

Factors Affecting Motivation in Learning Classical Dance: An Empirical Study
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Author/s	Kateryna I. Kukhar¹, Natalia V. Bilous²	
Affiliation	¹ Kyiv State Ballet College, Kyiv, Ukraine. ² Branch of Museum of Kyiv History, Serge Lifar Museum, Kyiv, Ukraine.	
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Factors Affecting Motivation in Learning Classical Dance: An Empirical Study

Kateryna I. Kukhar¹ & Natalia V. Bilous²

¹Kyiv State Ballet College, Kyiv, Ukraine. Email: kateryna_kukhar@edu-knu.com

²Branch of Museum of Kyiv History, Serge Lifar Museum, Kyiv, Ukraine.
Email: bilous0712@gmail.com

Abstract

This article aims to determine the most optimal pedagogical techniques and methods for influencing students to develop motivation in teaching classical dance. The article reveals the essence of the concept of motivation and examines the factors that affect the reduction of motivation during classical dance lessons. In the empirical part of the study, the author analyzes the self-determined level of motivation of students of Kyiv State Ballet College. The authors of this article used the Behavioral Regulation in Exercise Questionnaire-2 (BREQ-2) adapted to the issue under the study, the technique for determining the level of learning motivation in students developed by Ginzburg, and the technique for diagnosing learning motives developed by Badmaeva. The study shows that the level of motivation is growing among senior college students due to the improvement of their formed competencies and an increase in responsibility for learning outcomes. It was also studied that the self-motivation to dance was stronger than demotivation among the respondents. In the final part of the study, the authors of this article suggest various approaches and techniques to increase the motivation of students, activate their creative potential, and thereby enhance the effectiveness of the educational process. The study also highlights psychological and pedagogical conditions for increasing the motivation level to succeed in teaching classical dance.

Keywords: classical dance, motivation, demotivation, pedagogical techniques, methods of influence.

Introduction

It is difficult to overestimate the role of choreography in shaping a person's aesthetic abilities. The art of choreography helps to develop the emotional, sensual, psychophysical, cognitive, and creative spheres of the younger generation through the interpretation and creation of dance compositions (Mohilevska, 2019). However, the world of classical dance is anything but simple, and it is not enough to rely only on the teacher's professionalism to conquer it. Foster (2010) notices that a person succeeds in any activity only when there is a motive to participate. Thus, in the context of classical dance classes, it can be assumed that motivation is the primary driving force behind their effectiveness. Since any teacher in the field of choreographic art is an expert in the subject, their primary task is to arouse in students a keen interest and fierce desire to learn classical dance. All of the above indicate that the success of the professional activity is greatly influenced by the power of motivation and its content.

It only seems to be a simple task to define the concept of motivation. Motivation is a rather complex phenomenon since it intertwines various concepts with which it is sometimes easily

confused, such as interests, attitudes, ambitions, aspirations, and others (Kent, 2018). Although some researchers argue that motivation to learn has a direct relationship with academic performance (Afzal et al., 2010; Gbollie & Keamu, 2017; Clark et al., 2014), it is still not entirely clear which elements or factors are associated with motivation and influence effective learning and success. Machtakova (2013) defines motivation as an urge to action, a complex psychological process underlying human behavior, or a set of internal and external factors that motivate a person to act.

It is possible to distinguish external (unrelated to the nature of work) and internal (when the content of the activity is fascinating) motivation in any activity (Samokhvalova, 2012). Chua (2017) determines the following factors that affect the change in internal motivation: self-esteem, value-oriented attitudes, and stability of the emotional state. Both types of motivation are essential, and no one can be considered "superior" or "inferior." The concept of "a measure of motivation" establishes a quantitative relationship between the power of desire and the result of the activity (other things being equal) (Crow, 2020). This relationship can be formulated as follows: "The stronger the desire is, the better the result will be. However, it is true only to a certain extent." If motivation goes through a peak, the results worsen. It is worth noting that the optimal level of motivation is not constant but increases with the complexity of the task.

Notably, the behavior of a quiet and silent student sitting at the end of the class can be interpreted differently by the teacher. For one teacher, this can mean that the student listens carefully and is very focused; another teacher may perceive this as inattention and thoughts about something else. Teacher professional becoming requires knowledge of all the processes associated with achieving the best results in learning (Fernández-Cruz & Gijón, 2012). Most scientists (Williams & Williams, 2011; Ditta et al., 2020; Tasgin & Tunc, 2018) identify three main ways (conditions) to develop and increase motivation to learn in their works. These ways involve creating a situation of success for students in classrooms, applying non-traditional methods and forms of classroom organization, and monitoring student activity in classrooms.

Motivation is never the only factor among the numerous determinants of student behavior, i.e., it does not represent an isolated variable but is associated with personal emotional, cognitive, and social factors (Quílez-Robres et al., 2021). Most theories of motivation focus on some of these factors since no theory globally explains all academic behavior. In this study, the object of interest is the Self-Determination Theory (SDT) by Deci and Ryan (1985), which has one of the most reliable theoretical constructs to explain the motivation for physical activity. Since this study examines the motivation of children to learn classical dance, the SDT offers an appropriate conceptual and methodological platform to gain in-depth knowledge about the motivational state of students.

