

MOTIVATION 101

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Jeeyoon Kim, D.M.A.
Jeeyoonkim@gmail.com
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www.Jeeyoonkim.com/private/uploads/MOTIVATION.pdf

<PART 1> MOTIVATION THEORIES

6 REASONS of why the behaviorism FAILS

1. It extinguishes our intrinsic motivation
2. Less effective performance
3. Does not encourage creativity
4. Encourages unethical behavior
5. Creates addiction
6. Fosters a short-term thinking

Expectancy-Value Theory

“Why do I want to play an instrument?”

1. Attainment value

How important it is for a student to accomplish a task

2. Intrinsic motivation

Personal enjoyment and satisfaction from music making

3. Extrinsic motivation

To achieve some future goal that may not be relate directly to musical performance

4. Perceived Cost

Negative aspects of learning as instrument

Self-Efficacy Theory

- It relates to a person's beliefs about her own ability and capacity to achieve certain goals.
- We are more likely to choose to participate in activities we believe we are good at.
 - **Values VS. Competence Belief**
- They will be motivated to work at something they may not believe they are good at, if they **value** the task.

Flow Theory by Mihaly Csikszentmihalyi

Just enough challenges to help students keep moving forward

Attribution Theory

Ability, Effort, Luck, Difficulty, Strategy

Mastery Motivation

Mastery vs. Helpless mindset

<PART 2> ITS APPLICATIONS

1. AUTONOMY + CHOICE

- 1) Offer an autonomy over when to do the assignment
- 2) Choice of repertoire
- 3) Have a FedEx day and Share
- 4) Choice over practice/lesson orders
 - i. Be spontaneous and follow their interest during the lesson
 - ii. Teaching moment, curiosity by students
- 5) Supplementary repertoire
- 6) Improvisation topics
- 7) Composition topic for the week and its criteria
- 8) Choice of technique (during the lesson/practice)
- 9) Favorite song list, recital repertoire and its style
- 10) Choose one song to play for family at the end of the lesson
- 11) Choice over performance venues
- 12) Choice over collaboration partners, *primo* or *secondo*
- 13) Their own edition (articulation/dynamics/ornamentations/tempo/melodic lines and etc)
- 14) Their variations
- 15) The curriculum of their study (classical/popular/reading chord symbols or)
- 16) Format of the music theory (computer, magnetic board, cards, iPad, books and etc)
- 17) Ask open questions/assignments that they can choose

2. MASTERY + FLOW

- Find a perfect balance repertoire for students
 - Focus on one or two technical skills at a time
 - Reinforce their technical skills within a new repertoire
- Model a mastery
: effort, practice, working at something, sharing the flow
- Engaging lesson
 - Multi-sensory teaching (Hear/See/Do)
 - Movement (learn from Dalcroze)
 - Change of the pace/activities (MIX IT UP!)
 - Elicit their curiosity (what if...)
 - FUN FUN FUN
 - Usage of Technology!
- Embrace mistakes and mistake free environment
 - Play with gusto! (without caution)
 - Mistake as a date to collect!
 - Listening with a purpose training

3. PURPOSE + COTEXT+ CONTENT

- 1) Help a student to set an intrinsic goal "purpose goal", "learning goal"

- 2) DIY (do it yourself) report card (review, conversation)
- 3) Portfolio (Repertoire list/ history/ theory)
- 4) Understand a purpose of the assignment (ensemble, technique, theory)
- 5) Don't let method book teach you, but bend it for your need!
- 6) Relate learning to student interests
- 7) Make it to relevant to their life, to the world they live in now (HELP THEM TO SEE A BIG PICTURE!)
 - o Retirement home
 - o Family members/friends birthday/ wedding and etc
 - o Church performance
 - o Accompaniment for a school choir
 - o Video/CD production and share
 - o Help to teach younger students/ assist a group
 - o Going to a concert
 - o Creative theater production/ improvisation
 - o Teach/discuss a concept to other students
 - o Familiar tunes/popular songs/ cultural songs
 - o Seasonal music (Christmas, Halloween and etc)
 - o Usage of Analogy to explain a concept
(ex. Harry Potter, dolphins, ponies)
 - o Always go from KNOWN to UNKNOW to explain
 - o Open discussion on recordings on YouTube
 - o Role model to look up to by bring into group lessons or performance class
 - o Meet visiting artists in town
- 8) Give students questions to foster their creativity: *predict, draw, construct, produce, originate, propose, plan, design, combine, develop, and create*
- 9) How come? Why?

