



Universidade de Évora - Escola de Artes

Mestrado em Ensino de Música

Relatório de Estágio

**Report of the Supervised Teaching Practice held at the
Conservatório Regional de Évora – Eborae Música: Attitudes
and Motivation in Learning the Piano**

Maria João Guerra Lopes

Orientador(es) | Ana Telles

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O relatório de estágio foi objeto de apreciação e discussão pública pelo seguinte júri nomeado pelo Diretor da Escola de Artes:

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Acknowledgments

For my family who supported me very dearly throughout the whole course.

Abstract

This is a report of the modules of Supervised Teaching Practice 1 and 2, part of the Master of Music Teaching's syllabus of the Universidade de Évora; followed by an investigation section, deliberating on the theme of Attitudes and Motivation in Learning the Piano. The responsibility of the Master's student was to analyse and comprehend the educational context of the students, their learning objectives and the teacher's assessment criteria and instructive prospect throughout a whole school year, from September 2019 to July 2020. In this context, it is asked of the Master's student to attend and teach six student's instrumental lessons, and assist in other pertinent activities in a Music school. To gather as much input and data possible from the lessons, the Master's student utilized a diary of personal observations. The focus is on the correlation between attitudes and motivation. To better understand the connection between these two elements, a thorough expound is made on the significance of each element. As a conclusive bind, motivation and attitudes, of the observed students, are intertwined to answer the following research question: Through the analysis of attitudes, how does motivation fluctuate during a piano lesson.

Keywords: Attitudes; Piano; Motivation; Learning

Resumo

Título: Relatório de Prática de Ensino Supervisionada realizada no Conservatório Regional de Évora – Eborae Música: Atitudes e Motivação na Aprendizagem do Piano

Este relatório é referente às disciplinas de Prática de Ensino Supervisionada 1 e 2, integradas no programa do Mestrado em Ensino de Música da Universidade de Évora; seguido de uma secção de investigação sobre o tema de Atitudes e Motivação na Aprendizagem do Piano. A responsabilidade da Mestranda era analisar e compreender o contexto educacional de alunos, os objetivos de aprendizagem, os critérios de avaliação e o planeamento do professor cooperante, ao longo de todo um ano letivo, de setembro de 2019 a julho de 2020. Neste contexto, era requerido que a Mestranda atendesse e lecionasse aulas instrumentais de seis alunos, e assistisse a outras atividades pertinentes numa escola de Música. Para obter o máximo de dados possíveis das aulas, a Mestranda utilizou um diário de observações pessoais. O foco está na ligação entre atitudes e motivação. Para entender melhor a conexão entre estes dois conceitos, uma exposição é feita sobre o significado de cada um. Para atingir conclusões, a motivação e atitudes, dos alunos observados, interligam-se para responder à seguinte questão de pesquisa: Por meio da análise das atitudes, como é que oscila a motivação durante uma aula de piano.

Palavras-chave: Atitudes; Piano; Motivação; Aprendizagem

Table of Contents

ABSTRACT	II
RESUMO	III
TABLE OF FIGURES.....	VI
TABLE OF TABLES.....	VII
INTRODUCTION	1
SECTION 1 SUPERVISED TEACHING PRACTICE.....	3
1 CHARACTERIZATION OF THE CONSERVATÓRIO REGIONAL DE ÉVORA – EBORAE MUSICA.....	4
1.1 <i>History and Foundation of the Conservatório Regional de Évora – Eborae Musica.....</i>	4
1.2 <i>Administration and Teaching Structure</i>	5
1.3 <i>Architectural Structure</i>	5
1.4 <i>Number of Students in the School Year 2019/2020.....</i>	6
2 PEDAGOGICAL PRACTICE	9
2.1 <i>Pedagogical Practice Pre-Covid-19</i>	10
2.2 <i>Pedagogical Practice During Covid-19</i>	24
2.3 <i>The Supervised Students – A Personal Reflection</i>	30
2.4 <i>Comparative Study of the Observed Students</i>	38
2.5 <i>Critical Appraisal</i>	40
SECTION 2 INVESTIGATION	41
3 OBJECT OF INVESTIGATION.....	42
3.1 <i>Motivations for the Choice of Object of Investigation</i>	43
3.2 <i>Objectives of the Investigation.....</i>	43
3.3 <i>Research Methodologies.....</i>	44
4 MOTIVATION IN THE EDUCATIONAL CONTEXT.....	45
4.1 <i>Defining Motivation</i>	45
4.2 <i>Motivation Theories</i>	46
4.3 <i>Motivation of Participants in the Educational Setting.....</i>	56
5 ATTITUDES IN THE EDUCATIONAL SETTING	64

5.1	<i>Defining Attitudes</i>	64
5.2	<i>Training Attitudes</i>	67
6	OBSERVED ATTITUDES AND MOTIVATION - TEACHING PRACTICE I & II	70
6.1	<i>Application of Ideational Factors</i>	70
	CONCLUSIONS	78
	REFERENCES	80
	ANNEXES	87

Table of Figures

Figure 1: Total Number of Students in the Official Education Plan	6
Figure 2: Total Number of Students of the Free Education Plan	7
Figure 3: Total Number of Piano Students of the Official Education Plan	7
Figure 4: Total Number of Piano Students of the Free Education Plan	8
Figure 5: Self-Determination Theory: Basic Psychological Needs.....	49
Figure 6: Maslow’s Hierarchy of Needs	53
Figure 7: Main Ideas of the Theories of Motivation	55
Figure 8: Main Concepts of the Theories of Motivation	56
Figure 9: The Three of Components of Attitudes.....	64
Figure 10: Betari Box Model.....	66
Figure 11: Ideational Factors.....	71

Table of Tables

Table 1: the SMART Goals used in Project Plan	2
Table 2: Student A – Content Analysis Results.....	15
Table 3: Student B – Content Analysis Results.....	17
Table 4: Student C & D – Content Analysis Result	19
Table 5: Student E – Content Analysis Results	21
Table 6: Student F – Content Analysis Results	23
Table 7: Student A’s personal reflection.....	32
Table 8: Student B’s personal reflection	33
Table 9: Student C’s personal reflection	34
Table 10: Student D’s personal reflection.....	35
Table 11: Student E’s personal reflection	36
Table 12: Student F’ personal reflection.....	37
Table 13: Training Attitudes	67
Table 14: Master student’s assessment.....	76

Introduction

This report falls within the purview of the modules of Supervised Teaching Practice 1 and 2, part of the Master of Music Teaching's syllabus of the *Universidade de Évora*. This degree, according to the Portuguese Decree-Law No. 79/2014, approves the professional qualification for teaching in Portugal.

This report aims to provide a detailed description of the practical component of the Master of Music Teaching, more precisely of the modules of Supervised Teaching Practice 1 and 2. In this context, it is asked of the Master's student to attend and teach several instrumental lessons, and assist in other pertinent activities in a music school. This music school has a pre-established protocol with the *Universidade de Évora*. The Master's student is appointed, beforehand, a qualified cooperative supervisor who teaches at this music school - whose task is to guide and assess the student before the coming completion of the modules. The Supervised Teaching Practice 1 and 2 were carried out at the *Conservatório Regional de Évora – Eborae Musica* under the supervision of the piano teacher, Tito Gonçalves.

To complete this internship, the fulfilment of a total of 85 hours in the 1st semester and 212 hours in the 2nd semester was required. This report comprises the description of all the components that make up the Supervised Teaching Practice module such as: assisted classes, taught classes and partaken activities. The module entails the monitoring of six students of three education stages. These stages are correspondent to the official Music levels of initiation (ages 4 to 9), basic (ages 10 to 15) and secondary (ages 16 to 18). However, the cooperative supervisor, Tito Gonçalves, had only two pupils from initiation level and four from basic level.

The responsibility of the Master's student was to analyse and comprehend the educational context of the students, their learning objectives and the teacher's assessment criteria and instructive prospect throughout a whole school year, from September 2019 to July 2020. After gathering enough data, this report was devised, recounting all aspects of the Supervised Teaching Practice 1 and 2 and its evolution process. Whilst the internship took its course, the observations and teachings were noted down in a diary of personal observations.

The data gathered from this diary was interpreted using the Content Analysis. A qualitative approach was utilized as the principle research methodology. The use of mindtools such as Betari Box and SWOT Analysis allowed a quantitative analysis and deeper comprehension of the attitudes of both the teacher and student (Jones & Clements, 2008; Pestleanalysis, 2016).

The tool of SMART Goals (acronym for **S**pecific, **M**easurable, **A**ttainable, **R**ealistic, **T**imely) was also utilized as planning scheme for the accomplishment of the Supervised Teaching Practice 1 and 2 modules. This tool allows a better visualization of the forthcoming tasks by measuring the process utilizing relevant approaches to reach the deadline (Lee, 2010).

Table 1 presents the SMART Goals Plan used in the Project Plan for this report. In each category an explanation of how the goals were to be attained is given.

Table 1: the SMART Goals used in Project Plan (Source: Author’s own elaboration)

**Plan:
(Utilizing SMART Goals)**

Specific	Measurable	Attainable/ Achievable	Realistic/ Relevant	Timely/ Time-bound
I will observe piano students and their teacher in the instrument lesson and in other recurring activities. I will also participate by teaching the students periodically. The data gathered from observations and teaching will aid in finding answers to the proposed research question. Parental consent is required; therefore, an authorization needs to be written. Attentive observation with systematic note-taking will support a critical and accurate analysis of the obstacles found in the educational context. Careful planning is compulsory for the accomplishment of this project.	Daily developments will be registered in a diary of observations. Every weekly lesson and planned activity will gather data. By the second school period in January, I will have collected considerable information to start writing my final report. At the same time, hypotheses will be formed, and research will be unrelentingly made so I can begin writing the investigate section of my final master’s project. By the third school period, drafts of the final project will be available, and data will be revised throughout the period to ensure a rigorous and reliable project.	The students will be observed through a temporal perspective, allowing a more structured comprehension of occurring changes. In situations where I will be teaching, a reflective report will be elaborated. This report will bring to light all stages of the lesson and offer an insight of capabilities I need to improve or alter. My goals will be achieved once I gather enough and adequate data to help me devise my final report and construct evidence to answer my research question.	I am aware of the difficulty and length of the whole assignment. However, my good time-management skills and enthusiasm will allow me to achieve my goals steadily. My professional experience, leadership and communication skills will help me feel at ease when I must teach the students. This project is vital for my professional development and critical thinking and will prepare me to overcome future obstacles and advance my academic studies.	By the end of the third school period my report and research section will have to be ready for a closing analysis and necessary amendments, so that I may submit unhesitatingly before or by the final submission date appointed by the University of Evora.

After this plan was devised, the Master’s student commenced observing the lessons at the Conservatório Regional de Évora – CREV.

Section 1

Supervised Teaching Practice

1 Characterization of the Conservatório Regional de Évora – Eborae Musica

In this chapter a characterization of the music school is presented. First, it is described the history and foundation of the school; then a brief of the administration and teaching structure of the school; followed by a literature snapshot of the architectural structure and, finally, the information regarding the number of students in the school year of 2019/2020 is presented.

1.1 History and Foundation of the Conservatório Regional de Évora – Eborae Musica¹

The assigned music school is in the UNESCO World Heritage city of Évora, situated in golden-landscape region of Alentejo. The Conservatório Regional de Évora – Eborae Musica (CREV) is placed within the *Convento of Nossa Senhora dos Remédios*, located by the Porta de Alconchel, on the outskirts of the historic city walls of Évora. The *Convento (Convent) of Nossa Senhora dos Remédios* appears, in 1594, as the third foundation of the *Ordem dos Carmelitas Descalços*, during the Portuguese reign. Currently, the *Convento dos Remédios* is home to two institutions: the *Associação Musical of Évora (AME)* and the Conservatório Regional de Évora – Eborae Musica. The establishing of CREV arises from efforts, since 1987, by the *Associação Musical de Évora*, which had several vocal groups. These groups mainly focused on promoting the musical heritage linked to this city, namely the polyphonic music from the 16th and 17th centuries of the *Escola de Música da Sé de Évora*. Instrumental teaching only commenced in 1988. Since then, AME has held several concerts and other musical activities to raise the awareness of the population, in the Évora district, on the importance of music and its learning. As a result of the growing responses by the population, CREV was established in the academic year of 2003/2004. It is financed by the Secretary of State for Culture, by the Regional

¹ Information given verbally by the secretariat services of the Conservatório Regional de Évora in January 2020.

Directorate for Culture of Alentejo, by the General Direction of the Arts and by the Évora City Council.

1.2 Administration and Teaching Structure²

There are three main administrative bodies at CREV: the Executive, the Pedagogical and the Pedagogical Councils. Down in the hierarchy lie the Departmental Coordinators who are instrumental teachers.

The teaching structure at CREV is organized into two main study plans: the Official Education plan (free), which is overseen by curricular plans and program content according to the legislation in force; and the Free Education plan (payable), which is not regulated by the national Ministry of Education, and obeys its own plans and regulations. The Official Education plan is divided into three courses: the Initiation Course, the Basic Course and the Secondary Course. These courses can be taken under the articulated (full-time) or supplementary regime (part-time). The Free Education plan allows students as young as four years old up to any age, and the possibility of choosing any preferred classes.

