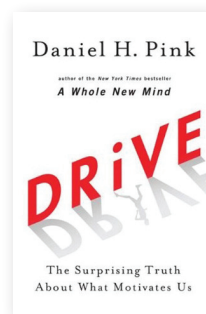


Drive: The Surprising Truth About What Motivates Us

By Daniel H. Pink
Riverhead Books, 2011



In Daniel Pink's easy-to-digest novel-style book on motivation, he reviews scientific studies and interviews expert researchers of the subject. It's hard to believe, but until the 1950s there were only allusions to the subject, and until the 1970s there was little interest in the results of the few studies that were available. Yet, without full understanding of the concept of motivation, civilizations have been built, economic systems created, and schools based on what Pink calls "Motivation 2.0," or extrinsic motivation systems.

Pink states that there are three motivating systems each human, and even some animal groups, operate within:

- Biological Need (eat, sleep, procreate)
- Extrinsic Motivation (money, treats, grades, etc.)
- Intrinsic Motivation ("I do this for the joy it gives me, and I usually do not receive an extrinsic reward for it.")

Pink's three motivating systems were familiar to me, but I discovered that I had been operating with common misunderstandings. It is embarrassing because, against my better judgment, I have been a board member on PBS (Positive Behavior System) and trained in Capturing Kids' Hearts, Time to Teach, and Responsive Classroom. All four are behavior modification systems that have their own unique way of getting desired behaviors from students. However, through the reading of this book, I came to realize why PBS, specifically, bothered my innate musician. PBS didn't work for me because I have been operating the majority of my life in 3.0 (intrinsic motivation). I learned

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to sing and to play the piano because it gave me joy. When I practiced, it was because I was frustrated that I couldn't do something. If I didn't practice, it was because I really didn't care about that song or exercise.

As it was implemented in our school, all PBS did was create extra work for staff and students, just as the author states is typical among extrinsic motivation systems. Also, once 2.0 (extrinsic motivation) is in place, it is difficult to move into 3.0 (intrinsic motivation). Moreover, long-term use of PBS has been a failure in that it often did not change the actions of students with behavior problems, and worse, created undesirable behaviors in otherwise well-behaved students.

Pink also cites many companies that have moved away from the typical extrinsic motivational systems—indeed we are graduating students into a 3.0 world. Companies like Wikipedia and Google are the future for our students.

Though most school districts are slow to adopt new policies, there are ways to find autonomy in your own classroom.

Some of us are fortunate to have non-credit electives. The absence of the grading system allows students to feel autonomy—Pink's addition to Motivation 1.0 and the crux of 3.0. How can we take a no-grade concept and apply it to our mandatory classes? One way is to adopt something like the Responsive Classroom (RC) model. RC is based on open and honest communication that provides children with scaffolds to autonomy.

The question for most of us as music teachers is this: How can we motivate our students—who may or may not become professional musicians, who may be in our class because it's a mandate from the school, the state, or the parents—intrinsically? I feel it's vitally important for us to study how the business models work and realize that musicians invented this wheel a long time ago. As teachers governed by No Child Left Behind (NCLB), we still have to operate in a 2.0 environment, but until NCLB catches up, we can give our students a 3.0 model within our classrooms and set them up for success.

I challenge music teachers to read this book for your own benefit. See what dialogues you can open with your students, colleagues, families, and administration. Pink provides the tools to do exactly that in the appendix. ■

Michele A. Johnson currently teaches middle school and high school chorus, guitar, piano, and theater in Dobbs Ferry, New York.