The SDT is a macro theory of motivation that can integrate aspects of personal development into the social context, which is determinative for examining learning and dance teaching, in particular. Moreno et al. (2007) assert that the SDT focuses on the analysis of the degree to which human behavior is voluntary or self-determined, i.e., the degree to which people perform their actions at the highest level of reflection. Deci & Olson (1989) believe motivation is based on an organismic-dialectical metatheory that assumes that humans are active organisms with innate tendencies toward psychological growth and development who seek to overcome difficulties and integrate their experiences in a way that suits their desires. It is worth noting that the SDT is a general theory

of personal motivation based on four basic theories developed to explain various phenomena associated with human motivation. These four theories are cognitive evaluation theory, the theory of organic integration, the theory of basic needs, and the theory of causal orientations (Deci & Ryan, 2000).

There is no doubt that motivation is interrelated with complex cognitive processes, such as learning objectives and outcomes. Since motivation stimulates a person to be headed in a particular direction to attain a set goal, it can be analyzed as readiness for long-term hard work to achieve the goal (Fishbach & Touré-Tillery, 2023). This, apparently, largely determines the ability to learn. During dance training, motivation becomes crucial in achieving commitment to the discipline and adhering to its methods since it can be considered the most critical and immediate determinant of human behavior (Iso-Ahola & Clair, 2000). Kanfer (1994) argues that motivation is the psychological mechanism that drives the direction, intensity, and consistency of behavior.

The entire ballet world uses the term "classical dance" to denote a particular type of choreographic plastique. Classical dance is widely recognized as one of the primary expressive means of modern ballet (Putilina, 2017). It has a clearly developed system of movements, where there is nothing accidental or superfluous. This system of movements, designed to make the body disciplined, flexible, and beautiful, turns it into a responsive instrument, obedient to the will of a ballet master and a performer (Bläsing et al., 2009; Berridge, 2018).

In order to motivate students to work daily in the ballroom, it is necessary to create an atmosphere of enthusiasm during a classical dance lesson, which is facilitated by the working spirit of a teacher, the requirement of discipline, and organization. Team spirit and skillful handling of praise and criticism inspire students to work. Highly motivated students realize their potential more effectively, but most importantly, they can devote all their physical and spiritual forces to achieve the goal (Mohilevska, 2019).

The habit of getting any job done is formed in the learning process through the obligatory performance of a system of choreographic tasks, carefully planned and adopted as a specific program for each year of study. If the task is feasible, a student is obliged to complete it. The first reason for this attitude to a task is absolute motivation. Students must be deeply convinced (and the teacher should help them with this) that there are no easy paths to the heights of ballet art, and their goal becomes closer as they exert a higher degree of effort to achieve it (Bond & Stinson, 2007). The tasks of volitional training here imply cultivating a love of work in students.

Tsvetkova (2011) notes that the successful development of new dance-expressive and coordinative skills of students of primary ballet schools requires the activation of their attention, memory, associative and creative thinking, emotions, feelings, and the physical tone of the musculoskeletal system. Unfortunately, the methods of motivation to study are often reduced to a system of rewards and punishments in primary ballet schools. Samokhvalova (2012) specifies that the types of encouragement in a classical dance lesson can be very diverse, such as approval, praise, responsible task, and a manifestation of trust, care, and attention. Punishment is manifested in criticism, reprimand, condemnation, ban from training, a teacher's accusatory glance, indignation, reproach or its allusion, or an ironic joke.

Given the above information, the authors of this article stress that there are many psychological difficulties in the educational process (when becoming a ballet dancer). It is possible to distinguish the following difficulties based on the literature studied (Mitchell, 2018; Hamilton et al., 1997; Mohilevska, 2019):

1. The discrepancy of expectations (the idea of ballet in general and the real educational process) often leads to disappointment and decreases motivation. Two aspects of “failed expectations” are as follows:
 - a. the discrepancy between typical childish imagery of ballet as a holiday (drawn from watching television) and real hard work;
 - b. the discrepancy between the childish habit of relying on the “pleasure principle” during motor activity and the actual requirement to work when they can barely do this.
2. There is a need to prove themselves in the first lessons despite a complete absence of professional training.
3. Many students face the problem of overcoming fears, such as a fear of a teacher, fear of professional examinations, or fear of being considered unpromising.

Classical dance teachers use various types of inspiration with different motivational potentials. The strength of the motive can be influenced by praise or condemnation, competition with others, bruised ego, the complexity of or fascination with the set task, the attractiveness of the object, etc. For example, people readily appreciate public praise, while public irony causes extremely negative attitudes (Aujla & Farrer, 2015).

In the current trends in the development of motivation during classical dance lessons, considerable attention is paid to working with images and metaphors and even the “psychologization” of the means. A teacher is responsible for creating an atmosphere of “excitement” during the lesson; a teacher gives the learning process an exciting character by focusing primarily on imagery and makes the pedagogical impact effective by resorting to emotions as one of the crucial components of motivation (Speles & Le Goff, 2017). In their study, Alvarez & Sikova (2013) examined the use of metaphors in teaching ballet from the perspective of dance teachers. They argue that metaphors can help convey complex ideas in dance and increase the motivation of dancers. Bauduin (2019), in the research “Metaphors in Dance Teaching: A Case Study of Ballet,” studied the use of metaphors in teaching ballet through the analysis of lesson records. The researcher found that metaphors could effectively explain complex technical ideas and sensations in a dance move. It is believed that demonstration and visibility are essential for a classical dance teacher. However, many modern scholars disagree with this statement (O'Reilly, 2010; Laws, 2015; Butsova, 2018). A word is often more persuasive than any demonstration if it is logical and addressed to the art of dance, its essence and content, music, imagery, emotionality, intonation, the hearts of students, and their creative imagination.

