we are surrounded by an “imaginary audience” that is there to observe and critique us. The adolescent egocentrism emerges through this belief that others are preoccupied with his/her appearance and behavior (Elkind, 1967).

Current research to test Elkind’s theory with relation to age, gender, and pubertal development has found some support for this theory. In Greece, Evangelina P. Galanaki studied a sample of 314 adolescents, aged 12-18, to determine if Elkind’s theory of adolescent egocentrism was relevant today. Using data collected through self-assessment questionnaires and scales, the results of her study determined:

- 1) *self-consciousness and heightened preoccupation with self increased throughout adolescence*
- 2) *self-consciousness is higher among adolescent girls than boys*
- 3) *a peak of egocentrism regarding risk taking with negative anticipated consequences occurred during early adolescence*
- 4) *early pubertal maturation was associated with increased self-consciousness both for permanent and transient aspects of self, but only for boys* (Galanaki, 2012)

The results of Galanaki's study determined partial support for Elkind's theory of adolescent egocentrism, however, it recognizes that "adolescent egocentrism is a *multifaceted-multidimensional* construct and that its dimensions need further conceptual clarification (Galanaki, 2012, p 464). Elkind's theory suggests that adolescent egocentrism peaks in early adolescence and begins to decline with age. Galvanaki's study found the opposite, as did an American study done by Schwartz, Maynard, and Uzelac in 2008. The study of 2390 adolescents from both rural and urban communities found that egocentrism peaked once again during late adolescence. Researchers attribute this finding to the possibility that "egocentrism may be a powerful influence on behavior each time an individual enters in to a new environmental context or dramatically new life situation" (Schwartz, Maynard, & Uzelac, 2008, p 447). Whether or not the concept of adolescent egocentrism is more strongly correlated to cognitive development or social context, all of these studies support the idea that adolescence is characterized by an increase in self-consciousness due to the perception of an "imaginary audience". As a result, the adolescent concept of self is greatly influenced by the perceived opinions of others. Adolescents who experience heightened levels of egocentrism, or self-focused attention, may also experience an increase in the self-conscious emotions that are related to anxiety.

Self-awareness is often thought of as a positive attribute. An individual who is self-aware is able to reflect on his/her thoughts, emotions, and behaviours, and understand them in a social context. This skill is also an integral part of social awareness. A key component of social competency is to be able to see others' perspectives, and recognize the impact of one's behavior on social interactions. The exploration and expression of self and one's relationship to their environment is also a central goal in many of the performing arts. Musicians, actors, and dancers must have a deep understanding of self within their social context in order to truly be able to

create and express themselves through their creative medium. They should be able to see the world through many different eyes, understand and convey the emotions of a piece of music or script, and develop a trusting and truthful relationship with their audience. A strong sense of self gives a performer confidence in their strengths and the ability to acknowledge and develop their weaknesses. Since “heightened self-awareness leads to an external perspective of oneself, like that of an observer of oneself”(Hass & Eisenstadt, 1990, p 169), a self-aware performer is able to imagine how his/her performance might be seen, heard or felt by an audience. This gives the advantage to be able to adjust and develop their expressive techniques to convey the message and emotions as intended.

However, increased self-awareness can also lead to a negative perception of self. Research has found that self-focused attention, or heightened self-awareness, can lead to increased negative thoughts and feelings, can interfere with performance, and lead to social anxiety (Clark & Wells, 1995, Hass &, 1990). In an experiment using a disguised measure of mood to test self-dissatisfaction, Hass and Eisenstadt (1990) found that subjects who saw themselves in a mirror prior to completing the disguised measure of mood test were found to have a more negative affect than those who did not face the mirror. Hass and Eisenstadt believe that this increase in self-criticism and sense of dissatisfaction with self was due to the fact that those who saw themselves in the mirror identified inconsistencies between their ideal sense of self and reality. This experiment supports the idea that increased self-focused attention can have an adverse affect on one’s perception of self. Individuals who become too self-focused can be overly aware of flaws in their behaviour during social interactions. On stage, this kind of negative preoccupation of self could lead to the physiological and emotional symptoms of performance anxiety.