CREV bestows a diverse and plentiful education programme consisting of official education and free courses in the instrumental areas of: accordion, cello, clarinet, double bass, flute, French horn, guitar, oboe, percussion, piano, saxophone, singing, trombone, trumpet, viola and violin. Exclusively to the Free Education plan (payable courses), there is also the possibility of learning drums and electric bass.

1.3 Architectural Structure

The building has appealing architectural features that flaunt the monumental heritage reminiscing to significant historic and religious events. CREV provides eleven classrooms; a management office (executive management and pedagogical management); a secretariat office; a meeting room; a teacher's room; a room for studio and audio-visual purposes; a library; two reception and waiting areas (which are the building's entrances); a study space,

² Information given verbally by the secretariat services of the Conservatório Regional de Évora (CREV) in January 2020.

two social spaces (one indoor, one outdoor), and two restrooms. This music school's infrastructure is privileged with the unprecedented addition of a church. This church is used frequently for musical performances and teaching activities. This space offers fascinating acoustic qualities to the performances and provides the listening audience a spacious concert hall surrounded by historical and architectural artefacts.

1.4 Number of Students in the School Year 2019/2020

Figure 1 demonstrates the total number of students (of all instrumental areas), in the school year of 2019/2020, in each available course at CREV included in the Official Education Plan. This information was provided by the secretariat of CREV in the month of April 2020. As can be observed, the articulated regime (basic course) is the most sought after since it's a free plan available to students in the school years 5 to 9. The regime with the least students is the articulated regime (secondary course), which accepts only students wishing to proceed further with their music studies, and having previous experience and qualification gained in the basic course.

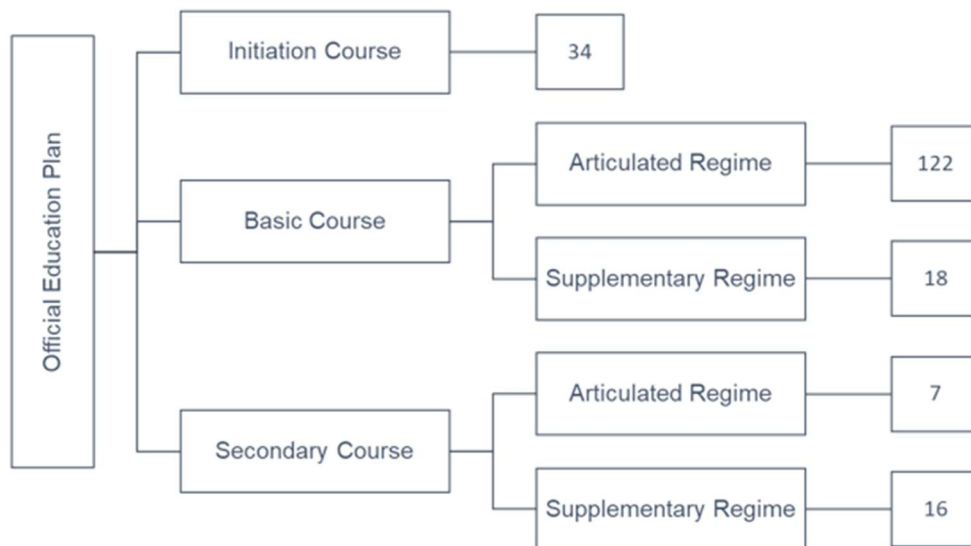


Figure 1: Total Number of Students in the Official Education Plan at CREV 2019/2020
(Source: Author's own elaboration)

Figure 2 demonstrates the total number of students, of all instruments, in the same academic year, but inserted in the Free Educational Plan. This plan allows a student to avail oneself of their preferred classes, disbursing only to any learnings they freely desiderated.

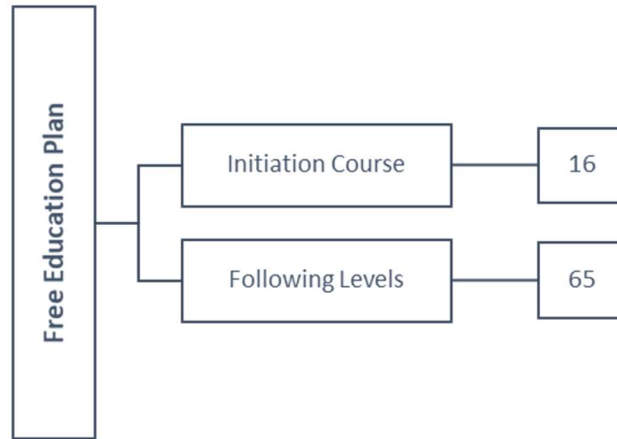


Figure 2: Total Number of Students of the Free Education Plan at CREV 2019/2020
 (Source: Author’s own elaboration)

Figure 3 demonstrates the total number of piano students, in the same academic year, of the Official Education Plan.

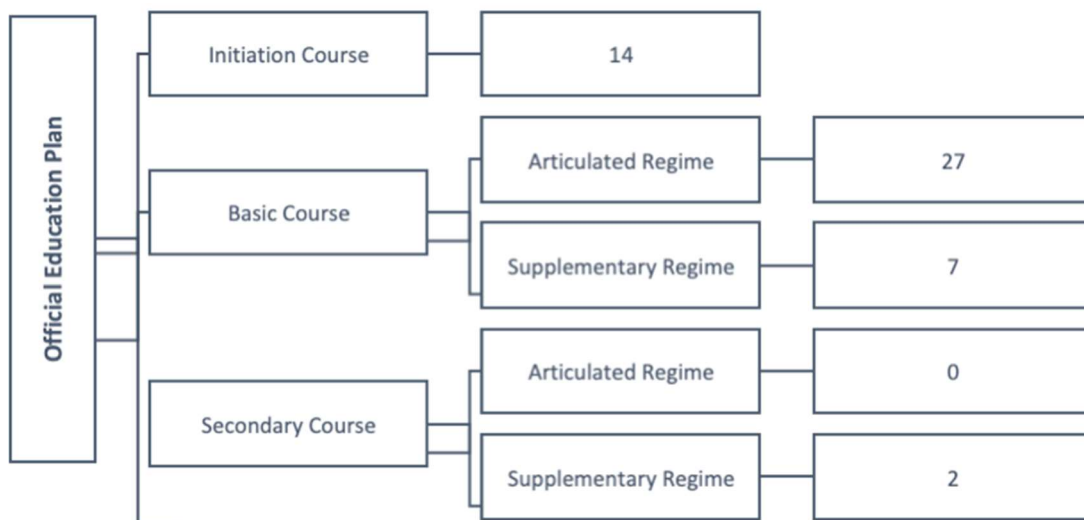


Figure 3: Total Number of Piano Students of the Official Education Plan at CREV 2019/2020
 (Source: Author’s own elaboration)

Figure 4 demonstrates the total number of piano students, in the same academic year, of the Free Education Plan.

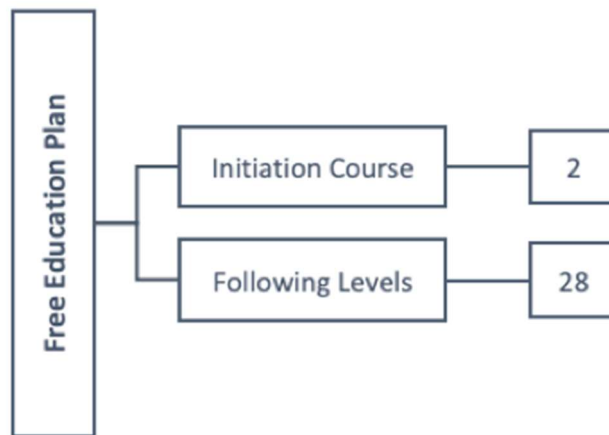


Figure 4: Total Number of Piano Students of the Free Education Plan at CREV 2019/2020
(Source: Author's own elaboration)

These figures reveal that the greatest interest was for piano, in the school year of 2019/2020. In the Official Education Plan, 25,38% of students chose piano as their main instrument; whereas in the Free Education Plan the value is of 37,04%. Currently at CREV there are four piano teachers for the total of 80 piano students. The cooperative supervising teacher, Tito Gonçalves, had a total of 17 students.

2 Pedagogical Practice

At the Conservatório Regional de Évora – Eborae Musica, instrumental lessons are carried out in a one-to-one style, with the duration of 45 minutes for students of the articulated and supplementary regime as well as the secondary course. Not all the supervised students had the same lesson duration, since two of them are initiation level. Meaning that, initiation level students have a 50-minute lesson in pairs (resulting in 25 minutes each).

The cooperative supervising teacher planned, beforehand, each piano lesson, in order to profit from the time available to each student. Due to personal preference, the teacher divided the lesson into three segments, bestowing, in the end, an evaluation mark for each segment. These marks were part of the student's continuous evaluation. This type of assessment aided the teacher in stipulating the final mark of each student, at the end of each school term.

The classes of the articulated and supplementary regime were as follows: students started with scales and arpeggios, following to either a technical study or other available repertoire. In each class, depending on the preparation of the student, the teacher worked smaller sections where difficulties were met. These sections could be larger if the student had done their homework correctly, thus allowing a grander progression in the lesson. When the objectives were reached, the teacher asked the student to move onto a new section of the repertoire.

Throughout the school year, the Master's student had to teach each observed student. The cooperative supervising teacher, Tito Gonçalves, allowed the Master's student to participate in the lessons, by allowing interaction and assistance of the observed students. This prior interaction permitted the observed students to feel at ease when the Master's student conducted the lessons individually. The lessons conducted individually by the Master's student sought to resolve issues and uncertainties that the students had. The Master's student listened to the homework given and applied personal knowledge to resolve difficult musical passages or technical issues. Many of the methodologies applied by the Master's student were influenced by Tito Gonçalves' teaching practises. The Master's student

intended to keep the same thought-process as of the cooperative supervising teacher. To resolve difficult passages and issues, the master's student questioned the students about why it was a problem and what solutions they could come up with. The elaborate discussion allowed the students to reflect and enhance their analytical capabilities so that, at home, they would be better able to face their learning obstacles. The teacher, Tito Gonçalves, sat by his desk observing the lessons and taking note of the occurrences. He did not wish to interfere or cause distraction to the students. At the end, he would give out the homework for the following the lesson and enquire the observed students on their opinion of the lesson given by the Master's student.

On the 2nd of March 2020, the first case of Covid-19 was detected in Portugal (Chaiça, 2020). On the 18th of March, the Government declared a national state of emergency (República Portuguesa, March 2020) but, as preventive measure, schools began to close on the 9th April 2020 (Reis, 2020). The arise of the Covid-19 pandemic lead to an interruption in the school year of 2019/2020. As schools were closing, the Ministry of Education and schools began to devise a plan to maintain education (Sulinformação.pt, March 2020). This report is, in a way, particular, as it depicts a school year traversing from presential learning to distance learning, as a preventive measure against the global pandemic. The following chapters describe the pedagogical practice before Covid-19 and during Covid-19. This partition allows a clearer portrayal of the pedagogical practice during this school year.

2.1 Pedagogical Practice Pre-Covid-19

Before the global pandemic, lessons took place at CREV between two classrooms. One of the classrooms was spacious and had two pianos. The second classroom was much smaller and only had one piano. The reason for these two spaces was due to the tight student's schedules, and the availability of classrooms with piano.

From September 2019 until March 2020 (month of Covid-19 interruption), CREV provided several opportunities for the students and Master's student to participate in. Between the 3rd and 17th of December 2019, many student auditions took place in the designated performance area, the Church. These auditions provided a chance, to the most prepared students, to demonstrate the repertoire they had prepared during the first term of

school. The cooperative supervising teacher's class had its audition in the morning of the 7th of December. Not all the observed students could play at that audition, because the teacher considered they were underprepared. Among the students that participated in the musical audition were students A, C, D, E & F.

To further enthuse the Music students at CREV, a Cycle of Concerts occurred during the months of November and December 2019. This cycle was designed to enrich the city's cultural offer during the winter months. It intended to deepen the relationship between the built heritage, in this case, the Church of *Convento dos Remédios*, and the adequacy of a regular musical offer to the enjoyment by the public and the participation of regional, national and foreign musical groups. It also intended to present works from the 20th and 21st centuries (eborae-musica.org, 2019). The cycle began on the 2nd of November continued through weekly concerts of diverse instrumental groups. On November 30th, the acclaimed Portuguese pianist António Rosado gave a piano recital, which many of the observed students and their parents came to attend. Many of the winter concerts had the participation of a pianist, which presented an opportunity for the young students to admire and aspire to a future scenario as a professional pianist.

CREV's administrative directive dynamically organizes activities and concerts for the students and general population to enjoy. This demonstrates the dynamism and enthusiasm of the school to promote music and culture in the city of Evora and deepen the students' musical knowledge.