Hopper (2014) notes that teachers frequently, without thinking, apply and use, in addition to professional explanations, such teaching techniques as figurative and comparative expressions while teaching initial motor abilities and skills. In this case, the performed moves (poses) become more accessible to students since they are faced with something familiar and understandable based on previously acquired ideas and knowledge. Laws (2016) writes that teachers can come up

(select) with more understandable words in their work to get students to analyze, understand, and correctly perform a dance move that is learned. When the teacher uses appropriate figurative and metaphorical expressions in a classical dance lesson, the student realizes the correct muscle sensations more quickly and learns new motor skills.

Pedagogical practice includes comparisons, analogies, allegories, jokes, and plot-organized stories to the concept of "metaphor." These techniques improve professional communication, help to solve pedagogical problems, and reveal opportunities and resources (O'Reilly, 2012). Words and expressions accurately tailored by the teacher affect the correctness of muscle sensations, provide a creative, emotional atmosphere, and make the learning process more effective.

Thus, current trends in teaching classical dance emphasize the use of images and metaphors; it is assumed that they increase student motivation and improve understanding of the complex technical elements of dance. Various studies confirm that metaphors are adequate tools for conveying ideas in dance. However, the question regarding the importance of a word for teaching classical dance has become a matter of debate. Demonstration and visibility are traditionally believed to be crucial for teaching classical dance. Still, many scholars are convinced that a word can be more powerful than a demonstration if it is logical and focused on the art of dance, its essence and content, music, its imagery, emotionality, intonation, student hearts, and their creative imagination. Teachers make the performed moves (poses) more accessible to students by using figurative and comparative expressions in the teaching process. Lessons imbued with figurative and metaphorical expressions contribute to a faster awareness of the correct muscle sensations and the development of new motor skills.

Furthermore, teaching practice involves using various forms of metaphor, including comparisons, analogies, allegories, jokes, and storytelling. All of them improve professional communication, help solve pedagogical problems, and open up new opportunities and resources. Given the above, it is possible to conclude that a classical dance teacher should pay special attention to the use of images and metaphors and consider a word as a tool for improving the learning process.

Materials and Methods

The authors of this article conducted a study of the level of motivation for teaching classical dance among students of Kyiv State Ballet College. The sample consists of 110 students, where there are 44 first-, second-, and third-year students, 36 fourth- and fifth-year students, and 30 sixth-ninth-year students. The subjects in this study are predominantly female students ($n = 98$), as only three male students participate ($n = 12$). As was already mentioned, all of them are students of Kyiv State Ballet College.

In order to implement the data collection procedure, the authors of this article have developed a protocol that ensures the unity of the process for all participants in the study. Prior to data collection and after obtaining the appropriate permits, the students were informed about the voluntary nature of their participation in the study. The students were informed about the anonymity and confidentiality of their responses, and the need to answer all questions honestly was stressed. Honest answers are essential since they ensure the accuracy and reliability of the results obtained and prevent any distortion in the study.

Data were collected in a calm atmosphere during regular lessons in ballrooms, which allowed participants to concentrate on the process and fill out the questionnaire without any distractions. The time required to fill up the questionnaire was approximately 40 minutes and depended on the age of the students. Confidentiality and respect for privacy were ensured when collecting data from the questionnaire. The instructions and conditions were the same for all participants since the same interviewer always collected data, which provided an opportunity to clarify any doubts that arose during the process.

The authors of this article used the technique developed by Ginzburg & Badmaeva (2004) to study the level of student motivation to learn. The methodology includes six main blocks, which are as follows: the establishment of goals; the personal content of learning; types of motivation to learn; external or internal learning motives; the desire to succeed in educational activities; the implementation of learning motives. The study was conducted in the form of a questionnaire. Students were offered to finish the sentences with the suggested answers.

The authors also resorted to the technique for diagnosing learning motives developed by Badmaeva (2004). This technique is designed to diagnose the features of numerous learning motives, such as responsibility, self-determination and self-improvement, well-being, affiliation, prestige, avoidance of failure, learning and cognitive motives, communicative motives, creative self-realization, and success. The basis of this technique is the following concept of motivation: students who are afraid of failure have a high level of protection and prefer a small or excessively large risk, where failure does not threaten status. When a student has a high level of motivation to avoid failure, it greatly hinders the manifestation of the motivation to achieve success and a goal in the learning activity.

Students of Kyiv State Ballet College encounter some difficulties even during their first year of study. Students mention the following external obstacles in daily classical dance training: the lack of sleep, excess pounds, difficulties in mastering new moves (due to a lack of professional physical abilities, in particular), and separation of out-of-town students from their parents. As for the internal obstacles, students emphasize restrictions in nutrition, fatigue, muscle overstrain, and associated painful sensations. The authors of this article tried to find out what motives affected the applied volitional efforts of students. First-, second-, and third-year students (44 people) were asked, "When you are having a hard time, what influences your decision to continue your studies in college?"

BREQ-2 was used to measure the degree of self-determination of motivation. The BREQ-2 is a 19-item questionnaire modified by Markland & Tobin (2004) that measures the stages of the self-determination continuum with respect to motivation to exercise with a 5-point Likert scale (0=not true for me, 4=very true for me). The version by Markland & Tobin adds a motivation factor to the original external, introjected, identified, and internal regulation factors. The authors of this article adapted items and the wording of the introductory phrase to the sphere of classical dance.