This link between self-awareness and social anxiety is important to understand when working with adolescents. As their brains develop and their sense of self is constructed, their level of comfort with social interactions is affected. An increased tendency to view oneself from the perspective of others makes adolescents very aware of their place within their social context. This can lead to a fear of social rejection, and an increase in social anxiety. Research suggests that socially anxious adolescents will be much more critical of their own social performance (Morgan & Banerjee, 2006). It is fair to assume that all adolescents, even those who do not experience high social anxiety, are greatly impacted by their perception of the way that others see them. Whether the audience is real or simply inside of their own heads, teenagers' sense of self and behavior is influenced by the opinions of others. A healthy balance of internal and external focused attention is necessary to mitigate levels of anxiety around social interactions or performance situations. Some expectation of judgment from others can serve as motivation or promote socially acceptable behavior, but too much weight placed on the opinions of others (real or perceived) will lead to a fear of personal expression.

The Roots of Performance Anxiety

There has been significant research to indicate that performance anxiety is a pervasive problem for both amateur and professional adult performers (Davis, Wesner, & Noyes, 1990; J.J., 1993; Marchant-Haycox & Wilson, 1992; Shulamit Mor, Hy I. Day, and Gordon L. Flett, 1995; Steptoe, Malik, Pay, & Pearson, 1995). Much of this research has demonstrated that performance anxiety is both physiological and cognitive in nature, and is related to both personal and environmental factors.

Psychoanalytic interpretations attribute early childhood experience (Nagel, J., 1993) as a contributing factor to adult performance anxiety. Nagel argues that unresolved psychological conflict or “negative and mixed messages from parents undoubtedly arouse performers' feelings of insecurity and anxiety over displeasing them” (Nagel, J.,1993). Nagel’s research indicates the power of others affecting one’s perception of self, which has been proven to be particularly influential during adolescence.

Other research has shown a direct correlation between anxiety and perfectionism in professional performers. The competitive and comparative nature of performing arts careers pushes artists to strive for nothing less than excellence in every performance. Mor, Day, & Flett (1995) found that “anxiety occurs when the individual perceives a discrepancy between the ideal and the actual self “ (Mor, Day, Flett, 1995, p. 208). In other words, when a performer feels as though they are not measuring up to their own standards (or the perceived standards of the audience), they may experience feelings of inadequacy and fear of public exposure. This research also supports the idea that a positive self-concept and the acceptance of self are important factors in mitigating anxiety.

In attempting to explain the reason why some performers experience heightened levels of stage fright, other research has focused on the connection between personality and performance anxiety. One explanation for the high occurrence of performance anxiety is that the performing arts draw in a certain personality type that is more prone to anxiety. The emotional, narcissistic actor, the overly self-conscious dancer obsessed with body image, or the introverted musician, are all stereotypes that seem all too common in the performing world. Marchant-Haycox and Wilson were able to confirm that certain personality types are more prevalent in performing artists. Their study of 162 performing artists tested against a control group found that “actors

emerged as extraverted and expressive, dancers as unhappy, anxious, hypochondriacal and low in self-esteem, and musicians as somewhat introverted and unadventurous” (Marchant-Haycox & Wilson, 19992, p. 1061). These findings may account for why performing artists may be prone to anxiety, but it does not answer the question of cause and effect. In other words, are these personality types drawn to the performing arts because of these personality traits, or does the nature of the profession develop these aspects of their personality? Either way, it is useful for educators to be aware that young performers may be at more risk for experiencing anxiety due to the personality traits that are prevalent in the performing arts.

Early research in to child and adolescent experiences with performance anxiety identified correlations to gender, self-esteem, personality type, and environmental context (eg. solo vs. ensemble, audience size and structure) (Simons & Martens, 1979; LeBlanc, 1997; Ryan, 1998). These studies found that after the age of 9-10, females were more likely to experience heightened levels of performance related anxiety than males (Ryan, 2005). Low self-esteem and trait anxiety were also identified as factors that correlated to higher levels of performance anxiety (Thomas & Nettlebeck, 2006), as did the perceived expectations and size of the audience (LeBlanc, 1997, Wilson, 2002).

In more recent studies in to adolescent music performance anxiety Kenny and Osbourne have discovered connections between innate temperament and trait anxiety to adolescent music performance anxiety (Kenny & Osborne, 2006). Kenny and Osborne argue that each individual’s triggers surrounding performance anxiety may be unique to their own genetic predisposition and past experiences, but the resulting “self-evaluative state of perceived inadequate capabilities” remains the same (Kenny & Osborne, 2006). This means that no matter where the anxiety originates within the child, many of the anxious behaviours they exhibit will be the same.