4. PRACTICE strategies (concrete evidence that student effort makes a difference)

1. Warm up in a leisurely way
2. Choose a section to focus on- where to begin and end
3. Set a goal for a day
4. Keep track of the tempo (metronome mark): such as 62 72 72 88 96
5. Write out all notes played by the thumb
6. Varies rhythms
7. Hands separately with keeping track of the tempo, then cut the speed in half, put hands together
8. Perfectly 3 times/ Sections only
9. Fast motion in a group
10. Mixed media
11. Cross hands
12. Dropping and raising the wrist on each note
13. Blocking the figures
14. Accents
15. Sing it (put a lyric or not) – decide the articulation
16. Voicing (different dynamics)
17. Counting it out

18. Hands gesture only
19. Wait before jump and stay
20. Write measure numbers and sections for quicker reference
21. Mark on the score (COLOR!) phrase/form/melodic lines
22. Whispering (play all notes slowly and pianissimo)
23. Practice opposite (articulation/ dynamics)
24. Play a section without a caution and evaluate the mistake
25. Play through the piece in a head
26. Prep exercises and activities
27. Rhythmic isolation (tapping)
28. Regroup the fast note figures
29. Start backwards and connect
30. Cut off the score and arrange it back
31. Record yourself and evaluate
32. Create a story line for the piece
33. Create a road map of the piece (structural/abstract/emotion/
dynamics/harmonic)
34. Break every twenty minutes or so

5. PROPER FEEDBACK

: Informational, Specific, Corrective, Prompt, Positive, Timely

1. Replace extrinsic rewards (stickers/points) to check marks
2. Never give them check marks while they are still learning the piece
3. Never grade for effort
4. Present a SPECIFIC and SHORT objective (1-2-3 steps)
5. SPECIFIC approval or disapproval
6. Only give a feedback from what was presented
7. Do not give a new direction without giving any feedback from the previous one
8. It is okay to delay or disapproval
9. Varies the cues each time (verbal or non-verbal)
10. CUE while they are playing
11. Reinforce! Reinforce! Reinforce!
 - Do not quiz them before they know it
 - Asking questions to figure out what they know
12. Remember excellence is a habit.
13. Non-judgmental: truth about their progress, but they know you like them regardless of that truth.
14. Demonstrate a confident and realistic expectancy that the young person will learn
15. Emphasize learning from mistakes
16. Be available, especially at the beginning of difficult tasks
17. Minimize mistakes while the young person is struggling
18. Give recognition for real effort
19. Real encouragement

6. COLLABORATION

1. Ensemble with others
2. Teacher/parents/technology/duet

3. Improvisations
4. Studio class
5. Group theory class/games
6. Join summer camps
7. Family recital
8. Studio blog and other websites as a discussion tool
9. Recording and ideas
10. Explain a concept to each other
11. Let them be a teacher
12. Discussion about musical decisions (fingering/articulation/phrasing/ dynamics)
13. Have students actively participate in learning
14. Cooperative learning technique
 - a. Proper size(2-6), assignment of students to group, structuring interdependence and cooperation, monitoring and assistance (beginning especially)

7.OTHERS

- Enthusiasm (vocal inflection, body language, facial expression, eye contact)
- The use of humor
- Demonstration of empathy with students' feelings and concerns
- Switch activities at the first sign of learner disinterest
- Demonstration of a high level of professional competence on the part of the teacher
- Employ discovery learning by asking questions or tasks to find their own answers and solutions
- Use unpredictability within safe bounds for learning (novelty)

AND ASK YOURSELF

- A. Does my knowledge of the repertory facilitate multiple options/assignments of musical tasks to reach similar goals?
- B. Do I have multiple methods for teaching any given concept?
- C. Do I tend to teach the same pieces in the same sequence to different students?
- D. Can I construct instantly accessible analogies to convey my message?
- E. How well do I know my students?
- F. Is there novelty in my teaching? (try something different in your next lesson)
- G. Is my lesson vocabulary sufficiently colorful to capture the student's attention?
- H. Are my pedagogical choices effective?
- I. Are students aware of what works for them?
- J. How many different schemata for ideal students do I hold? (do you hold different ideals for student with different goals or just one model?)

*STUDENT INTEREST SURVEY

Date _____

STUDENT NAME: _____

1. The best movie I've recently seen is...
2. A reward I like to get is...
3. My two favorite TV programs are..
4. One thing I do very well is...
5. My favorite school subject is...
6. When I read for fun I like to read stories about...
7. If I had ten dollars, I'd spend it on...
8. When I have free time I like to...
9. I enjoy...
10. If I could go anywhere, I would go to..
11. One of the things I like best about myself is...
12. A good thing my teacher could do for me is..
13. My favorite game is...
14. An important goal for me is to...
15. I know a lot about...
16. Sometimes I worry about...
17. I spend most of my money on...
18. The thing I most like to do with my friends is...
19. I like it when my parents give me

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