2.1.1 *Lessons and Assessment*

The cooperative supervisor's piano lessons were planned and divided into three stages. Each stage represented an element of the piano curriculum. The first stage would usually refer to piano scales; the second stage would be a technical study; and the third stage would be a musical piece. Each stage was evaluated, giving the student three different evaluations at the end of each lesson. These evaluations are described as continuous evaluation. These evaluations were summed up with other parameters of appraisal such as assiduity, punctuality, individual and collective behavioural attitude, participation and interest, responsibility, motricity, analytical capacity, application of concepts, interpretation, and

learning progress. Participation in musical performances (such as concerts, masterclasses and other activities) and requisite piano tests were also a summative part of the final mark. The test was only obligatory to the second, fifth and eighth graders, or any student who needed to advance to the next grade, in order to be in sync with their school year.

At the end of each term, the piano students would fill out a form of auto-evaluation with the same parameters previously mentioned. This self-assessment, according to Tito Gonçalves, allowed a personal reflection on the learning progression and individual capacities of each student. This auto-evaluation also aided in the attribution of a final mark. In the auto-evaluation form, five levels of assessment were given – from bad to very good (bad; insufficient; sufficient; good; very good). The five levels were also used in Tito Gonçalves' evaluation of the three piano lessons' stages. However, instead of using the referred adjectives, Tito Gonçalves would utilize numbers to assess students: 1 being the worst and 5 the best mark.

The evaluation of students seemed to be very organised and straightforward, since CREV provided clear guidelines and parameters for the teachers to abide. Every term, the piano teachers would have meetings to discuss several matters, and forms of assessment were always a topic of matter.

2.1.2 Methodology of Observation

To gather as much input and data possible from the lessons, the Master's student utilized a diary of personal observations. The diary allowed the Master's student to observe the students and "to learn about the activities of the people under study in the natural setting through observing and participating in those activities" (Kawulich, 2005, p.2). According to Marshall & Rossman (1989), the observation permits a vivid portrayal of the activity, behaviours and other elements in the observed context. The diary of personal observations is an inobtrusive method (Bryant, 2015) that procures an account of the occurrences with the underlying objective of answering the research question.

The diary's template followed the same structure as the cooperative supervisor's teaching plan. The observations were divided into three sections. Each time Tito Gonçalves changed the activity during the lesson, a new set of occurrences emerged. Each section in the

diary of personal observations has a description of the scene, actions and occurring developments. The diary presents no personal viewpoints of the Master's student, or any use of theories or conceptualizations, in order to produce a truthful and non-biased translation of the lessons. This methodology was consented by the parents and guardians of the observed students through verbal consent given to the cooperative supervising teacher, Tito Gonçalves, prior to the commencement of the Supervised Teaching Practice I.

To analyse the data in the diary of personal observations, Content Analysis allowed the data to be transformed and synthesized into clear coding units. These codes are the scaled-down text present in the diary of personal observations. According to Erlingsson & Brysiewicz (2017, p.2), "The objective in qualitative content analysis is to systematically transform a large amount of text into a highly organised and concise summary of key results". Therefore, Content Analysis can be described as an abbreviation of textual data that is transformed into a category or concept.

2.1.3 Lessons

The following chapters present the narrative descriptions of each observed student's lessons, prior to the Covid-19 outbreak.

2.1.3.1 Student A

On the 9th of September 2019 occurred the first piano lesson. The first lesson assisted by the Master's student was, only later, on the 7th October 2019. Student A was a Grade 3 student of the Basic Articulated Regime. The lessons had a duration of 45 minutes with the schedule of 4pm until 4:45pm. In the first term, Student A had a total of 14 lessons, one per week. In the second term, there were 9 piano lessons with one justified absence from the student. These lessons took place in spacious sound-proofed and climatized classroom. There were two upright pianos available, but Student A would always have the lessons on the piano on the right-side of the room. The cooperative supervising teacher, Tito Gonçalves, justified that the chosen piano had a more rigid and resistant mechanism, compared to the other piano. This mechanism, according to Tito Gonçalves, allowed the student to develop a more stable and rounded-shape hand and finger position.

The Grade 3 Piano Programme of the Basic Articulated Regime is quite flexible but has the following obligatory contents:

- Varied technical exercises of choice.
- Scales & Arpeggios of B Flat Major, E Flat Major, A Flat Major, B minor, F Sharp Minor, and F minor.
- Etudes for the development of finger mechanism and technique.
- Musical pieces for the development of reading and musical divergences throughout movements.
- Sonatas or sonatinas for the development of structural differentiation.

Besides the obligatory contents, the grade 3 students must attend musical auditions; carry out work included in the activities of the Department or the Group; and participate in activities organized by the Department or the Group.

Throughout the whole first and second term, Student A played (in order of study):

- B Flat Major/ E Flat Major/ A Flat Major Scales and Arpeggios
- B minor / F Sharp minor/ E minor/ D minor Scales and Arpeggios
- Carl Czerny, Etude Op. 599 N° 44 & 45
- Pyotr Tchaikovsky, Op. 39 N° 1
- Johann Sebastian Bach, Prelude BWV 941 in E minor
- Tobias Haslinger, Sonatina in C Major
- Stephen Heller, Etude Op. 47 N° 23
- Grażyna Bacewicz, Waltz.

Through Content Analysis of the personal diary of observations, the first stage of Student A's lessons reveal the following finalized content analysis coding units:

Table 2: Student A – Content Analysis Results (Source: Author’s own elaboration)

Stage 1	Stage 2	Stage 3
Punctual	Attention	Interest
Smile	Anxiety	Corrections
New Piano	Silence	Impatience
Student Decision	Congratulate	Homework
Scales		

Student A was consistently punctual and arrived with a cheerful disposition. The student would firstly arrange the music sheets on the piano stand. Then, the piano stool would be adjusted to the preferred height, finally sitting and facing the piano. This student habitually waited for the teacher’s instructions or inquiries. Their family was going to buy them a new upright piano, and that would be the introductory conversation to the lesson. Then, the teacher would ask the student to decide on what scales or repertoire to begin the lesson. Scales would usually be the beginning point of the lesson.

Succeeding onto stage 2 of the lesson, the student would demonstrate a lot of interest and attention towards the task and the teacher’s instructions. However, the fidgeting movements and constant request of the teacher for the student to keep calm revealed, as the student once admitted, anxiety. This anxiety was demonstrated by movements and frustration when playing the wrong notes. The student would be silent throughout most of the second stage of the lesson. Nevertheless, the teacher would always congratulate the student on their efforts.

On the final stage of the lesson, the student would uphold the interest in learning even when the teacher made constant corrections and reprimands. This would cause the student to feel impatient and play in a rushed manner without thought. The teacher would advise the student constantly to not be impatient. The lesson would come to an end with the instruction of the homework.

2.1.3.2 Student B

The first lesson observed by the Master's student was, on the 7th October 2019. Student B was a Grade 2 student of the Basic Articulated Regime, who in February did a transition exam to Grade 3. The lessons had a duration of 45 minutes with the schedule of 4:45pm until 5:30pm. In the first term, Student B had a total of 14 lessons, one per week, with two justified absences. In the second term, there were 9 piano lessons with one of them being the day of the transition exam to Grade 3 (on the 10th February 2020). The piano lessons took place in the same room and piano as Student A.

The Grade 2 Piano Programme of the Basic Articulated Regime has the following obligatory contents:

- Varied technical exercises of choice.
- Scales & Arpeggios of G, D, A, E, B, F Major and E, D, G and C minor.
- Etudes for the development of finger mechanism and technique.
- Musical pieces for the development of reading and ability to play further nuances such as dynamics, *tempi* variations and/or contrasting sections.³

All students have the same obligations to participate in musical auditions and activities organized by the piano department. The students must, however, present optimal readiness to be approved by their teacher to participate.

Throughout the whole of the first and second terms, Student B played (in order of study):

- B & F Major Scales and Arpeggios
- G and C minor Scales and Arpeggios
- Jean-Baptiste Duvernoy, Etude in C Major
- Ch. Hervé / J. Pouillard, Pastoral

In the transition exam, in February, the student played B Major and G Minor scales and arpeggios; the Duvernoy Etude and the Hervé/Pouillard Pastoral. The student passed and transitioned to Grade 3.

³ As seen in the Grade 2 Piano Programme of the CREV- Eborae Musica 2019/2020 with the interpretation of Tito Gonçalves: "Peças musicais para o desenvolvimento da leitura e aplicação de características musicais em níveis contrastantes e com andamentos de transição".

Through Content Analysis of the personal diary of observations, the first stage of Student B's lessons reveal the following finalized content analysis coding units:

Table 3: Student B – Content Analysis Results (Source: Author's own elaboration)

Stage 1	Stage 2	Stage 3
Nervous	Scales	Patience
Silence	Uncertainty	Frail voice
Practice	Repetition	Tiredness
Conversation	Confidence	Practice
Dread	Yawning	-----

Student B was always silent when entering the room and waited for the teacher to instruct them to sit on the piano bench. The student would then proceed to take the books from the bag and, in an unhurried manner, walk to the piano. There would be a demonstration of nervousness observed from the dispirited and head-down posture. The teacher would often ask the student if they were nervous, and they would affirm so in a frail voice. The lesson would then lead onto the teacher asking about the quantity of piano practice at home. The student would react in a dreadful manner, with a red face and gasping noises, explaining that there wasn't enough time to practice. The student would then keep a conversation to ensure that time would be spent talking instead of playing the piano. This "method" of spending time, according to Tito Gonçalves, was a way of Student B to get away from playing the piano and not having to reveal the lack of practice.

The stage 2 of the lesson maintained the same activities of stage 1. The scales and arpeggios weren't practised enough, therefore the student would spend half the duration of the lesson on these exercises. The student would demonstrate much uncertainty by asking questions and making common mistakes. The teacher would endure the student with constant repetition of the areas where errors were made. The student would gain confidence when the teacher sat close-by to the student to guide and demonstrate the exercises. Many times, the student would yawn during the second stage of the lesson. The teacher explained that this yawning occurred when the student was feeling stressed and under pressure.

In the final stage, the teacher affirmed that much patience is needed to tolerate the constant mistakes and lack of practice of Student B. This student kept a frail low voice, until the end of the lesson. Sometimes the student would stretch arms or admit to being very tired. The teacher would finalize the lesson by telling the student that practicing at home and doing homework is mandatory.

2.1.3.3 *Students C & D*

These students' first lesson was on the 19th of September 2019. The first presence of the Master's students was on the 17th of October 2019. Students C and D were Initiation students of the Official Education Plan. The lessons had a duration of 25 minutes each, with the schedule of 6pm until 6.50pm. Both students shared a 50 minute-lesson, but Tito Gonçalves usually taught them separately, in their own time. In the first term, Student C had a total of 13 lessons, one per week, with no absences. In the second term, there were 10 piano lessons with no absences. Student D had the same number of lessons as student C with only absence on the first lesson of the second term. The piano lessons took place in the same room and piano as students A & B.

The initiation course is designed for children of ages 4-9. Since they are very young, CREV allows a free verdict on the student's curricula. Tito Gonçalves focused on developing the student's hand position and finger movement. Many improvised technical exercises on hand position, finger individualization and body posture were done in the first lessons. From lesson number five, the students focused on music-reading while maintaining the previous technical exercises. On lesson number eleven, Student C began reading the John Thompson "Easiest Piano Course: Part 1 Book".

The pieces played by student C during the first and second term were all from the John Thompson's book and were as follows:

- "The Paratrooper"
- "The Chimes"
- "Marching Up and Down"
- "Old MacDonald Had a Farm"
- "Blow the Old Man Down"

- “Bugles”.

The pieces played by student D during the first and second term were all from the John Thompson’s book and were as follows:

- “Mary Had a Little Lamb”
- “Marching Up and Down”
- “The Paratrooper”
- “Funny Faces”
- “Old Macdonald Had a Farm”.

The reason for student D having less pieces from John Thompson’s book, according to Tito Gonçalves, was due to lesser preparation and greater difficulty in learning compared to student C.

Through Content Analysis of the personal diary of observations, the first stage of Students C and D’s lessons reveal the following finalized content analysis coding units:

Table 4: Student C & D – Content Analysis Result (Source: Author’s own elaboration)

Stage 1	Stage 2	Stage 3
Conversation	Humour	Creativity
Friendship	Discussion	Improvisations
Sharing	Performance	Demonstration
Support	Memory	-----

Stage 1 would begin with a few exercises, created by the teacher, to warm-up the student’s fingers. The students would usually play a series of legato notes with separate hands. Then they would follow onto reading exercises. Both students were very conversational with each other and the teacher. They were colleagues at school and claimed to be good friends. There was a lot of sharing between the students: they would often give snacks, pencils or music sheets to each other. When playing the piano, they would give support and reassurance to each other. The teacher would also take part in this supportive bond.

In the second stage of the lesson, the teacher would ask the students to follow onto more complex exercises or read their John Thompson pieces. The teacher would often have humorous ways to teach and let out a joke or two. After each student played, there would be a group discussion on aspects to improve or in need of appraisal. Tito Gonçalves habitually trained the performance aspect of piano playing and memorisation skills. This would take edge and ease the students of performance anxiety and nervousness, as he affirmed.