Socially anxious children will be hypercritical of themselves, and in turn, their behaviour is often motivated by a fear of failure in social situations. The perceived inadequate capabilities are magnified when on stage, thereby impairing the performer's ability to focus on the task.

In his exploration of the psychology of performing artists Glenn Wilson examined research in to the level of anxiety needed to be detrimental to a performance. Wilson presents three variables to consider when attempting to understand the root and impact of performance anxiety: *trait anxiety*, or the "individual proneness" to become anxious in response to social situations, the degree of *task mastery* that has been achieved in rehearsal previous to the performance, and the degree of *situational stress* that exists (Wilson, 2002). Therefore, an individual that is characteristically more prone to anxiety, who feels unprepared or incapable, and is performing in a high stakes or highly competitive environment, is most likely to experience performance anxiety.

Treatments for Performance Anxiety

Research in performance anxiety, or stage fright, has indicated that it is both physiological and cognitive in nature. Increased muscle tension and sympathetic arousal, coupled with negative thoughts impair the performers ability to focus on the task at hand. Studies in treating performance anxiety have focused on reducing the physiological symptoms and reframing the individual's perception of self in order to challenge negative thoughts. An early study conducted by researchers at the University of British Columbia in 1982 examined the impact of cognitive and behavioural therapy on music performance anxiety (Kendrick, Craig, Lawson, & Davidson, 1982). The sample population was 53 pianists ranging in age from 12-53, who exhibited extreme debilitating musical-performance anxiety. Treatment sessions involved

attentional training, where subjects were asked verbalize thoughts out loud while rehearsing in order to identify and challenge negative thoughts, and replace them with positive ones.

Behaviour rehearsal sessions involved psycho-education around performance anxiety and repeated practice in a positive, encouraging environment before performance. The study found that both treatments proved to be effective in reducing performance anxiety. Subjects reported an increase in positive thoughts and a decrease in negative thoughts, as well as improved control over body tension. This study indicates that a supportive rehearsal environment, combined with consistent rehearsal, and attention to self-affirming thoughts can lead to a decrease in musical-performance related anxiety. Later research by Julie Nagel and David Himle that tested the effectiveness of cognitive therapy combined with progressive muscle relaxation found similar success in reducing performance anxiety, indicating that a “three-systems model of anxiety (cognitive, behavioural, and physiological) is applicable to music performance anxiety” (Nagel & Himle, 1989, p. 14). Therefore, it is fair to conclude from the results of these early studies that a multimodal approach is most effective in treating performance anxiety.

Although it is an age-old practice, the concept and practice of mindfulness has only become popular in western culture in the past few decades. John Kabat-Zinn, a Professor of Medicine, at the University of Massachusetts first introduced mindfulness in to medicine in 1979. In addition to its proven benefits of reducing stress, and improving concentration and self-regulation, it has also been used to treat various medical disorders such as OCD, PTSD, and anxiety. Recent studies into reducing performance anxiety have explored mindfulness-based treatments with the reasoning that it is able to address both physiological and cognitive symptoms.

A 2012 study examining the effectiveness of heart rate variability biofeedback, an intervention involving slow breathing (6 breaths per minute), found that it was effective in controlling the physiological symptoms associated with music performance anxiety (ie. shaking, increased heart rate, hyperventilation, etc.) (Wells, Outhred, Heathers, Quintana, & Kemp, 2012). In the case of this study, deep breathing helped the subject to slow down his/her heart rate to achieve a sense of calmness and relaxation. The natural side effect was that by slowing down the heart rate and reducing the physiological symptoms, the individual also experienced a reduction in the psychosocial stress associated with performance. Although the study did not identify its procedure as mindfulness based, there is reason to argue that the focused attention on breath is comparable to the practice of mindful breathing. Through the regulation of breath, the body is able control the response of the nervous system, regulate emotions and level of alertness appropriate to the setting.