The questionnaire consists of a total of 19 items, which begin with the phrase "I practice dancing..." These items are grouped into five main factors, which are as follows:

- internal regulation – items 4,10,15,18;
- identified regulation – items 3,8,14,17;

- introjected regulation – items 2,7,13;
- external regulation – items 1,6,11,16;
- demotivation – items 5,9,12,19.

This questionnaire helps to identify the degree of self-determination of motivation to learn among students.

Items 4, 10, 15, and 18 refer to the degree of internal regulation (internal motivation). The answers here can be, for example, "...because I think dancing is fun," "...because I like dancing," "...because I think dancing is enjoyable," or "...because dancing brings me satisfaction."

Items 3, 8, 14, and 17 refer to an identified degree of regulation (external motivation). The answers here can be, for example, "...because I value the benefits of dancing," "...because it is important for me to practice dancing regularly," "...because I consider regular dance practice is important," or "...because I am nervous if I do not practice dancing regularly."

Items 2, 7, and 13 concern the degree of introjected regulation (external motivation). The examples of answers can be "...because I feel guilty when I do not exercise," "...because I feel out of place if I skip dancing," or "...because I feel unsuccessful when I do not dance for a while."

Items 1, 6, 11, and 16 are related to the degree of external regulation (external motivation). Examples of answers here can be "...because others say I should do it," "...because my friend/family/partner says I should dance," "...in order to please other people," or "...because I feel pressure from my friends/family."

Items 5, 9, 12, and 19 refer to the degree of demotivation. Here, the typical answers are as follows: "I do not see any argument for dancing," "I do not understand why I should dance," "I do not see the point of dancing," or "I think dancing is a waste of time."

Results

The authors of this article used the technique developed by Ginzburg & Badmaeva (2004) to study the level of development of motivation to learn among the students of Kyiv State Ballet College. The obtained data are presented in Figure 1.

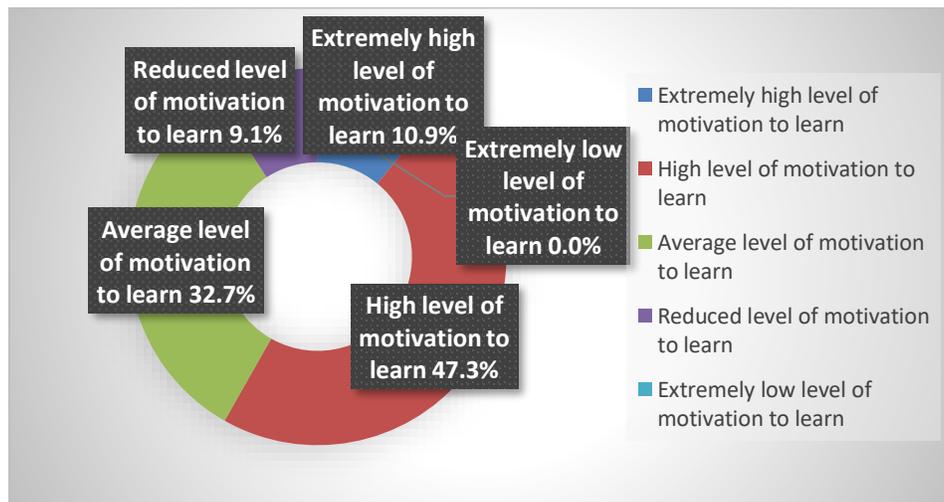


Figure 1: Analysis of the level of development of motivation to learn.

Thus, a very high level of development of motivation to learn is typical for 10.9% of students of Kyiv State Ballet College. These students have a positive attitude to learning, have an apparent cognitive motive, and strive to succeed in fulfilling all the requirements established by the teacher. Such students usually get involved in the curriculum quickly and assimilate the educational material easily; they listen to the teacher's instructions quite diligently and carefully. Students who have such a level of learning motivation perform educational tasks and assignments without external supervision, show interest in self-study, and occupy a high position among their collegemates.

A high level of learning motivation was recorded in 47.3% of students. Students with such indicators of learning motivation have a positive attitude to the educational process and easily comprehend learning material. They absorb the basic material of the curriculum, solve education tasks independently, are usually concentrated while performing educational tasks and assignments, and focus on interesting subjects. These students require minimum supervision by a teacher.

The average level of development of motivation to learn is peculiar for 32.7% of college students. It should be noted that students who have demonstrated an average level of learning motivation show a positive attitude to learning. However, the reason the college attracts such students is a chance to strike acquaintances with new people and live away from parental supervision. The educational process itself hardly attracts such students. Only 9.1% of students have a reduced level of motivation to learn. These students have an indifferent and negative attitude toward learning. They attend college rather reluctantly, are often distracted, and violate discipline. The study showed that there was no student with an extremely low level of motivation to learn.

Figure 2 presents the results of the diagnostics of learning motives among the students according to the technique developed by Badmaeva (2004).