In the stage 3 of the lesson, the teacher brought out the creativity and imagination of the students by asking them to improvise short melodies. The teacher would then give ideas and demonstrate on how to improve the improvisations. The students would show great admiration and share words of appraisal to the teacher saying how great he played. The teacher would usually end the lessons with improvisation or accompany the students' improvisations with chords, on the lower register of the piano.

2.1.3.4 *Student E*

This student began on the same date as the previous students. The master's student took part in the lessons on the 17th of October. Student E was a Grade 3 student of the Basic Articulated Regime. The lessons had a duration of 45 minutes with the schedule of 5:15pm until 6pm. In the first term, Student E had a total of 13 lessons, one per week. In the second term, there were 9 piano lessons with one justified absence from the student. The student had lessons in the same room as the previous students, however this student played on the piano on the left side of room, since it was considered more appropriate for their capabilities. This student, according to Tito Gonçalves, demonstrated some technical maturity and good musical knowledge, and the piano on the left-side provided a better mechanism to the more advanced student.

Throughout the whole first and second term, Student E played (in order of study):

- B Flat/ E Flat /A Flat Major Scales and Arpeggios
- Carl Czerny, Etude Op. 299 N^o 1
- Carl Czerny, Etude Op. 299 N^o 2
- Carl Czerny, Etude Op. 299 N^o 4
- Johann Sebastian Bach, Prelude BWV 939 in C Major

- Ludwig Van Beethoven, Sonatina Anh.5 N^o 1 in G Major
- Grażyna Bacewicz, March.

Through Content Analysis of the personal diary of observations, the first stage of Student E's lessons reveal the following finalized content analysis coding units:

Table 5: Student E – Content Analysis Results (Source: Author's own elaboration)

Stage 1	Stage 2	Stage 3
Smiling	Sense of Humour	Hyperactivity
Talkative	Lack of Attention	Positivism
----	Practice	Inquisitive

Student E enters the room with a distinctive grin and waits for the teacher's instruction to sit. In this first stage, the student is at its most talkative stance and the teacher always requests the student to be silent and calm down. During this stage the student demonstrates the homework and if any progress was made. Student E always clearly affirms that homework was done and there is plenty of enjoyment when playing the piano.

During stage 2 the student tends to liven up the lesson with humour and by bringing out witty comments about the repertoire they are playing. This loquacious and humorous character almost annoys the teacher every lesson since it deters the student from paying attention to the tasks at hand. The teacher also finds that the student must be careful at home practicing the piano because of the amount of undeliberate practice. Student E often practices the piano without wary, conscious and detailed consideration, thus ignoring many of the teacher's weekly instructions and making the same mistakes repetitively.

During stage 3, the student begins to move frantically by tapping their feet repeatedly and moving out of optimal piano posture. The teacher has claimed that student E has some type of hyperactivity; however, this student sustains their interest in learning and is positive about the outcomes of their learning. Student E affirmed that no matter how difficult the piano repertoire may be, there will always be a way to achieve success. This student is also

very inquisitive and curious to understand musical details and the motives behind the compositional methods.

2.1.3.5 *Student F*

Student F commenced the lessons on the 19th of September 2019. The first lesson attended by the Master's student was later on the 15th October 2019. Student F was a Grade 1 student of the Basic Articulated Regime. The lessons had a duration of 45 minutes with the schedule of 4:45pm until 5:30pm. In the first term, Student F had a total of 14 lessons, one per week. In the second term, there were 10 piano lessons with no absences. The student had lessons in the other smaller room available. This room had a reasonable quality upright piano, that allowed the beginning student to develop a stable posture and technique, according to the teacher.

The Grade 1 Piano Programme of the Basic Articulated Regime at CREV has the following obligatory contents:

- Varied technical exercises of choice.
- Scales & Arpeggios of G, D, A and E Major.
- Scales & Arpeggios of E minor and D minor.
- Studies for the establishment of the bases of mechanics and technique.
- Musical repertoire to enhance reading and playing on opposite registers of the piano.

Throughout the whole first and second terms, Student F played (in order of study):

- Mechanism exercises improvised by the teacher, Tito Gonçalves.
- J.A. Vieira Lesson Nº 14, 15, 16, 17, 21, 22
- J.A. Vieira Exercise Nº 1, 4, 5, 7 & 9
- Scales of G, D and A Major
- Carl Czerny, Etude Op. 777 Nº 3
- Fritz Emonts, Twinkle Twinkle Little Star
- Dmitry Kabalevsky, Op. 89 Nº 7
- Fritz Emonts, Stars at Night

Through Content Analysis of the personal diary of observations, the first stage of Student F’s lessons reveal the following finalized content analysis coding units:

Table 6: Student F – Content Analysis Results (Source: Author’s own elaboration)

Stage 1	Stage 2	Stage 3
Adaptors	Guidance	Explaining
Interest	Correct Response	Posture
Clear Voice	Overwhelming	Practice

During stage 1 of Student F’s piano lessons, the student utilized what is called adaptors. Chris (2013) defines adaptors as “movements or gestures that are used to manage our feelings or control our responses. Adaptors include movements done to improve comfort or reduce stress and often happen at such a low level they usually escape awareness.” When commencing the lesson, Student E did much fidgeting by scratching their head, tapping feet on the floor, rubbing hands, crossing arms and folding legs. These movements, according to Eunson (2005), may reveal feelings of anxiety, hostility and insecurity. On the condition that Student E is learning a musical instrument for the first time, it is expected that these feelings emerge. Nonetheless, however many adaptors this student utilizes, the interest for learning the piano seems to persist by the constant eagerness the teacher claims the student owns. The observee always responded to the teacher in a clear and articulate voice, discrepant to the negative feelings they seemed to reveal. During the first lessons, the teacher spoke to the student about acquiring a new piano and advised the new Yamaha Keyboard models available, which are quite suitable for the student.

During stage 2, the teacher tends to get closer to the student and guide them through the pages of music, pointing his pencil at the notes as they go along. There is a sense of guidance and encouragement from the teacher. When the student is asked a question there is also a tendency for a correct response that is immediately praised by the teacher. As the lesson progresses, the rhythm of work tends to slow down due to a more analytical and thorough study of the repertoire. The student affirmed, during the lessons, that it can be overwhelming and finds it hard to assimilate new information and implement new procedures while playing piano.

By the 3rd stage of the lesson, the teacher diminishes the pace of the lesson by demonstrating and explaining the new information given to the student. The teacher also utilizes the student's notebook to illustrate and clarify the student on any uncertainties. As the lesson progresses, the student, who is new to the piano, loses their correct posture at the piano, and the teacher finds themselves correcting and adjusting the student's posture repetitively. At the end of every lesson, the homework is discussed and noted down on the student's notebook. According to Tito Gonçalves, it is essential that beginners write down their homework and outline the plan for practicing at home by themselves.

2.2 Pedagogical Practice During Covid-19

The global pandemic caused a tumultuous change in the lives of students and teachers. Lessons went from being presential in school to being online at home. Many adaptations were made by the government, schools and teachers to accommodate and accomplish the pre-established music curricula. Distance learning began on the third and final term of the school year (at the end of the month of April 2020), and ended on the 26th of June 2020. The lessons took place through online platforms such as Skype and WhatsApp. These lessons consisted of a conference call between the Master's student, the cooperative supervising teacher and the student. As online lessons don't allow for a full music learning experience, the teacher decided to shorten the lessons to 30 minutes duration for all students. This relieved the exasperation caused by distance-learning and allowed a more fruitful lesson. On the last week of the term, the teaching supervisor Ana Telles assisted lessons taught by the master's student to each observed student. In these lessons, the master's student carried out 30-minute sessions focusing on the repertoire studied during the third term.

During the 3rd term, the Master's student continued the diary of personal observations. In addition to this, the same coding units were found similarly to the previous school terms. The students maintained the same persona, behaviour and aptitudes throughout the school year. The teacher, Tito Gonçalves, claimed that the students were initially very excited with the idea of distance-learning, however, as time went on, they began to feel less motivated and more exasperated from the burden of playing and listening over a computer on a weekly basis.

The following chapters discuss the cooperative supervising teacher's commentary on distance learning and the observed students' piano lessons during the Covid-19 pandemic.

2.2.1 Cooperative Supervising Teacher Commentary

A questionnaire was devised to comprehend the changes made in the teaching and learning processes of the six observed students. A total of eleven questions were answered by the cooperative supervising teacher, Tito Gonçalves, in order to obtain information on the piano teaching-learning methods that were applied by him, during quarantine. The questions that appear allow open answers on the theme of Attitudes and Motivation in Piano Learning during the confinement period. The questionnaire seeks a comparison between presential and distance learning, and how Tito Gonçalves prepared to accept a new form of teaching. Furthermore, the cooperative supervising teacher gives an insight on how students acted during these months and how their motivation levels fluctuated. *See annex 1* for original teacher commentary.

1) The first question debated on the creation of a personal strategic plan that enabled the continuation of piano lessons. The teacher, Tito Gonçalves, answered that the stabilization of the process took about two weeks, being necessary to understand in what ways one can work at a distance.

2) The second question referred to the auxiliary measures imposed by the executive body of CREV. The teacher replied that CREV transmitted to its faculty members the guidelines issued by the tutelage and its own legislation.

3) The third question pertained to the commencement of the distant piano lessons, by enquiring, whether proving to be effective or not, which methods of contact were established with the students. The teacher affirmed that the communication with students was established through digital platforms: E-mail, Skype and WhatsApp.

4) The fourth question asked for the opinion of Tito Gonçalves on the cooperation and interaction of students and parental guardians with the new teaching measures. The teacher

replied that, being a new experience for everyone, at least regarding its systematic use, distance learning was well accepted by parents and students.⁴

5) The fifth question mentioned the new methodologies applied in distance learning. The teacher explained that different working mechanisms were applied: audio or video recordings (to hear the work done) and electronic files of the scores (to make notes or comments).⁵

6) The sixth question alluded to the problems that can be addressed, in distance learning, utilizing the new teaching methodologies. The teacher's response was that, at this level of education, at a distance, it is not possible to carry out detailed work, neither technical nor artistic.

7) The seventh question requested a comparison of the student's motivation levels between face-to-face and distance classes. The teacher figured that in the initial phase, the students were quite curious and careful with their work. Later, it was found that tiredness and the natural monotony of distance contact became an obstacle to stimulating and enjoyable learning.⁶

8) The eighth question relates to advantages and disadvantages that distance learning can bring to piano learning. The teacher finds only one advantage to distance learning by stating that its only benefit consists of the possibility to compensate for some classroom lessons that didn't take place.

9) The ninth question ponders on the effects, in the learning progression, of the combination of classroom lessons with distance piano lessons. The teacher acknowledges that it is possible to work, if the distance class is only a complementary means and not the basis of contact.

⁴ "Sendo para todos uma experiência nova, pelo menos no concernente ao seu uso sistemático, o ensino à distância teve por parte dos encarregados de educação e dos alunos uma boa aceitação": Response in the teacher commentary by Tito Gonçalves.

⁵ "Foram aplicados mecanismos de trabalho diferentes: gravações áudio ou vídeo, para ouvir o trabalho realizado, e ficheiros eletrónicos das partituras, para fazer anotações ou comentários. A aula síncrona funciona como complemento às anteriores".

⁶ "Na fase inicial, mostraram-se bastantes curiosos e esmerados com o seu trabalho. Posteriormente, verificou-se que o cansaço e a natural monotonia do contacto à distância se tornaram num entrave para uma aprendizagem estimulante e agradável".

10) The tenth question pertains to forms and assessment criteria applied to students, during distance learning. The teacher retorted that the forms and criteria were the same, considering the novelty of the process and the specific circumstances of each household, with regard to material resources and time availability.

11) The eleventh and final question called on the teacher's opinion regarding distance learning for piano and music learning in general. The teacher's response was that distance learning can serve as a complement in situations such as classroom support or substitution.

The answers provided by the cooperative supervising teacher, Tito Gonçalves, indicate numerous dissimilarities between presential and distance learning. Apart from the physical distance, the teachers admits to the infeasibility of detailed work of the repertoire, and gradual loss of the students' interest and motivation. In presential learning a more enjoyable learning can be obtained due to the impact of confronting attitudes (e.g. physical behaviours) and hands-on and listening experience. The teacher did not seem too pleased with distance learning, claiming only one advantage: the complementary assistance these type of lessons can be to ordinary ones.

Over phone conversations, between the Master's student and Tito Gonçalves, further discontentment was shown through his affirmation that poor network connection prevented productive lessons, causing poor image and sound quality. This problem seemed to be quite constant with students, particularly with Student E who had to get away from the piano for optimal connection. From this, distance learning proved to be a tough and wearying experience for both students and teacher. Tito Gonçalves agrees that distance learning is only suitable as a form of compensating missed lessons or supporting presential lessons.