Another study examining the effects of yoga on adolescent musicians found that it led to statistically significant reductions in music performance anxiety (Khalsa, Butzer, Shorter, Reinhardt, & Cope, 2013). Participants in this study were adolescents attending a 6-week residential training academy for advanced musicians at the Boston University Tanglewood Institute. Researchers divided the musicians in to two groups: a control group that received no intervention, and an intervention group that took part in a 6-week yoga program. The study identified the key aspects of the yoga program to include “meditation, control of attention, breathing, and deep relaxation exercises” (Khalsa et al., 2013, p. 14) Using data collected from a series of questionnaires designed to measure performance anxiety, researchers found that the yoga intervention group experienced a significant reduction in music performance anxiety compared to the control group. Qualitative observations and self-reports indicated that the yoga

helped to reduce physical tension, improve stamina during rehearsals, increase self-confidence, and manage stress. The results of this study suggest that yoga is a useful tool for adolescents to manage the physiological and emotional elements of performance anxiety.

Meditation has also been identified as an effective way to combat performance anxiety. Researchers, Chang and Midlarsky, recognized a similarity between test anxiety and performance anxiety to be a fear of evaluation. The fear of failure in front of an audience was suggested to be comparable to the fear of failing a test. With early research into children's test anxiety indicating meditation to be a successful coping strategy (Linden, 1973), Chang and Midlarsky developed a study to examine its effect on 19 music students between the ages of 19-41 (Joanne C. Chang, Elizabeth Midlarsky, 2003). They compared the pre-tests and post-tests of a meditation intervention group to a control group. The intervention group received a series of eight meditation classes, while the control group did not receive any meditation training. In addition to weekly meditation training sessions, subjects in the experimental group were encouraged to practice meditation for at least 20 minutes each day, most importantly right before music rehearsals. After eight weeks of training both groups performed in a solo concert in front of a public audience. The study found that music students using meditation experienced a reduction in performance anxiety, while students in the control group did not. The intervention participants also indicated that "the constructive changes in their bodies and thought processes through meditation were considered to be of value in nonperformance settings and in their musical performances" (Joanne C. Chang, Elizabeth Midlarsky, 2003). These subjects recognized that through meditation they were able to regain control over their minds and bodies. Through the practice of meditation an individual can learn to calm the mind and focus on the present moment without getting lost in a myriad of negative thoughts and emotions. Other

proponents of meditation as a means of combatting anxiety have argued “meditation powerfully trains the mind to step back from habitual patterns of thinking and reactivity and encourages us to observe our inner process with curiosity in a non-judgmental way” (Esposito, 2009). By learning to accept these thoughts and not get carried away by the judgment of them, the individual is essentially learning to become more accepting of themselves. This key aspect of “self-acceptance” is integral to the rationale for how and why mindfulness can be used to support the development of a positive adolescent self-concept.

Research suggests that the multi-faceted nature of performance anxiety requires a multimodal approach. Mindfulness based practices have proven to be successful due to the fact that they can reduce the physiological symptoms of performance anxiety and improve cognitive processes. Mindfulness’ focus on acceptance as opposed to criticism indicates the possibility that young developing performers can learn to be more accepting of themselves and their abilities. Although most of the researched treatments reviewed in this chapter have focused only on musicians, it is reasonable to suggest that they would also be effective for actors, dancers, and other performers, due to the similar somatic symptoms and pervasive negative thought patterns they experience when feeling anxious about a performance. It is also important to point out that studies focusing on adult performers can still be relevant to the adolescent performer’s experience with anxiety, because most professional musicians begin their training before the age of 12 (Nagel, 1985). Therefore, their relationship with performance was developing during the adolescent period. This gives more reason to promote early intervention strategies for performance anxiety during adolescence.

Chapter 3

Method/ Recommendations

Mindfulness in Schools: Rationale for Suggested Study

In his teachings of the philosophy of mindfulness, John Kabat-Zinn describes the attitudinal foundations one strives to achieve through mindful practice. Kabat-Zinn explains that by cultivating the qualities of *acceptance, non-judgement, patience, trust, non-striving, curiosity, and letting go* through mindful practice, one can also learn to cultivate these qualities in other aspects of life (Kabat-Zinn, 2004). It is within these attitudinal foundations that one can find the rationale for using mindfulness to reduce performance anxiety. Through the practice of mindfulness adolescents suffering from performance anxiety can become more aware of their thoughts and judgments, and learn to accept themselves (in both body and mind), be patient with themselves, trust in their abilities, and let go of the negative, judgmental thoughts that can be so harmful in the development of their self-concept. The proven phenomenon of adolescent egocentrism indicates a need to develop adolescent self-awareness in a way where both strengths and flaws are acknowledged *and* accepted within oneself. Creative expression will only become a viable outlet for teens if they can learn to accept themselves through their own eyes *and* that of an audience. Schools can support students experiencing anxiety by teaching them the tools that promote self-kindness and compassion. Therefore, I am proposing that mindfulness be used as a tool for teachers in the performing arts to encourage self-acceptance, and reduce the negative self-talk that so often leads to a fear of performing. It can be incorporated in to a daily rehearsal process to improve focus and connection to the material so that performer feels better able to prepare and “master” their performance in rehearsal. Through the practice of mindfulness a

performer can reconnect the mind and body, thereby gaining a sense of control needed to overcome any panic they may be experiencing within a high stakes environment.