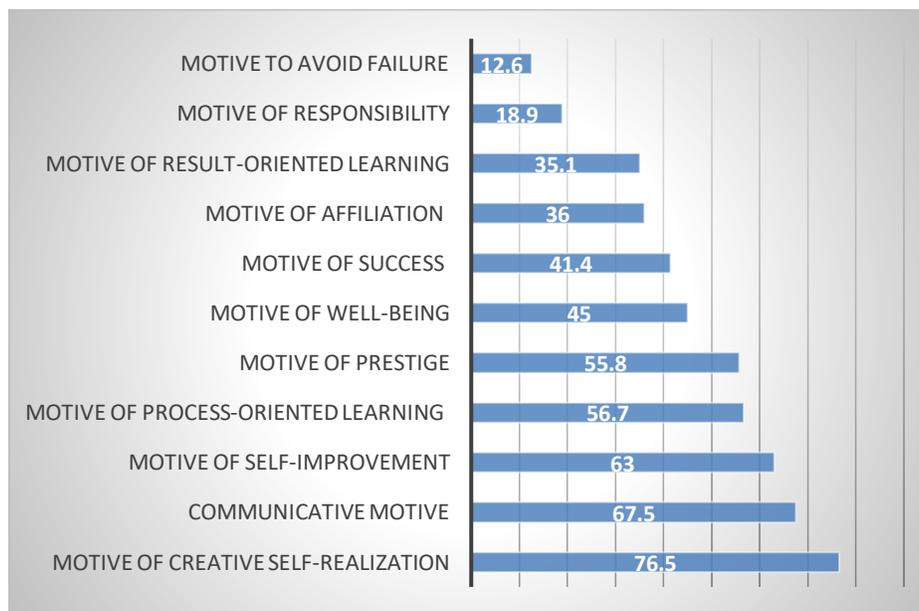


Figure 2: Analysis of the expressiveness of learning motives of students.

The analysis of data shows that the following learning motives are the most characteristic for the students of Kyiv State Ballet College: creative self-realization – 76.5%, communicative motive – 67.5%, and motive of self-improvement – 63%.

Consequently, students-dancers show an active interest in the content and process of learning activities. They are deeply aware of the need for personal growth and have a high level of cognitive interest, perseverance, and purposefulness in acquiring knowledge. Students have a creative attitude toward learning and do not limit themselves to the scope of the educational program and the tasks assigned by teachers. Their motivation to learn is aimed at deep and solid mastery of various subjects. Distinctive features of learning activity of such students are the desire to engage in self-education, the performance of tasks using additional materials, the ability to work on assignments for a long time, and active inclusion in cognitive activity.

On average, students are characterized by the following educational motives: the motive of process-oriented learning – 56.7%; the motive of prestige – 55.8%; the motive of well-being – 45%; the motive of success – 41.4%; the motive of affiliation – 36%; the motive of result-oriented learning – 35.1%. Accordingly, the learning activity of such students has selective nature. It usually refers to more serious subjects, the assimilation of which involves intense systematic activity. Students pay great attention to their learning achievements.

The motive of responsibility (18.9%) and the motive to avoid failure (12.6%) are less typical for students. The first-, second-, and third-year students were asked, "When you are having a hard time, what influences your decision to continue your studies in college?" The study of answers showed that almost half of the respondents (45.4%) overcame difficulties with the help of a consciously chosen distant goal. The typical examples of answers are given below:

- a dream to become a ballet dancer – 29.5% (obvious professional motivation);
- a desire to graduate from college – 11.3% (these students represent a "risk group" and need further motivation);
- a confidence that they will achieve their goal, despite everything – 4.5% (a similar motive is characteristic of older students and guides younger ones to a lesser extent, which explains the small number of respondents who say so).

Many students (40.8%) are less confident in their success, and their motivation is less expressed. 15.8% of students believe that they entered college not to leave it immediately (also long-term motivation). 9.1% of students rely on the support of relatives and friends (do parents know about this, are they ready to provide support?). 9.1% of respondents think that it is simply "necessary" to overcome difficulties. 6.8% of students consider the difficulties temporary and hope for the best. Students, who are interested in learning classical dance (4.5%) and want to learn how to master their bodies (2.3%), can be described as internally motivated. The desire to live separately from their parents became a motive for 2.3% of respondents, and 4.5% of students answered that it was not difficult for them to study.

The analysis of the level of self-determined motivation among the students of Kyiv State Ballet College indicates that internal regulation has the highest percentage (33.6%) (Figure 3). Such results indicate that students predominantly enjoy dancing and do not seek external rewards. For

these students, dancing is a goal of their activity and a reward that, without a doubt, generates a sense of self-realization and increases self-esteem.

Next comes the identified regulation (29.1%). Thus, students evaluate their activities as positive and beneficial and feel identified with dancing, despite the physical and psychological efforts that need to be made in learning. The introjected regulation (introjection or self-realized regulation) accounts for 19.1%. Introjected regulation is prevalent among those students-dancers who dance to avoid feelings of guilt and anxiety. External regulation (10.9%) occurs when a student wants to achieve some goal or avoid punishment. In other words, students do not dance for their pleasure.

Demotivation amounts to 7.3%. This percentage of demotivation is due to the lack of confidence of some students in their physical abilities and in their ability to perform particular dance moves correctly. They can also be in despair of their ability to make the necessary efforts. Moreover, assignments and physical exertions can be too difficult and exhausting for some students. It is worth noting that each person has a different pain threshold and resistance to physical exertion.