2.2.2 Student A

The piano lessons recommenced on the 20th of April 2020 through the online platform Skype. The lessons would have the duration of 30 minutes and maintain the same tripartite structure, on a weekly basis. The piano curriculum was kept the same and, every week, the student was assigned homework and tasks to follow, by the teacher Tito Gonçalves. The student had a total of 10 online lessons, without absences.

During the final term, Student A played the following musical contents:

- Scales & Arpeggios of B Flat, E Flat and A Flat Major
- Scales and Arpeggios of F Sharp and F minor
- Stephen Heller, Op. 47 N° 3
- Grażyna Bacewicz, Waltz
- Johann Sebastian Bach, Prelude BWV 941 in E minor
- Robert Schumann, Op. 68 N° 14

2.2.3 *Student B*

The piano lessons resumed on the 20th of April 2020. The lessons would have the same duration and structure as of the lessons of the remaining students. This student had a total of 10 online lessons, without absences. Due to poor sound quality, Student B had the lessons through the WhatsApp platform.

During the final term, Student B played the following musical contents:

- Scales & Arpeggios of B and F Major
- Scales and Arpeggios of G and D minor
- J. B. Duvernoy, Etude in G Major
- Ch. Hervé / J. Pouillard, The Bee

2.2.4 *Student C*

The piano lessons restarted on the 16th of April 2020 through Skype. This student had a total of 10 online lessons, without absences. During this term, Student C and D had their lessons separately.

During the final term, Student C played the following musical contents from the John Thompson's book:

- "O Zangado"
- "Os Trompetistas"
- "Remando"

- “Old MacDonald Had a Farm”
- “Num Riquixá”
- “Remando”
- “O Tocador de Banjo”
- “Canção dos Soldadinhos”
- “Princess Waltz”
- “Andando Para Trás”

2.2.5 *Student D*

The piano lessons restarted on the 16th of April 2020 through the online platform Skype. This student had a total of 10 online lessons, with 7 absences. Student D had many unexplained absences and the teacher, Tito Gonçalves, attempted to contact the parents systematically, however no response was given. The student’s final evaluation was not affected since the directives did not permit failing the students in this unprecedented final term of school.

During the final term, Student D played the following musical contents from the John Thompson’s book:

- “Old MacDonald Had a Farm”
- “Canção dos Soldadinhos”
- “Tema”
- “Trumpet Players”

2.2.6 *Student E*

The piano lessons resumed on the 16th of April 2020 through Skype. This student had a total of 10 online lessons, with zero absences.

During the final term, Student E played the following musical contents:

- Scales & Arpeggios of B Flat, E Flat and A Flat Major
- Scales & Arpeggios of A and B minor

- F. J. Haydn, Divertimento Hob. XVI N° 8 in G Major
- G. Bacewicz, March
- S. Heller, Etude Op. 45 N° 2
- Bela Bartok, Children´s Dance Vol. 1 N° 10
- Sergei Prokofiev, Op. 65 N° 7

2.2.7 Student F

The piano lessons picked up on the 14th of April 2020 through Skype. This student had a total of 11 online lessons, with zero absences. Student F had an extra lesson compared to the other students because of the earlier availability to start online lessons.

During the final term, Student F played the following musical contents:

- J. A. Vieira, Exercise N° 14 to 17
- Carl Czerny, Etude Op .777 N° 3
- Dmitry Kabalavesky, Op. 89 N° 7 & N° 8
- Scales of D, A and E Major

2.3 The Supervised Students – A Personal Reflection

To achieve an elucidative characterization of the supervised students, a personal reflection was asked of these students. This personal reflection was constructed upon a SWOT analysis, which permits an insight of its acronym: **S**trengths, **W**eaknesses, **O**pportunities and **T**hreats. The aim of this reflection was to gain the instropective analysis of the student in an internal environment (strengths and weaknesses) and external environment (opportunities and threats) (Simeonov & Lambovska, 2012), when learning the piano. The student reflected upon a total of 12 queries, providing their own open and honest opinion. The reflection was divided into four sections (relevant to the acronym), pertaining three interrogations in each section. The first two sections allowed the student to ponder upon their personal strengths and weaknesses - that help or hinder them in their piano learning. The final two sections of the personal reflection (opportunities and threats) analysed the external factors that increase the likelihood of continuing to learn the piano, and the factors that impede the stability and

future of that learning. This reflection is of unprecedented nature pertaining an exploratory query on the student's characterization of themselves. See annex 2 for the structure of this personal reflection.

This reflection was done in the beginning of the Supervised Teaching Practice I, during one lesson. In this lesson, Tito Gonçalves, the student and the Master's student would engage in a reflective conversation about the student's personal strengths, weaknesses, opportunities and threats. These personal considerations are relevant to the student when learning the piano.

This in-class reflection was authorized, beforehand, by the parents and guardians through a verbal request made by the cooperative supervising teacher, Tito Gonçalves.

The following tables present the answers given by the students in their personal reflection. The table is divided into four sections relevant to the acronym SWOT. As a disclaimer, the observed students are presented in a genderless form, to prevent bias and preconceived assumption of the results later presented.

2.3.1 Student A

Table 7: Student A's personal reflection (Source: Author's own elaboration)

Strengths	The student self-characterizes as a focused and determined person with good auditive skills.
Weaknesses	The good auditive skills may deter the student from solving future musical obstacles due to automated assumption. Student A claims being behind a school year owed to starting music school too late. Student A also admits a lack of practice during the holidays.
Opportunities	Due to the student's good auditive skills, further life endeavours and strong cultural interest, the student believes piano is fundamental for personal growth and relaxation, therefore it's guaranteed in their future path, whether professionally or not.
Threats	The student states that their strong motivation for learning the piano doesn't exacerbate the existing academic overload (too much homework, tests and other school tasks). Although, at times, these prevent the student from obtaining a more efficient piano practice.

2.3.2 Student B

Table 8: Student B's personal reflection (Source: Author's own elaboration)

Strengths	Student B identifies the technical piano scales as their main strength. The student also implies that others describe them as someone persistent, that does not quit easily.
Weaknesses	Student B states that the lack of piano practice and having learnt the piano for less time, than other peers, sets a drawback. Student B also declares that other people's pressure and burdening can be demoralizing.
Opportunities	Student B identifies piano playing as a hobby and as a professional opportunity (such as teaching). Student B finds that playing the piano could be of value when enrolling, in the future, at private universities.
Threats	The student acknowledges their inability to handle pressure; their usual indolent disposition; and loss of interest when the learning subjects aren't to the student's personal fondness.

2.3.3 Student C

Table 9: Student C's personal reflection (Author's own elaboration)

Strengths	Student C states a strong interest for learning the piano and can acquire easily new skills. At home, the student is strongly motivated and supported by the family to learn piano and gain confidence.
Weaknesses	Student C affirms a recurrent lack of attention and fear of failure.
Opportunities	Student C reveals that music is an open-door for making new friendships; a professional opportunity to make self-realizations come true; for developing their imagination and creative skills; and increasing personal happiness.
Threats	Student C finds that there are little threats that hinder their learning due to their high motivation, effective learning ability and enjoyment of the teacher's teaching plan. However, Student C states that others have caused distraction.

2.3.4 Student D

Table 10: Student D's personal reflection (Author's own elaboration)

Strengths	Student D identifies strong motivation and interest for learning piano and music as their strengths.
Weaknesses	Student D claims that common forgetfulness deters them from practising the piano or in keeping up with their tasks.
Opportunities	Student D perceives piano playing as an entertaining hobby and allows the development of cognitive skills such as creativity and logic.
Threats	The student finds that overload of other school subjects and tasks might affect their music learning due to lack of time and energy.

2.3.5 Student E

Table 11: Student E's personal reflection (Author's own elaboration)

Strengths	Student E admits having a cheerful and happy temperament; good auditive skills; and quick ability to learn. Student E also states that by practising sports and reading books they keep their body and mind active. Furthermore, this student owns a quality upright piano which allows them to practice frequently. Student E also claims that starting the piano and six years of age has been beneficial. Student E's family actively support and motivate the student's music learning.
Weaknesses	Student E affirms that their piano practice needs to improve and become more methodical. Student E finds that other peers have more advantages because their parents are musicians. Student also reveals that they should pay more attention in classes where other peers are present.
Opportunities	Student E states that learning the piano is important for bonding with other musicians and is also gainful in the development of skills such as concentration and study organization. Student E realizes that learning the piano will allow them, in the future, to give concerts, teach, or simply enjoy themselves and others. Student E finds that their fast-thinking brain and body dexterity brings them advantage over peers.
Threats	Student E asserts that unfavourable school schedules create misused free time that could have been availed for piano practising or other studying. Student E finds scarce threats that discourage their piano practice. Student E has an active role in their piano learning by deciding music repertoire together with the teacher.

2.3.6 Student F

Table 12: Student F' personal reflection (Author's own elaboration)

Strengths	Student F identifies strong interest and motivation for learning, with optimal attention skills. Student F also states that owning a piano at home and having family support is advantageous.
Weaknesses	Student F asserts the need for more piano practice and less time on electronical gadget, such as phone would cause the student to learn music quicker. Student F also feels that peers have been learning music for longer, putting the student in disadvantage.
Opportunities	Student F sees learning the piano as a mean to improve concentration and in having a future hobby or job.
Threats	Student F realizes that learning piano can take away time from other activities, as well as other activities can prevent from quality time on the piano.

2.4 Comparative Study of the Observed Students

From the previous student's characterization, a collection of keywords and sentences can be summed up from the answers obtained:

Student **A** keywords: *determination; good auditive skills; strong cultural interest; ambition; motivation; being behind; lack of practice; personal growth; relaxation; professional future path; academic overload; overbearing; efficient piano practice.*

Student **B** keywords: *tenacity; cognition; value; piano scales; persistent; lesser time; pressure; burdening; demoralizing; hobby; professional opportunity; private universities; indolent; loss of interest.*

Student **C** keywords: *strong interest; easy learner; motivated; supported by family; need to be confident; fear of failure; loss of attention; social bonds; professional opportunity; develop skills; distraction.*

Student **D** keywords: *motivation; interest; entertaining hobby; cognitive skills; forgetful; overloading.*

Student **E** keywords: *happy; cheerful; advantages; positive outlook; beneficial; cognitive skills; good auditive skills; supported; motivated; family; attention; social bonding; professional opportunity; entertaining hobby; optimistic perspective; interest.*

Student **F** keywords: *interest; motivation; attention skills; positive support; misuse of time; lack of practice; electrical gadget; lesser time; disadvantage; concentration; professional possibility; quality piano practice time; time consuming.*

Reckoning the keywords in each student's characterization, many are reoccurring. The most recurring keyword is *professional opportunity/possibility*. Student **D** was the only student who did not mention the piano as a future professional opportunity or possibility. The keyword *interest* appears in nearly all the student's characterizations (except Student **F**), through a positive perspective or seen as a weakness or threat.

Students **A & D** state that other academic tasks can cause overload and affect efficient piano practice or the process of learning music.

Students **A, D & F** affirm that they are strongly motivated to learn the piano.

Students **A & E** declare that they have good auditive skills.

Students **A & F** reveal lack of practice as weaknesses.

Students **C, D & E** refer having a positive interest towards learning the piano, whereas student **B** admits to loss of interest when repertoire isn't to their own liking.

Students **C, D & F** mention that they have family support which motivates and strengthens their music capabilities.

Student **C** and **E** agree on the keyword *social bonding* as an opportunity settled by learning the piano.

Students **D, E & F** find that learning the piano is an improver of skills.

Students **B, D & E** agree that playing the piano can be an entertaining hobby.

It can be asserted that students **D** and **F** are frequently of the same opinion, revealing a motivated personality strongly supported by the family, having as a weakness the lack of sufficient piano practice. Student **E** is on board with these students by agreeing that piano can be an improver of skills such as creativity, logic, concentration and study organization. Students **D** and **E** agree that playing the piano can be an entertaining hobby. Student **C** joins Students **D** and **E** by demonstrating positive interest towards learning the piano. Student **A** is similar to like student **E** in what concerns possessing good auditive skills, and to students **D** and **F**, with whom they share a lack of practice. Student **B** presents the least consensus with the other students, harmonising only with more common ideas, but mostly demonstrating specific and unshared insights on their personal learning profile.

2.5 Critical Appraisal

In the academic year of 2019/2020, a total of six piano students were observed and taught at the *Conservatório Regional de Évora (CREV)*, as an obligatory component of the Supervised Teaching Practice modules I & II, part of the of the Master's in Music Teaching of the *Universidade de Évora*. These modules proved to be an important experience for the Master's student, because they allowed the beholding of new problematics in piano education, as well as the observation of a qualified piano teacher and their methodologies. This unique experience allowed a renewed reflection and perspective on teaching piano to children.

The observed students were of different learning levels: two of initiation level and four of basic level, of the Articulated Regime. The ages of these students were comprised between 8 and 13 years old. These students were being taught by the cooperative supervising teacher, Tito Gonçalves. This teacher has a vast experience in teaching people of all ages, having taught for more than fifteen years in this school.