Much of the research on mindfulness in schools has found these programs to be successful and useful in reducing stress, improving focus, and increasing feelings of self-acceptance. A study by Broderick and Metz (2009) examined the effects of the Learning to BREATHE program, a school based mindfulness curriculum, on 137 high school females. In comparison to a control group that received no intervention, those who participated in the six-session program reported an increase in emotional regulation, feelings of calmness, relaxation, and self-acceptance (Meiklejohn et al., 2012). Other research in to school based programs using yoga, meditation, mindful movement, mindful sensing, and Tai Chi with adolescents in various school settings have reported similar findings (Anand & Sharma, 2014; Kuyken et al., 2013; Mendelson et al., 2010; Schoenert-Reichl & Lawlor, 2014; Wall, 2005). In particular, Shoenert-Reichl and Lawlor's study in to the effectiveness of the MindUP program with early adolescents found an improvement in optimism and general self-concept (Schoenert-Reichl & Lawlor, 2014). These findings indicate the effectiveness of school-based mindfulness programs in reducing the psychosomatic symptoms of anxiety, thereby suggesting that they could also be used to ease performance related anxiety.

Some of the resistance to using mindfulness programs in schools has come from the fear that it will take too much time away from an the required curriculum. With the exception of the MindUP program, which encourages daily breathing practices, most of the previously mentioned studies examined school-based programs that were structured to one-hour sessions per week (for periods varying from 6-12 weeks). However, most of the research has also indicated that regular practice was instrumental for achieving the goals of the mindfulness programs. It appears that

many of these programs seek to “teach” the tools of mindfulness and then encourage students to practice on their own once the weekly sessions are complete. In developing my own strategies for using mindfulness in the classroom I have often wondered about the long-term effectiveness of these programs. Is a 6-12 week experience with mindfulness long enough to instill a pattern of consistent individual practice?

A qualitative research study by Kaveh Monshat and Belinda Khong found evidence to suggest that a more consistent and long-term practice was beneficial to adolescent students. This study sought to gain a deeper understanding of “how young people engage with the ideas and practices known as mindfulness” (Monshat & Khong, 2012). The researchers identified previous studies suggesting that mindfulness has improved quality of life and reduced stress, anxiety and depressive symptoms in both adults and youth. The goal of this study was to examine the “broad accessibility of the principles of mindfulness” (Monshat & Khong, 2012) and its benefits in dealing with key stressors identified by young people. The results offered an in-depth understanding of the participants’ experience with mindfulness and were well supported by clear connections to other studies. In my opinion, the most important conclusion drawn from this study is “the shift in viewing mindfulness as a ‘stress management technique’ to a ‘mindset’ “ (Monshat & Khong, 2012). It also recognized that mindfulness is a “practice” with peaks and valleys. The participants learned to get used to being with their emotions and thoughts, which could vary in intensity each day. The identification of three phases of mindfulness practice (ie. *distress & reactivity*, *gaining stability*, and *insight & application*) indicates that its benefits come through consistent and committed practice. This perspective provides an opportunity for future studies to extend mindfulness training into long-term daily practices. Monshat and Khong’s deeper examination in to the adolescent experience with mindfulness also indicates the

importance of consistent, long-term practice, so as to develop a more permanent mindful mindset.

Suggested Research Study: Methodology

In order further explore the adolescent performer's experience with mindfulness and its impact on performance anxiety I have developed an action-research qualitative study. I have chosen to focus on adolescent performers in musical theatre because it incorporates multiple mediums of performance (acting, singing, and dance). The results of Monshat and Khong's study encouraged me to develop a more long-term mindfulness intervention in order to fully understand the adolescent experience using mindfulness during various periods of the rehearsal process and performances. Following is a description of the methodology of my suggested study.