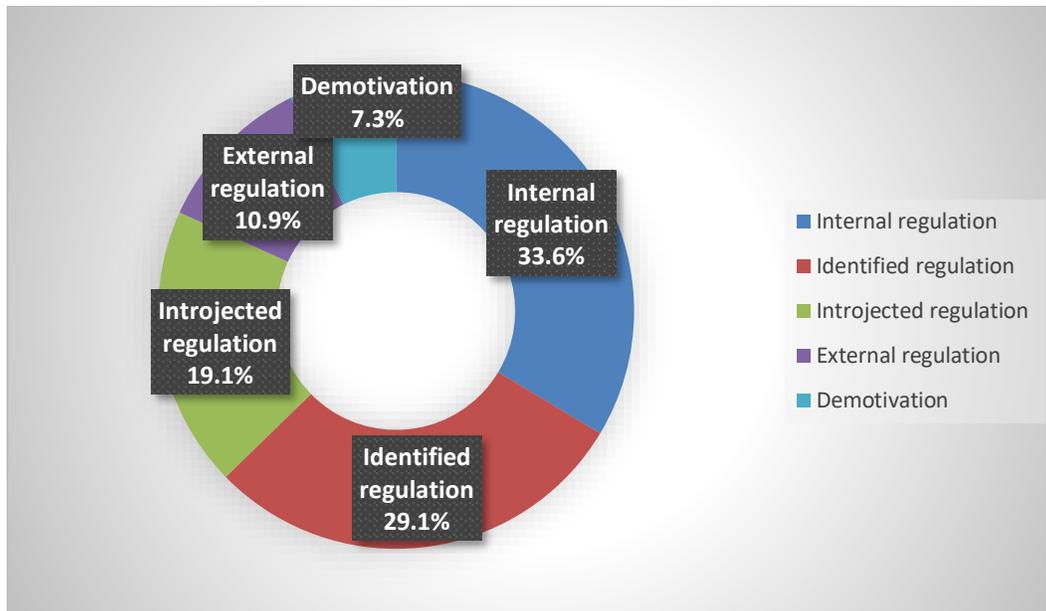


Figure 3: The level of self-determined motivation of college students.

Thus, internal regulation (31.82%) is the most characteristic for students who have just started their studies, that is, first-, second-, and third-year students. The identified regulation (29.55%) and introjected regulation (18.18%) go next. External regulation amounts to 11.36%, and demotivation corresponds to 9.09% (Figure 4).

The analysis of the survey results among the fourth- and fifth-year students indicates that internal regulation has the highest percentage (33.33%). The identified regulation corresponds to 30.56%, the introjected regulation amounts to 19.44%, and the external regulation is 11.11%. Demotivation has the lowest percentage (5.56%). Finally, internal regulation has the highest percentage (36.67%) among sixth-ninth-year students, followed by the identified regulation (26.67%). Introjected regulation amounts to 20.00%, and external regulation is 10.00%. The lowest percentage corresponds to demotivation (6.66%).

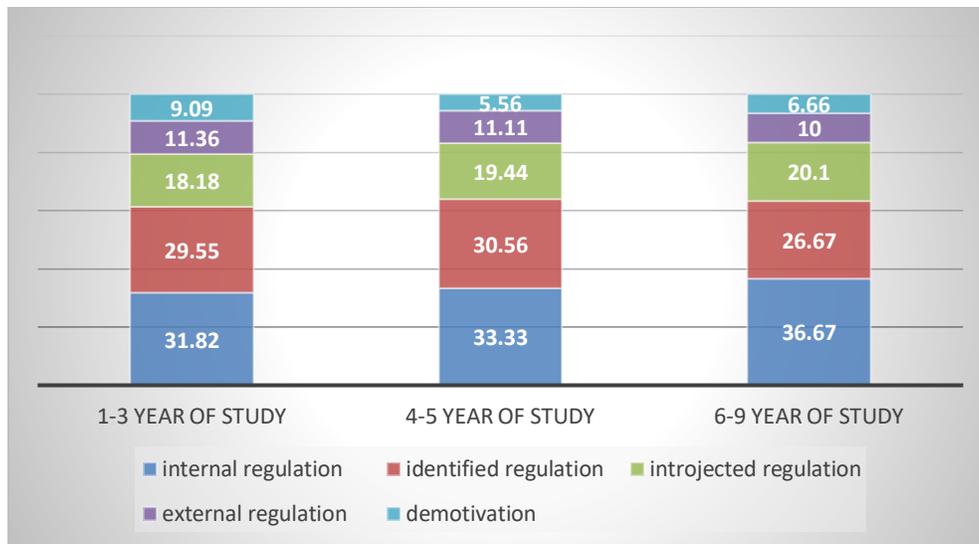


Figure 4: Percentage of self-determined motivation of college students depending on the year of study.

Data presented on the graph indicate that the fourth- and fifth-year students have the highest level of internal regulation, and the lowest level of demotivation is the most typical for the sixth-ninth-year students.

Thus, the authors of this article conducted the survey to determine the level of motivation among the students of Kyiv State Ballet College. The results were interpreted based on the technique by Ginzburg & Badmaeva (2004) and indicated a high motivation to learn classical dance. The first part of the survey relied on the technique by Ginzburg; its results showed the different levels of student motivation to learn classical dance. 10.9% of students of the choreographical college have the highest level of motivation to learn; they show a positive attitude towards learning, express interest in independent work, and fulfill all the requirements of teachers successfully. A high level of motivation is typical for 47.3% of students, who assimilate educational material easily and solve problems independently. 32.7% of students showed an average level of learning motivation. Students with this level of motivation consider learning necessary but may be indifferent to it. A reduced level of learning motivation was found only in 9.1% of students who are indifferent or negative about learning.

The second part of the survey, based on the technique by Badmaeva, was applied to study the expressiveness of students' learning motives. According to the obtained results, the following learning motives are the most typical for students of Kyiv State Ballet College: creative self-realization (76.5%), communication (67.5%), and self-improvement (63%). These results bespeak the active interest of students in the content and process of learning, their desire for personal growth, and success in their professional dance careers.