The particularity of this school year was the emergence of a world pandemic. As preventative measure, schools were shut down and lessons were done through digital platforms. The inventiveness of the school's directives and music teachers was put to a test. How were students going to maintain their progress? How could distant lessons be as effective as presential ones? Fortunately, responses were swift and proved to be effective. The cooperative supervising teacher planned ahead and systematized the learning objectives. At the end of the school year, the students had successfully accomplished the pre-established piano curriculum objectives. This success was due to careful planning (by the administrative body and piano teacher), adaptable teaching methodologies, positive interaction and support amongst parents, teacher and students. The students were able to achieve, at the end of the school year, positive academic results.

Section 2

Investigation

3 Object of Investigation

This investigation section will explore current thought and research into motivation and attitudes in the context of Music Education, more specifically piano learning. The focus is on the correlation between attitudes and motivation. To better understand the connection between these two elements, a thorough expound is made on the significance of each one of them. The definition of Motivation is construed, throughout the project, across different educational settings, methods and theories. While there has been much research on the topic of attitudes in the learning sphere, no research has been made on the analysis of attitudes and motivation stages in an individual's learning process of a musical instrument. Thomas & Znaniecki (1918-20) sustain that attitudes are central for the understanding and becoming aware of an individual's involvement and potential. Ribeiro (2011) points out that the lack of motivation prevents students from learning, but it is in the modification and reorganization of attitudes and values that better results can be achieved. Learning music is a challenging and strenuous path that requires "significant investments made by learners (...) often depend on the individual's motivational supports, such as interest in becoming a musician, generally positive attitudes, a desire to learn, and inspiration from others" (MacIntyre, Potter & Burns, 2012, p.129).

There are numerous variables at stake that contribute to the fluctuating levels of motivation, and researchers have procured answers in the aptitude (Asmus & Harrison, 1990); parental involvement (Zdzinski, 2002); self-motivation, social functioning and personal wellbeing (Ryan & Deci, 2000), among others. Variants such as parental involvement were studied by Sichivitsa (2004, p.27) whose main concern was to understand the "variance in student's musical intentions", having concluded that parental support impacted the motivation and satisfaction towards learning.

Several studies have highlighted vital aspects of motivational learning and attitude analysis, which have improved the need for adjustment and comprehension for ramping up dispositions towards learning. Nonetheless, from that, various theories and methods of motivation are defined and summarized, leading onto the definition and analysis of attitudes in educational context. As a conclusive bind, motivation and attitudes are intertwined to

answer the following research question: Through the analysis of attitudes, how does motivation fluctuate during a piano lesson?

3.1 Motivations for the Choice of Object of Investigation

In Music Education, there remains a knowledge gap regarding motivation stages and attitude analysis in individual instrumental learning. Researchers are still investigating about the factors that get individuals moving toward activities or actions (Pintrich, 2003, p. 669) and procuring efficacious ways of forming positive attitudes in order to sustain motivation levels. These factors have not yet been a matter previous of research in the setting of piano lessons, hence the Master's student's motivation to investigate on these topics, to further understand and provide possible new insights, for improving the quality of learning and teaching piano.

3.2 Objectives of the Investigation

The Master's student's underlying uncertainty is: How can learners sustain positive attitudes and motivation throughout a piano lesson? Instrumental lessons are usually done in a one-to-one setup: two individuals are present in a room for the duration of a lesson, and the student must sustain its interest continuously to grasp the maximum knowledge. Aside from other variables that create an impact on motivation, what can be analysed in the duration of the lesson in the attitudes of the student and teacher? What other aspects can arise? And how does motivation fluctuate during the lesson? These questions are the objective of this investigation. Furthermore, the Master's student aims to witness the divergences in attitudes during a lesson, and conjecture hypothesis for the decline of positive attitudes and motivation.

In a summative point, the objectives of investigation are as follows:

- To understand the learning context of the students.
- To analyse the approaches utilized by the teacher to motivate the students.
- To decipher student's attitudes in a three-phase lesson setting.
- To comprehend the motivation oscillations of each phase.

- To sum up hypotheses from the inconsistencies.

3.3 Research Methodologies

The research methodologies on which this investigation is based are of qualitative nature, mostly systematic observational methods. A bibliographic research provided a literature review on the topic of attitudes, motivation and the process of learning the piano. Then, the data collected during the school year, provided in the previous section of this report, will be valuable for the elaboration of a follow up study of six students. This study will undergo an in-depth investigation of each observed student, to understand the complexity of the motivational patterns and their association with the students' personal attitudes. The follow up study of each student will utilize a five-step structure in order to concisely and clarifyingly demonstrate the findings.

4 Motivation in the Educational Context

Behind the success in musical learning, there is a preponderant factor that conditions the process. This factor is motivation, which is essential because it leads us to actively seek resources to guarantee our success. Through a detailed definition and further exploration of theories of motivation such as: Intrinsic and Extrinsic Motivation; Self-Determination Theory; MUSIC Model; methods for motivating teachers; and concepts of self-fulfilment, a clearer insight of the impact of Motivation is reached.

4.1 Defining Motivation

This chapter deliberates on motivation in the educational setting. The focus is on teaching and learning environments. The goal is to present the importance of motivation and how it shapes the learning process. It is common sense that without motivation there is no action. So, motivation is essential because it drives us to actively look for resources to guarantee our success. With discernment, one finds that motivation improves persistence, effort, initiative, cognitive processing skills and overall performance. There seems to be no consensus in the understanding of motivation given its complexity (Dörnyei & Ushioda, 2011). Williams and Burden (1997) distinguished two aspects of motivation: the initiation of motivation which is concerned with the reasons for doing something and deciding to do something; and the sustainment of motivation which refers to the effort for enduring or persisting in doing something. Dörnyei and Ushioda (2001) identified two dimensions in defining motivation: direction and magnitude of human behaviour. Consequently, motivation specifies the reason why people decide to do something, how long people are willing to maintain the activity and how far they are willing to pursue the activity.

“Motivation is a constellation of closely related beliefs, perceptions, values, interests, and actions” (Lai, 2011, p.2). Fosmire (2014) explains that motivation is a complex term that may not simply be defined by interest or curiosity but rather refers to a greater achievement that leads to the mastery of an ability. The nature of motivation was tackled as: “energy, direction, persistence and equifinality – all aspects of activation and intention” (Ryan & Deci, 2000,

p.69). The omnipresence of motivation was defined by Schunk & Mullen (2012, p.220), who considers that motivation manifests itself in the pre-present-post task, being “affected by personal factors (e.g., individuals’ thoughts, beliefs, and emotions) and contextual factors, such as classrooms, peer groups, and community and home influences”.

Motivation in education concerns how people engage with their activities and sustain that engagement. Schunk and Mullen (2012) have found that school dropouts and lack of achievement are brought by low academic motivation. Bircan and Sungur (2016) discuss the importance of motivation for academic achievement, however they also address the existing vagueness on student motivation studies and methodologies on the topic. Motivation is of interest to education because of the essential role it plays in student learning. However, the specific kind of motivation that is studied in the specialized setting of education differs qualitatively from the more general forms of motivation studied by educational psychologists in other fields (Westbrook et.al, 2005; Tohidi & Jabbari, 2012). Motivation in education can have several effects on how students learn and how they behave regarding subject matter. It can: direct behaviour toward particular goals; lead to increased effort and energy; increase initiation of, and persistence in, activities; enhance cognitive processing; determine what consequences are reinforcing; lead to improved performance. Because students are not always internally motivated, they sometimes need situated motivation, which is found in environmental conditions that the teacher or others create (Tohidi & Jabbari, 2012).

4.2 Motivation Theories

This chapter presents the main theories on motivation and the deliberation of the factors that contribute to the motivation on learning. In these theories, the intrinsic and extrinsic motivations are defined. Then, the Theory of Motivation and Personality, the Self-Determination Theory, MUSIC model, are also succinctly described as well as other theories: the Self-Efficacy Theory, and the Expectancy-Value Theory.

4.2.1 *Intrinsic and Extrinsic Motivation*

Motivation may come from your own interest, or it may come out of necessity. In this context, we can indicate two different types of motivation: intrinsic and extrinsic. Intrinsic

motivation happens when people are internally motivated to do something because they believe that it is important or because they enjoy doing it. Cerdan (2017) considered that students with this kind of motivation will be happy and eager to do their homework because they find it an exciting challenge, even though they might not receive any reward or compensation. Intrinsic motivation may decrease through schooling as children are required to learn subjects that may be of no interest to them. Extrinsic motivation occurs when a student wants to study or learn because of external elements, like punishment or reward. Conversely, literature shows that punishment is more destructive than helpful, and that rewards have the possibility to create a type of dependency.

Young musicians, for example, develop their skills, and pass through various stages of intrinsic and extrinsic motivation. “The intrinsic motivation in self-determination theory focuses on what learning conditions are necessary to learn” (Ryan & Deci, 2000, p. 70). Maslow (1987, p.11) considers that the distinction between behaviour and motivation is that “behaviour is determined by several classes of determinants, of which motivation is one and environmental forces are another”. This argument is not corroborated, for example, by Pintrich (2003), who does not theoretically distinguish between behaviour and motivation in precisely the way that Maslow (1987) proposed. He looks at cognitive and social constructs, in addition to needs and affective factors, when developing theories and designing research on motivation and motivated behaviour (Pintrich 2003). In summary, the intrinsic motivation is related to the positive experiences: it derives directly from what the person is doing. Contrarily, extrinsic motivation demands a motive behind an individual’s engagement in an activity.

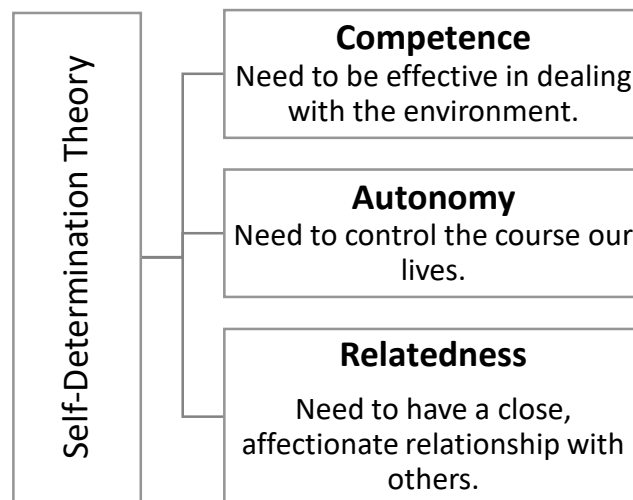
4.2.2 Self-Determination Theory

Self-Determination Theory (SDT) has been developed to try to integrate both the intrinsic and extrinsic factors in human motivation. SDT is an approach to human motivation and personality that uses traditional empirical methods, highlighting the importance of humans' personal aptitudes for personality development and behavioural self-regulation (Ryan & Deci, 2000).

According to Ryan and Deci (2000), much of the research guided by SDT has also examined environmental factors that challenge self - motivation, social functioning, and personal wellbeing. This theory includes five sub-theories: Cognitive Evaluation Theory (CET); Organismic Integration Theory (OIT); Causality Orientations Theory (COT); Basic Psychological Needs Theory (BPNT); and Goal Contents Theory (GCT). The selfdetermination.org website (2018) details these sub-theories; brief summaries are as follows:

- Cognitive Evaluation Theory (CET) tackles the subject of the impact of social contexts on intrinsic motivation. Competence and autonomy are considered central aspects of intrinsic motivation in this theory.
- Organismic Integration Theory (OIT) considers extrinsic motivation and proposes an incorporation within oneself, through which an individual may develop autonomy with respect to extrinsic conditions.
- Goal Contents Theory (GCT) also addresses intrinsic and extrinsic motivation. The theory compares goals with intrinsic value, such as those related to community and personal growth, with goals that are extrinsically oriented, such as those related to wealth and fame. The theory argues that goals that support the three basic needs of autonomy, relatedness, and competency will support psychological well-being, while extrinsically oriented goals will negatively impact well-being.
- Causality Orientations Theory (COT) is concerned with individual orientations about environments, identifying three main categories: the autonomy orientation, the control orientation, and the impersonal orientation.
- Basic Psychological Needs Theory (BPNT) considers the three basic needs defined above (autonomy, competence, and relatedness) and claims that environments that support these needs promote psychological well-being.

Figure 5 presents the three Basic Psychological Needs of the Self-Determination Theory:



*Figure 5: Self-Determination Theory: Basic Psychological Needs based on Tran (2017)
(Source: Author's own elaboration)*

According to this theory, people have three basic psychological needs: competence, relatedness and autonomy. The first need, competence, corresponds to our desire to control the environment i.e. to understand the results of our actions. The second need, relatedness, concerns the interactions, connections and experiences we desire to have with other people. These experiences give us the feeling of belongingness. Finally, autonomy refers to have the sense of free will when doing something or using our interests and values.