Participants

For my action research study I will be using convenience sampling with my own Musical Theatre class. The class will be made up of 40 students in Grades 8-12, both male and female, from the Langley-Aldergrove area. Students in Musical Theatre choose to take this class as an elective course. This is a performance-based course where students are required to perform in a musical theatre production after four to five months of rehearsal. Through the use of self-rated performance surveys the qualitative sample will be narrowed down to a shortlist of students who are experiencing higher levels of performance related anxiety.

Design

Through this action-research qualitative study I will seek to answer the questions "What is the adolescent performer's experience with practicing mindfulness?" and "Can practicing mindfulness reduce performance anxiety in adolescent performers?". I will practice mindfulness

with a focus group of Musical Theatre students over a period of three months, and use a self-rated performance anxiety survey and semi-structured interviews to collect anecdotal and observational data.

Procedure

To narrow down my sample I will give the students a previously established survey called the PerfAIM questionnaire (see Appendix A), developed by Audrey-Kristel Barbeau as part of her thesis study on performance anxiety in musicians (Barbeau, 2011). The survey is designed to collect quantitative data determining the level of performance anxiety the performer experiences. The results of the survey will allow me to determine which students are experiencing the highest levels of performance related anxiety and narrow down my sample to these select few. With these students I will conduct semi-structured interviews after three months of mindfulness intervention to further explore their experience practicing mindfulness. A sample of my interview questions are listed below:

- *Have you practiced mindfulness before taking part in this study?*
- *How would you describe your performance related experiences before practicing mindfulness?*
- *How has practicing mindfulness changed your experience in Musical Theatre?*
- *How has practicing mindfulness impacted your rehearsal process?*
- *How has practicing mindfulness impacted your performance experience?*
- *Do you think practicing mindfulness has helped to decrease your performance related anxiety?*
- *What was your understanding of mindfulness before experiencing it? What is your understanding of mindfulness today?*

For my mindfulness intervention I intend to develop my own curriculum using a variety of mindfulness techniques. I will use mindful breathing, grounding, mindful movement, body scans, and meditation strategies from multiple mindfulness programs, such as MindUp, Mindshift, Breath2Relax, Learning to BREATHE, Stop Breathe and Think, and yoga. I will spend 10-15 minutes at the beginning of each class teaching and practicing mindfulness with my students. The intention of starting the class with mindfulness is to bring their focus to the present moment with the hopes of regulating their emotions, connecting the mind and body, and reducing any anxiety they may be experiencing surrounding performance related activities.

Analysis

I will conduct a thematic analysis of the anecdotal data collected through semi-structured interviews. I will develop a coding scheme to code the data so that I may begin to uncover patterns and relationships within the adolescent performers' experiences practicing mindfulness. I will also use my own observations to supplement the anecdotal data collected during interviews.

Ethical Considerations

Before beginning my study I will ensure to acquire informed consent from the participants. In this case I will be working with adolescents, therefore I will have to receive consent from both them and their parents. Once I have approval from the IRB, the school district and my school administration to move forward with the study, I will send a detailed letter home to parents informing them of the purpose, design, and any potential risks involved in the study. I will also ensure that it is clear that students may choose to opt-out of the study without any repercussions. These students will still participate in class activities, but will not take part in the research surveys. The letter will also inform parents and students that all of the data will be kept confidential so as to ensure their anonymity. The most important ethical issue that I must

consider with this study is that the benefits outweigh any possible risk or harm. I will ensure that my survey is designed in a way that it will not trigger any emotional distress for the participants and that my approach to mindfulness is well researched and executed. I will also seek to protect the confidentiality and wellbeing of my students at all times throughout the course of this research study.

It is hoped that through this research study I will be able to determine the effectiveness of mindfulness in reducing adolescent performance anxiety, as well as use the qualitative data to develop a mindfulness-based component to the performing arts curriculum.

Chapter 4

Summary, Conclusion, Implications, and Recommendations

Summary & Conclusion

Adolescence is a key developmental period as children are transitioning into adulthood. During this period, adolescents are often plagued with increased stress due to the physical, intellectual, emotional, and social changes they are experiencing. Adolescents are also learning to adjust to an increase in self-awareness that can be both beneficial and detrimental to their own self-concept. Add to that the new pressures surrounding social interactions created by the immediacy of technology, and many young people have reason to feel socially anxious. As adolescents are struggling to figure out who they are amidst these pressures, their perception of how others see them can create anxiety around their personal expression.