The third part of the survey was devoted to the examination of students' self-determined motivation by analyzing the percentage of different types of regulation. Internal regulation is 33.6%, which indicates that students enjoy dancing and do not seek external rewards. The identified regulation is 29.1%, which bespeaks students' positive attitude towards their activities and self-identification with dancing, no matter how much effort it takes. 19.1% of students have introjected or self-realized regulation; they practice dancing to avoid feeling guilty or anxious.

External regulation is typical for 10.9% of students and is the result of student desire to achieve some goal or avoid punishment. Demotivation is traced in 7.3% of students but may be associated with excessive physical exertion or disappointment over their abilities.

Furthermore, the level of self-determined motivation can vary depending on the year of study. Students who have just started training (1-3 years of study) have the highest percentage of internal regulation (31.82%), while identified regulation (29.55%) indicates their positive motivation and self-identification with dancing. Fourth- and fifth-year students have the highest level of internal regulation (33.33%). A low level of demotivation (5.56%) indicates that students have stable motivation and interest in learning. Sixth-ninth-year students have demonstrated the highest level of internal regulation (36.67%), which underlines their strong motivation and involvement in dance.

Thus, the survey results show that students of Kyiv State Ballet College have a high level of motivation to learn and focus on creative self-realization and communicative aspects; their motivation is sustainable. The conducted study provides valuable information that helps improve the learning process further and supports students in achieving their learning and dance goals.

Discussion

The analysis of the results proves that the internal motivation to dance is stronger than demotivation. This indicates a positive and meaningful connection at the highest level of self-determined motivation – internal regulation (internal motivation). This connection confirms that students dance for pleasure and enjoyment. Particular actions performed in this art form bring dancers pleasure and are a part of their lives. On the other hand, demotivation shows a lower percentage at the least self-determined level. In this regard, it is logical to assume that students who are unmotivated to dance see no sense in dancing or believe that dancing is a waste of time. Therefore, they will not be interested in success or well-being; they will simply avoid any thoughts or situations related to this.

The results of the BREQ-2 questionnaire indicate a tendency to increase the motivation of college students with each subsequent year of study. The authors of this article believe the above means that senior students begin to work more for success and become more focused. Accordingly, an increase in the level of motivation to learn classical dance leads to a decrease in the dynamics of demotivation. It is explained by the fact that students become more inclined to hope for success and risk with the approach of graduation. Thus, it is possible to conclude that the level of motivation to dance differs among students of different years of study, which is primarily due to the development of awareness of the significance of achievements in the learning environment.

The applied techniques show that features of the learning motivation among the students of the ballet college are a high level of cognitive activity, a system of personal motives for learning (personal interest), and a stable and positive attitude to the educational process. The following learning motives are the most characteristic for these students: creative self-realization; communicative motive; motive of self-improvement; motive of process-oriented learning; motive of prestige; motive of well-being; motive of success. The authors of this article also determined that the respondents were polymotivated; motives that differed in remoteness and importance of the goal helped students cope with difficulties in the first year of study.

In order to foster the motivation to learn classical dance in students, the authors of this article recommend a teacher pay special attention to the formation of habits and an emotional attitude to physical exertion by setting different goals, which is a feature of the motivation of ballet dancers. It is crucial to foster polymotivation for professional training and activity in younger students through tracking an individual "professional" route, encouraging achievements, and transferring external motivation into internal. Domination of the internal need for tense, non-standard activity is trained through overcoming one's imperfections and inabilities and setting new goals for overcoming.

In this situation, it is possible to use all pedagogical techniques and methods of influence in the teacher toolkit. A teacher can, but probably should not, coerce and persuade. A teacher can instead appeal to consciousness, put forward arguments, and provoke interest in students with new fascinating tasks where learning and parallel interests meet. This is a complex but interesting and multifaced task.

In addition to the creation of combinations, senior students can be offered to find solutions to more complicated tasks. For example, students can be offered to give a lesson to others, develop lessons with a specific purpose and task, or analyze the lessons of great teachers of the past. Among the outstanding teachers of the past, Serge Lifar, the famous ballet dancer, choreographer, teacher, and dance theorist, should be mentioned first. Serge Lifar is a prime example of how talent combined with a clear motivation paves the way for brilliant artistic achievement and worldwide recognition. Students can learn from him how to be enduring and perseverant in achieving goals even in difficult conditions (war, terror, emigration, and adaptation to a foreign country). He worked his way from a corps-de-ballet dancer to an etoile teacher who taught generations of ballet dancers. The choreographer noted, "To ensure victory over the animal world, people must train and strengthen their bodies" (Lifar, 1958). Lifar wrote extensively about the origin of dance and its connection with music and other arts and noted the importance of classical literature and visual arts for the formation of the dancer's personality (Lifar, 1954). The variety of tasks and the different levels of complexity help to identify all mistakes and, consequently, the strengths and weaknesses. Both the students and teachers become aware of what to work on and what to pay attention to.

The creation and consideration of psychological and pedagogical conditions can contribute to an increase in the level of motivation to learn classical dance. The following psychological and pedagogical conditions can be implemented to increase the level of motivation among college students:

- 1) to create a favorable psychological climate between students and a teacher;
- 2) to maintain a democratic communication style between students and a teacher;
- 3) to consider the zone of proximal development of students;
- 4) to support a steady internal motivation to achieve success among students;
- 5) to take into account the age and individual characteristics of students;
- 6) to consider and support the interests, inclinations, and abilities of students;
- 7) to create the situation of success of a student by a teacher;

8) to create a system of rewards for students who set themselves achievable goals that become more difficult over time;

9) a teacher's readiness to work together with a student to design an individual route to success;

10) students' desire for self-improvement, self-realization, and self-education.