4.2.3 MUSIC Model

The MUSIC model was developed by Brett D. Jones (2009) as a research-based motivation model to help instructors motivate learners. MUSIC is an acronym for the five key principles of the model that relate to the words **E**mpowerment, **U**sefulness, **S**uccess, **I**nterest, and **C**aring. These five principles can guide instructors in making intentional decisions about the design of their courses, which ensure that their students:

1. Are **empowered** by having the ability to make decisions about some aspects of their learning;
2. Understand why what they are learning is **useful** for their short or long-term goals,
3. Believe that they can **succeed** if they put forth the effort required;
4. Are **interested** in the content and instructional activities;
5. Believe that the instructor and others in the learning environment **care** about their learning and about them as a person (Jones, 2009).

In order to consider students' perceptions of the MUSIC components concerning an activity or course, teachers and researchers can use these MUSIC components as a questionnaire (Jones, 2009):

Empowerment:

1. Do students believe that the teacher empowers them and does not try to manipulate their behaviour?
2. Do students believe that they have control over some aspects of their learning?

Usefulness:

1. Do students understand why and what they are learning is useful to their interests, to their career goals, and/or in the "real- world"?

Success:

1. Do students understand the instructor's expectations of them?
2. Do students find the learning activities challenging in that they are not too hard or easy?
3. Do students receive regular feedback about their level of competence?
4. Do students believe that they can succeed if they put forth the effort?

Interest:

1. Do students demonstrate a situational interest in the course activities?
2. Do students demonstrate an individual interest in the course content?

Caring:

1. Do students believe that the instructor cares about whether they achieve the course objectives?
2. Do students believe that the instructor cares about their well-being?
3. Do students have opportunities for positive interactions with one another?

Several studies were conducted to validate the MUSIC model. Parkes, Jones & Wilkins (2017) surveyed 1228 undergraduate students from three different types of university courses. They measured the constructs associated with the main components of the MUSIC model: empowerment, usefulness, success, interest and caring. Results of the confirmatory factor analysis provided strong evidence that the hierarchical five-factor model was a valid representation of the MUSIC model.

In 2017, another study was designed to examine the extent to which Chinese and Spanish translations, of the College Student version of the MUSIC Model of Academic Motivation Inventory (MUSIC Inventory; Jones, 2020), demonstrated acceptable psychometric properties. The results demonstrate that the Chinese and Spanish translations of the MUSIC Inventory are acceptable psychometric properties for use with undergraduate students (Parkes, Jones & Wilkins, 2017). These authors used the Model with music students in upper-elementary, middle, and high school levels. They wanted to test its reliability and validity. They considered that the inventory produced reliable and valid scores on the five MUSIC scales. They concluded that music teachers could use the inventory as a reliable means to assess students' motivation-related perceptions (Parkes, Jones & Wilkins, 2017).

4.2.4 Other Theories

There are several theories concerning motivation; however, Self-Efficacy and Expectancy-Value Theory are considered as complementary to the previous theories and significant to the narrative of this research section.

4.2.4.1 Self-Efficacy

Albert Bandura developed the self-efficacy theory (Bandura, 1995). This theory is a component of the Social Learning Theory (Ashford & LeCroy, 2010). The Social Learning

Theory or Social Cognitive Theory is composed of four processes of goal realization: self-observation, self-evaluation, self-reaction and self-efficacy. Many scholars have used this theory as a critically important theoretical contribution to the study of academic achievement, motivation, and learning (Cheong, Pajares & Oberman, 2004; Schunk, 1991).

Self-efficacy relates to a person's perception of their ability to reach a goal and it determines how people feel, think, motivate themselves and behave. It is related to personality traits and self-esteem. Bandura (1995, p.2) explains that it “refers to beliefs in one's capabilities to organize and execute the courses of action required to manage prospective situations”. In summary, self-efficacy is what an individual believes can be accomplished by using their set of skills under certain circumstances (Snyder & Lopez, 2007). The basic idea behind the Self-Efficacy Theory is that performance and motivation are partially determined by how effective people believe they can be (Redmond, 2010, cited by Al-Jammal, 2016). Individuals “function as contributors to their own motivation, behaviour, and development within a network of reciprocally interacting influences” (Bandura, 1999, p.169). Self-efficacy has been a key component in theories of motivation and learning in various contexts, being often described as task-specific self-confidence.

4.2.4.2 *Expectancy-Value Theory*

The expectancy-value theory of motivation according to Green (2002, p.990):

asserts that the amount of effort that people (students) are willing to expend on a task is the product of (a) the degree to which they expect to succeed at the task, and (b) the degree to which they value the task and value success on the task.

Therefore, this theory proposes that an individual will change a behaviour if they believe that the personal benefits from the change outweigh the costs. For Eccles et al. (1983), students' beliefs concerning the degree of confidence in accomplishing an academic task (self-efficacy) and the degree to which they believe that the academic task is worth pursuing (task value) are two key components for understanding students' achievement behaviours and academic outcomes (Eccles et al. 1983). Expectancy-value theory is a widely accepted model of motivation. Eccles et al. claim that expectations of success on a learning task and the individual value placed on the task are fundamental determinants of the motivation to learn. Eccles et al.'s theory links parental socialization practices with children's motivational

characteristics. The theory states that parents play a fundamental role in providing achievement experiences for their children as well as in interpreting the outcomes of their experiences (Eccles et al. 1983).

4.2.4.3 Hierarchy of Needs

From Daffin’s (2018, p.140) standpoint “personality is defined as an individual’s unique pattern of thoughts, feeling and behaviors that persists over time and across situations”. For Nuckcheddy (2018, p.3), “personality has been found to affect the manner in which persons are willing to be affected by motivation strategies s proposed and or implemented by management”.

Abraham Maslow (born April 1, 1908, New York, New York, U.S.—died June 8, 1970, Menlo Park, California), believed in the concept of self-actualization. According to his hierarchy of needs, this concept is at the top and refers “to the realization of a person’s potential, self-fulfillment, seeking personal growth and peak experiences” (Leod, March 20th 2020). Figure 6 demonstrates Maslow’s (1943, 1954) theory of the Hierarchy of Needs:

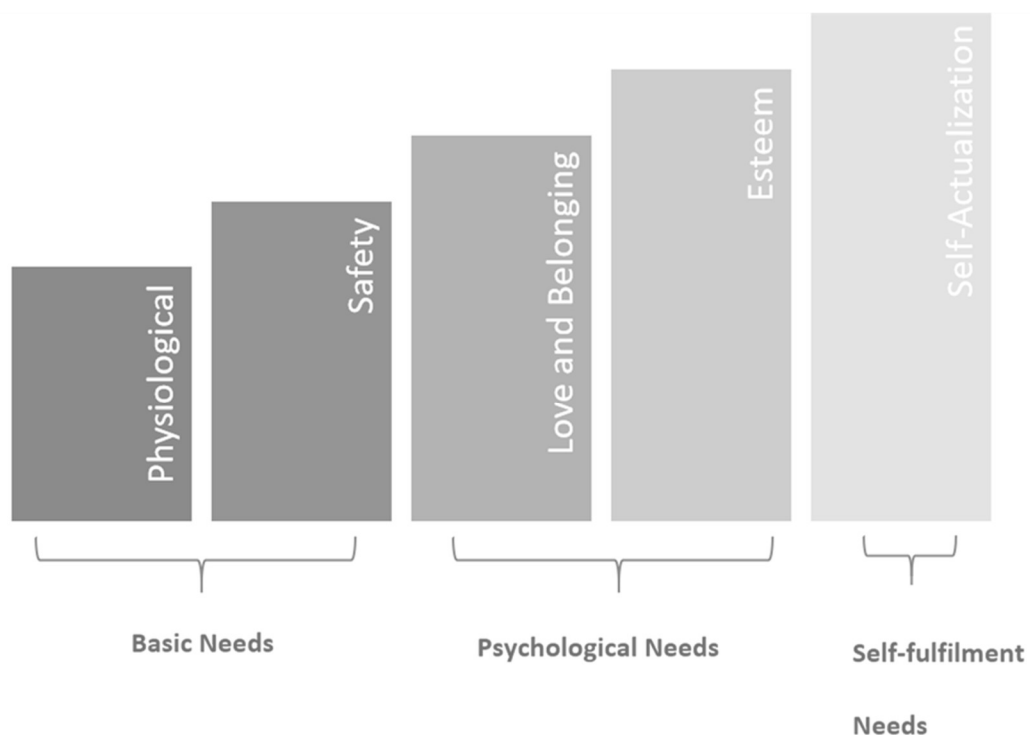


Figure 6: Maslow’s Hierarchy of Needs based on Leod (2020)
(Source: Author’s own elaboration)

- The basic needs refer to underlying human requirements to live such as food, water, etc.
- The safety needs denote humanity's need to feel safe financially, morally and health-wise.
- The psychological needs identify the importance of social life, affection, respect, status and sense of self-fulfilment.
- The self-fulfilment need is the epitome of one's plenitude and capability of achieving full potential in all aspects. Maslow (1943) describes this level as the desire to accomplish everything that one can, to become the most that one can be.

The author of this motivational theory stated that that the direction of needs can be flexible according to external circumstances or individual differences. According to Sze (December 6th, 2017) a self-actualized person has the following characteristics:

- "(...) embrace the unknown and the ambiguous (...)
- accept themselves, together with all their flaws (...)
- prioritize and enjoy the journey, not just the destination (...)
- are inherently unconventional, they do not seek to shock or disturb (...)
- are motivated by growth, not by the satisfaction of needs (...)
- have purpose (...) mission in life, some task to fulfill, some problem outside themselves which enlists much of their energies (...)
- are not troubled by the small things (...)
- have the wonderful capacity to appreciate again and again, freshly and naïvely, the basic goods of life, with awe, pleasure, wonder, and even ecstasy, however stale these experiences may have become to others (...)
- share deep relationships with a few, but also feel identification and affection towards the entire human race (...)
- are all quite well aware of how little they know in comparison with what could be known and what is known by others (...)
- they do not allow themselves to be passively molded by culture -- they deliberate and make their own decisions (...)
- self-actualized people are not perfect".

According to Rogers (1967) the need for self-actualization can be an undeliberate reaction to our need of autonomy and personal growth. Without the fulfilment of the basic and psychological needs it is not possible to achieve the ultimate need of self-actualization (Perera, 2020). This hierarchy of needs is an important assistant to understanding how learners are motivated: Which of the learner’s needs are fulfilled? What needs must be fulfilled?

4.2.5 Recapitulation of the Motivation Theories

Figure 7 and Figure 8 present the main ideas and concepts of the motivation theories.

The authors of each theory are as follows:

- Expectancy-Value: Eccles & Wigfield, 1995
- Self-Efficacy: Bandura, 1995; Schunk, 1991
- Self-Determination: Ryan et al., 1997; Ryan and Deci, 2000
- Hierarchy of Needs: Maslow, 1943

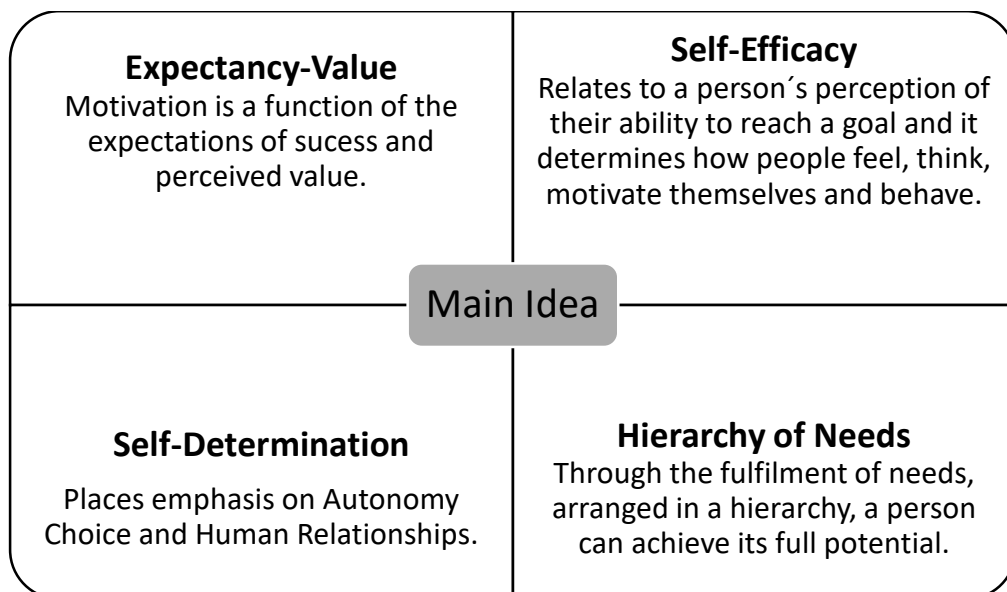


Figure 7: Main Ideas of the Theories of Motivation
(Source: Author’s own elaboration)