In the performing arts, a fear of failure or judgment by others can prevent performers from expressing themselves in a social setting. Adolescent performers are often affected by this fear of judgment by both their perceived and real audience. If the adolescent performer has not learned to accept the feelings of fear and anxiety, or accept their own potential to succeed or fail, then the thoughts and opinions of an audience become threatening. The vulnerability of creative expression and performance is no longer seen as a means of connection. Instead, the idea of performing for an audience becomes terrifying and triggers anxiety.

Once the limbic system has been activated to respond to a perceived threat, the performer will start to experience the somatic and cognitive symptoms of performance anxiety. The challenge for the performer then becomes learning to reduce and manage these physical symptoms and regulate their emotions. A large part of overcoming performance anxiety also lies in the performer's sense of self-compassion and acceptance. In her book, *Getting Over Stage*

Fright, Janet Esposito states “it is important to recognize fear as a natural part of the human condition and not view it as a personal weakness or failing” (Esposito, 2009, p.25). In other words, we must let go of our personal expectations of perfection and begin to accept our flaws and mistakes as a natural part of being human. By learning to become less critical of themselves, adolescent performers will also be less likely to become negatively affected by the judgment of others.

The philosophy of mindfulness promotes self-acceptance, compassion, an open mind, and a connection between mind and body. It is by practicing these tenants of mindfulness that adolescents can learn to be more accepting of their own perceived weaknesses, and reframe their negative self-talk to focus their attention on their strengths. Janet Esposito explains that “when we are in a state of worry, anxiety, and fear we are focused on lack and limitation” (Esposito, 2009, p.148). By refocusing our attention to appreciation, gratitude, and acceptance we are opening up our minds to a more optimistic and capable vision of self. By learning to become aware of our own thoughts and emotions through mindfulness exercises, we can gain control of our minds and regulate our emotions. Mindful practice can help adolescents to accept their feelings of anxiety and fear without getting carried away by them. This sense of empowerment is crucial in reducing and managing the symptoms of performance anxiety. A teenage performer with a strong sense of self is less likely to become overly critical of his/her own social performance. Mindfulness can help adolescents to become more self-aware, but also more self-compassionate.

In addition to helping adolescent performers cope with anxiety, mindfulness practice can also improve an adolescent performer’s ability to learn and perform. Mindfulness encourages students be curious and observant. This allows them to be able to learn and draw from multiple

sources in their environment. Mindfulness also emphasizes self-awareness. A self-aware actor is a stronger actor because he/she understands emotions and behavior. Therefore, the actor is more effective in using his tools to express a desired feeling or message to an audience. Through mindfulness a performer becomes attuned to what is going on both internally and externally. This allows the actor, musician, or dancer to be more authentic in their responses to their environment and fellow performers. A performing artist that expresses truth is most effective at their craft.

It can be concluded that mindfulness in schools can help to develop social and emotional competence. It has proven to be an effective strategy for stress reduction and managing various types anxiety. It is reasonable to believe that it can also be used to improve adolescent self-awareness and self-concept. In turn, it becomes an effectual tool for reducing and coping with performance related anxiety.

Implications & Recommendations

The rising levels of reported anxiety in our school systems indicate a need to address this issue in order to support our students. It is our role as educators and helping professionals to ensure that our students' social and emotional needs are being met. Too often, when these needs are ignored or unfulfilled the cognitive and physical development of students also begin to suffer. Schools can support healthy adolescent development by creating a safe environment, where teenagers feel valued and accepted. In particular, as indicated in Galanaki's study (2012), teenagers need extra support during times of physical, emotional, and environmental transition to help reduce levels of stress and self-conscious emotions. The creative and performing arts have long been an outlet for students to release stress and pent up emotions, as well as a medium for

teachers to teach and develop student's social and emotional skills. However, when performance related anxiety prevents students from taking part in the arts we must start to look at how we can teach skills to cope with their fears. The new BC Arts Education curriculum opens up the door for teachers in the performing arts to explore new ways to teach these crucial skills. The new curriculum is less content driven and more geared towards the core competencies of communication, thinking, and personal/social understanding. This allows room for mindfulness-based programs to be developed and utilized in fine arts courses. The need to address social and emotional development has finally been acknowledged at a provincial level. It is the educators at the school and classroom level who must ensure that these needs are being met. Arts education is a natural place to implement a mindfulness program because it values communication, self-awareness and expression, creativity, and meaningful social interactions. The attitudinal factors of mindfulness fall directly in line with these values. With a mindful approach to arts education we can support our student's social and emotional needs. We can guide them in learning to accept and let go of their fears. Educators can help students to recognize that vulnerability is not something to be feared, but is "the birthplace of love, belonging, joy, courage, empathy, and creativity" (Brene Brown, 2010). Through the practice of paying attention, on purpose, with self-compassion and acceptance, adolescent performers can once again flourish, thrive, and connect through their own vulnerability.