It is a well-known fact in pedagogy that the creation of a situation of success is a way to increase learning motivation. Overestimated results, on the contrary, create a situation of failure, causing demotivation. The authors of this article believe that it is possible to resolve this contradiction by staying away from the generalized planned results and paying more attention to the achievements of each student individually. The authors of this article also recommend that teachers use the following motivational techniques to encourage an individual student or the whole group to more autonomous and conscious learning:

- Humor, which relieves stress and thus promotes learning because when you are calm, you learn better. Gianni Rodari once said, "You cannot learn anything by crying."
- Rhythmic splashing, rhythm, accent.
- The use of images (it is rather a teaching method, but it has a motivational effect; since images help a person to learn more easily, students perform exercises more successfully and, as a result, become more motivated).
- Artistic motivation (demonstration of dance accompanied by sound imitation to describe movements; inspiration and lyricism in adagio).
- Great vocal control, correct diction, singing.
- A student's involvement in the demonstration (this is also a method of teaching).
- Support for impatient students by, for example, repeating the exercise with them; such students should be encouraged and praised if they can do something themselves.
- The elaboration of small game tasks and individual and group encouraging conversations at the end of the lesson.
- Other methods of motivation include using inspiring music and a teacher's voice to stimulate or inspire.

Thus, teachers are advised to use various motivational techniques to encourage students to learn more autonomously and consciously. Such techniques as humor, rhythmic clapping, images, and artistic motivation contribute to the involvement of students and improve their perception and assimilation of educational material. Therefore, it is crucial to create and consider psychological and pedagogical conditions to increase the level of students' motivation to learn classical dance. When a teacher uses various psychological and pedagogical methods and techniques, it helps to develop an atmosphere of positive motivation, encourages student independence and consciousness in learning, and, consequently, affects the quality indicators of the educational process and student success.

Conclusions

People are faced with the problem of increasing motivation throughout life and in all its spheres. Education and creativity are two spheres where ups and downs are most frequent and pronounced. The processes of learning and creativity, like any other kind of activity, should bring pleasure. The activity will be effective, and the results will meet expectations only in this way.

Every teacher knows that an interested person is better engaged in any activity; interest plays a crucial role in the formation of positive motivation for any, including educational activities. Therefore, the teacher faces a very responsible task during the first lesson in the ballroom – to make sure that choreography becomes an important part of the student's life in the future. Professional choreographic abilities to be formed take a lot of energy, require significant physical exertion, and can easily turn into daily "torture" if there are no positive conditioned reflexes. If the teacher succeeds in developing the student's sense of pleasure from the lesson, this will help relieve excessive emotional tension, improve the student's self-control over mistakes, and increase overall performance.

One of the techniques for developing student motivation proposed in this article is the teacher's appeal to different art forms. In particular, the teacher reveals the dance composition through dramaturgy (content), music, text (gestures, facial expressions, movements), dance pattern, various angles, and (most importantly) metaphors. Metaphor allows the teacher to find in the student's imagination a familiar image and reproduce it in a dance movement. Thus, it is safe to say that the metaphorical disclosure of the choreographic image helps students to identify their knowledge, skills, and abilities and master new technical movements.

Based on the research conducted with the help of the BREQ–2 questionnaire, the authors of this article identified positive dynamics of motivation to learn classical dance among college students. The results make it possible to conclude that the motivation to achieve success becomes higher in students with the approach of graduation, which is associated with their desire for better performance of assignments and the improvement of competencies that are being formed.

Summarizing all of the above, the authors conclude that the internal motivation to dance is more prepotent than demotivation, which signifies a positive and significant relationship at the highest level of self-determined motivation - internal regulation. Students dance for pleasure and enjoyment, and an increase in the level of motivation is observed with each subsequent year of study. However, teachers should create a favorable psychological climate, encourage a democratic communication style, and consider the zone of students' proximal development, their age, and individual characteristics.

The achievement of success and the maintenance of sustainable internal motivation of students are crucial factors. Teachers should create situations of success, maintain a reward system and, together with students, design an individual route to achieve success. Furthermore, teachers are advised to use various motivational techniques, such as humor, rhythmic clapping, imagery, and artistic motivation, to encourage students to learn more autonomously and consciously.

Therefore, teachers should resort to different art forms to reveal the dance composition and encourage students to form metaphors and reproduce images in the dance movement. In particular, a classical dance teacher is encouraged to do the following to increase student motivation to learn dancing:

1. to create favorable conditions for the development of students' internal motivation, ensure a positive attitude towards daily work in ballrooms, and provide emotional relaxation;
2. to consider the individual needs and abilities of a student and stimulate their interests and desire for self-improvement;
3. to develop a reward system and provide regular feedback that encourages students to achieve new goals and increases their motivation;
4. to maintain flexibility and an individual approach to learning, allowing students to develop independently and create their own "professional" route;
5. to use motivational techniques, engage students in demonstrations, and conduct individual or group pep talks to stimulate students and increase their motivation.

It is generally accepted that motivation plays an essential role in learning and achieving success. Given the findings and recommendations, teachers can improve their work with students and help increase their motivation to learn classical dance.

Declaration of Conflicts of Interests

The authors declared no potential conflicts of interest.

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Kateryna I. Kukhar is the Prima-Ballerina of the National Opera of Ukraine, People's Artist of Ukraine, Director of Kyiv State Ballet College, Kyiv, Ukraine.

Natalia V. Bilous is the Head of the Branch of Museum of Kyiv History, Serge Lifar Museum, Kyiv Ukraine.