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Appendix A

Performance Anxiety Inventory for Musicians (PerfAIM)					
<p>Below are some statements about <i>stress</i> and <i>music performance anxiety</i>. Based on your most recent STRESSFUL PERFORMANCE SITUATIONS, please indicate with a checkmark how much you agree with each statement.</p>					
	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
1. I suffer from music performance anxiety.					
2. I am an anxious person in my daily life.					
3. My level of performance anxiety increases significantly due to:					
a. A lack of preparation.....					
b. A low level of self-confidence.....					
c. An intimidating audience					
d. The presence of significant others.....					
e. An unfamiliar performance environment.....					
f. Other musicians with whom I perform.....					
g. A difficult repertoire.....					
h. A specific type of performance (e.g. auditions)..... Please specify:_____					
i. Other (bad acoustics, room temperature, etc.)..... Please specify: _____					
4. Performing without the score is really stressful.					
5. I feel very nervous when I perform new material/a new repertoire.					
6. I feel highly anxious, worried and/or stressed:					
a. A week prior to the performance					
b. A day prior to the performance.....					
c. Before going on stage.....					
d. While walking on stage.....					
e. During the first pieces.....					
f. During the most complicated pieces.....					
g. During the entire performance.....					
7. At some point while performing, my anxiety lessens or goes away. Please specify:_____					
8. I am so stressed before a performance that I have trouble sleeping.					

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
9. I am afraid the audience won't respond favorably to my performance.					
10. In a performance situation, I am easily able to relax physically.					
11. I am afraid of making mistakes.					
12. Negative thoughts and worries interfere with my performance.					
13. I fear that I am not good enough as a performer.					
14. I engage in repetitive behaviors (pacing, tapping, etc.)					
15. I tend to make musical mistakes because of my anxiety.					
16. I feel excited and energized when performing in front of people.					
17. I perform most effectively under pressure.					
18. When I perform, I am totally focused and engaged in the music.					
19. I feel out of control.					
20. I tend to avoid difficult pieces or passages for fear of failing in front of an audience.					
21. I fear the worst will happen.					
22. I find it hard to concentrate in front of people.					
23. I am afraid of being judged.					
24. I tend to have memory blanks.					
25. I feel that when I am nervous, I don't have enough energy to perform well.					
26. I can easily get over my mistakes.					
27. I enjoy performing.					
28. I tend to be very sensitive or to overreact to any issues that occur during the performance (musical mistakes, external disturbances such as ambient noises, inattentive audience, inadequate lighting, etc.)					
29. I worry about the same things over and over.					

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
30. Under stressful performance situations, I am affected by these symptoms:					
a. Muscle tension and stiffness.....					
b. Upset stomach/butterflies.....					
c. Cold and/or sweaty palms.....					
d. Trembling (lips, voice, fingers, legs, etc.).....					
e. Racing and/or pounding heart.....					
f. Shortness of breath.....					
g. Dry mouth.....					
h. Urge to urinate.....					
i. Perspiration/flushing.....					
j. Numbness/tingling.....					
k. Dizziness.....					
l. Impaired coordination.....					
m. Other(s). Please specify: _____					
31. Alcohol and/or recreational drugs help me cope with my performance anxiety.					
32. *In performance situations, I deal with my nervousness by applying one or more stress management techniques (deep breathing, imagery, self-talk, relaxation, etc.).					
33. Physical state of health (Since physical health issues may influence your level of music performance anxiety, please indicate any medical conditions that you are aware of: Raynaud’s phenomenon, tachycardia, etc.)	_____ _____ _____				
34. Mental state of health (Since mental health issues may influence your level of music performance anxiety, please indicate any medical conditions that you are aware of: anxiety disorder, depression, etc.)	_____ _____ _____				
Additional thoughts and comments:					