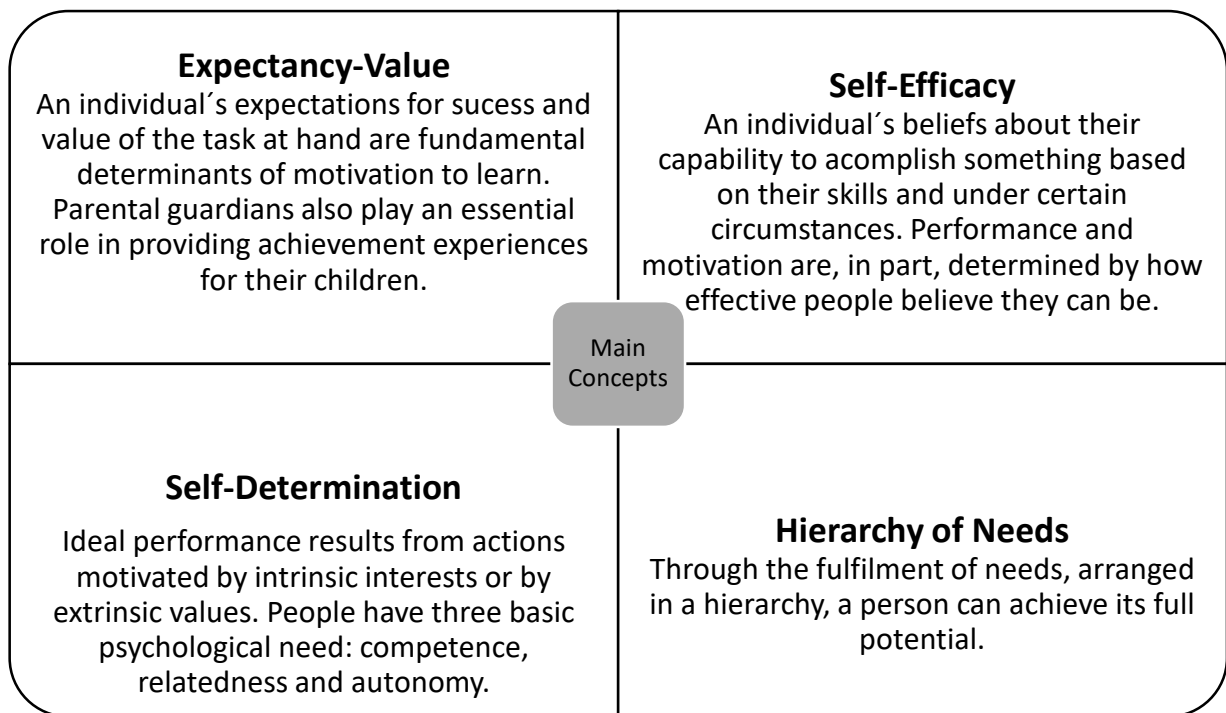


Figure 8: Main Concepts of the Theories of Motivation
(Source: Author's own elaboration)

4.3 Motivation of Participants in the Educational Setting

This chapter presents the partakers in the process of learning music: teachers, students and parents. In a music-learning environment, all members have a responsibility in the learning that takes place: the student is responsible for their own learning and impact on the learning of their peers; the teacher serves as a resource, guide, mentor, provider of support, and manager; however, they are also a learner, who learns about the students' behaviours to procure effective ways of teaching; the parents are influential in their child's development, goals, and aspirations; the styles and practices they adopt during interactions with their children hold an important impact.

4.3.1 Teachers

An important characteristic of a good teacher is to be motivating as well as motivated. It should be an ongoing concern for teachers to ensure that students feel engaged and

encouraged throughout the learning process. This section is divided into two components: the teacher's motivation and the motivational teacher.

4.3.1.1 *Motivated Teacher*

Motivation is not only necessary for students; any human with tasks to complete requires the mental energy to accomplish them. This chapter deliberates on the need for teacher motivation and refers to research made on the topic namely by Dörnyei and Ushioda (2011), among others.

Research on teacher motivation is scarcer than documentation and analysis on student motivation. Sinclair (2008) defined teacher's motivation in terms of attraction, retention and concentration as something that determines "what attracts individuals to teaching, how long they remain in their initial teacher education courses and subsequently the teaching profession" (Sinclair 2008 p.37). Dörnyei and Ushioda (2011) highlighted the two dimensions of teacher motivation in accordance with their conceptions of motivation, namely, the motivation to teach and the motivation to remain in the profession. They considered four featured components of teacher motivation: prominent intrinsic motivation which was closely related to inherent interest of teaching; social contextual influences relating to the impact of external conditions and constraints; temporal dimension with emphasis on lifelong commitment; and demotivating factors emanating from negative influences. In teaching, intrinsic motivation is what determines and influences the degree of acceptance, enthusiasm and satisfaction of the profession; while extrinsic motivation often causes situations of lack of motivation among teachers (Núñez et al., 2009). The role of the teacher has a positive effect on student performance associated with intrinsic motivation (Boza & Toscano, 2012).

4.3.1.2 *Motivating Teacher*

Considerable investigation has been done on the topic of teacher behaviour for motivational teaching. Malouff et al. (2008, p.3) summarized many motivational teaching methods they researched into twelve simple categories for teachers to abide:

1. Make Content Relevant to Student Values and Goals

This category can be summarized by the creation of a topic that is relatable and beneficial to students. This could also imply a decision-making route where students decide on the topics they want to learn.

2. Help Students Achieve Their Goals Through Learning

The application of the student's life concepts and aspirations as a goal setting in their learning will allow a further connection with the subject while increasing their interest.

3. Provide Potent Models of Learning

This category points out the significance of the teacher's behaviour. A teacher must demonstrate good time-management, organizational and communication skills. Their demeanour reflects greatly on the students' development and own actions.

4. Prompt and Persuade Students to Learn

Students need the constant reassurance that they will succeed. Teachers must provide that confidence by explaining the value and reasons of learning a certain topic. Encouraging students to deepen their knowledge with other activities will also aid in their development.

5. Establish A Positive Relationship with Students

Building an amicable relationship between teacher and students is fundamental; it shows that the teacher cares about the student. The teacher should show "empathy", "warmth" and "genuineness" (Malouff et al., 2008, p. 4).

6. Reward Student Achievement and Learning Efforts

Praising and rewarding students of their efforts is important to build their confidence and enthusiasm towards the next challenge. Expressing admiration about a student publicly develops mutual respect and self-recognition.

7. Avoid De-Motivating Treatment of Students

This category emphasizes that negative criticism and castigation damages students' motivation.

8. Enhance Student Learning Self-Efficacy

The teacher should remind the student of their set of skills and their aptitude to accomplish tasks.

9. Use Engaging Teaching Methods

A motivational teacher will be creative and imaginative. Utilizing different ways to convey ideas will ensure the attention of the students. This will also have a positive effect in the students' creative and social skills.

10. Use an Appealing Teaching Style

In order to deliver the previous category, the teacher must have a good verbal and body language. Tone of voice variation, eye contact, body movements and facial expressions are valuable points to take into consideration.

11. Give Motivational Feedback

A teacher must be aware of the right time to give constructive feedback. Motivation is essentially created on the basis of appraisal and goal-orientation. The teacher's feedback will develop the students' self-efficacy and self-belief, and it should be "feedback that contains positive elements, indicates how to improve, focuses critical and positive comments on effort rather than ability" (Malouff et al., 2008, p. 6).

12. Monitor Student Motivation Levels and Adjust Motivation Methods as Needed

Students have dissimilar needs and capabilities; therefore, teachers should be conscious of when to be more supportive and engaging, adjusting the methods of motivation for each student.

For the motivation and learning of a student, a teacher must possess the analytical ability of comprehending emotions and needs of students. The main activity of the teacher is communicating; for that reason, it is fundamental that teachers have a good body language and are at ease with interacting and assessing others. This determines that teacher's motivation is infinitely complex, and for a person aspiring to this profession it is essential that they are aware of these exigencies. From a personal view, these categories respond to the questions of the MUSIC Model proposed by Jones (2009).

4.3.2 Students

Motivation is serious in learning. However, motivated students do not always engage in that learning (Keller, 2008). Motivation to learn is only a desire to be involved in activities for learning (Kim & Bennekin, 2013). What makes students actually learn is their mindful engagement in those learning activities because "engagement leads to outcomes such as achievement" and "motivation underpins engagement" (Martin, 2012, p. 305).

Conversely, for students to be motivated to participate in an activity, they must value it and believe they will be successful with it in their future. The expectancy–value theory explains why many students both pursue and persist in music, whereas others do not (Eccles & Wigfield, 1995; O'Neill & McPherson, 2002). People's beliefs about their abilities have a profound impact on the motivation they bring to learning situations. Bandura (1995, p. 2) correlates to the self-efficacy theory as "beliefs in one's capabilities to organize and execute the courses of action required to produce given attainments".

In Veronica Sichivitsa's article on "Research Studies in Music Education" (2007), she claims through prior investigation that the support from parents, teachers and peers affects positively on the interest and persistence of a young pupil. Sichivitsa (2007) also claims that a child's motivation is more extrinsic whereas an adult's motivation is more intrinsic. This is where the need for the self-determination theory (SDT) comes along: Self-determination theory describes it as the "innate human propensity toward psychological health and wellbeing, and the tendency for people to develop and pursue an identity that is unified with their sense of self" (Ryan & Deci, 2002). Musical practice is an individual activity that relies on self-determination, competence and autonomy for a valuable practice session. The self-

determination theory underlines two important concepts: the basic psychological needs and internalization. The first concept is one's need of fulfilment, for example, to be competent. In the 1959 psychology's article "Motivation reconsidered: The concept of competence", the earliest proof of competence is seen in infants where they show contentment when causing change in their environment through their behaviour or actions. They are showing competence in the ability to make an impact and feel rewarded in doing so. Doom & Gagné (2015), grounding on the SDT theory, demonstrate some controversy on the idea that musical abilities are innate, and that the social environment cannot impact on a person's abilities. However, making one think that they aren't born with the necessary skills drove some people to persist more to oppose that idea.

"Ability and effort were the most common attributions given for success. That is, success is ascribed to high ability and hard work, and failure is attributed to low ability and the absence of trying" (Weiner, 1985, p. 549). Students who attribute failure to lack of effort can choose to apply more effort in future tasks. The attribution theory is key to understanding motivation in music, which focuses on how people make sense of what they experience. How students explain their successes or failures can be a key insight into how they will interact with the task in the future (Weiner, 1974). Also, for students to participate in higher level music activities, they must feel they are competent in their musical skill and knowledge, have power over their own choices in learning and how they choose to participate in music activities, and have the need to belong or feel connected to other people fulfilled, thus creating a warm and inviting atmosphere (Woody & McPherson, 2010).

There are different motivational patterns in different age levels when learning music. Teachers should be conscious of this to promote positive beliefs among students. Students are influenced by their beliefs about their ability (McPherson & O'Neill, 2010). Another principle to underline is practice. Ericsson (2006) supported that practice increases musical skill. The more students practice, the more automatic their ability becomes to perform a specific skill. Many studies in the past twenty years have emphasised the role of practice, parental support and motivation, with a tendency to conclude that if these factors are present in a blend that moves from external support and motivation by a teacher or parent, the learner is likely to experience intrinsic rewards associated with the positive emotions of musical engagement as the musical skills develop, and that these rewards of music-making

per se – its self-regulating effects – are sufficient to sustain investment in engagement (Davidson et al., 2009). When looking at the student as an individual, one must consider that all students are unique in how they experience the world, interpret and make sense of their experiences (Chiu et.al, 1997). They establish beliefs about themselves which strongly affect how they interact with the world and with others and behave in learning situations. These beliefs or mind-sets are shaped by the feedback students receive throughout their life and specifically in their academic training. Mueller and Dweck (1998) reported that students who received positive feedback on their intelligence, experience a momentary sense of pride, but this was non lasting and began to deteriorate, without moving the children forward in their learning.

4.3.3 Parental Guardians

Parents play a critical role in providing learning opportunities at home and in linking what children learn at school with what happens elsewhere. By participating in and facilitating diverse learning experiences and activities outside the school, parents become an important factor in children's overall learning and education (Emerson et al., 2012).

High levels of intrinsic motivation for music are more likely to occur when parents and teachers support children in warm, caring and non-threatening environments (McPherson & Davidson, 2006). Several studies have been conducted in different music areas and countries and the results seem to arrive to some conclusions: parents are important participants throughout the learning process.

Sichivitsa (2007) conducted a study examining the influences of parents, teachers, peers and other factors on students' motivation. The author wanted to know about the parental support of music; the students' previous musical experience; the students' self-concept in music, the role of teachers and peers; the students' academic and social integration in music classes. The author developed a Choir Participation Survey administered to 130 choir members at a large public university in the United States. The data analysis indicated that:

(...) students whose parents were involved in music and supportive of their children's musical participation developed better self-concepts in music, consequently felt more comfortable in choir academically and socially, valued music more, and as a result

developed higher motivation to participate in various musical activities in the future. (Sichivitsa 2007, p. 55).

Shen (2016) conducted a study to investigate the difference between Chinese and American parent, student, and teacher attitudes about perceived parental involvement in private piano lessons. The results showed that teachers, parents and students agreed that parental involvement was beneficial in students' piano learning. Chinese students received more practice supervision, while American students received more financial support. American parents tended to send their children to lessons, whereas Chinese parents did not attend their children's performances (Shen, 2016).

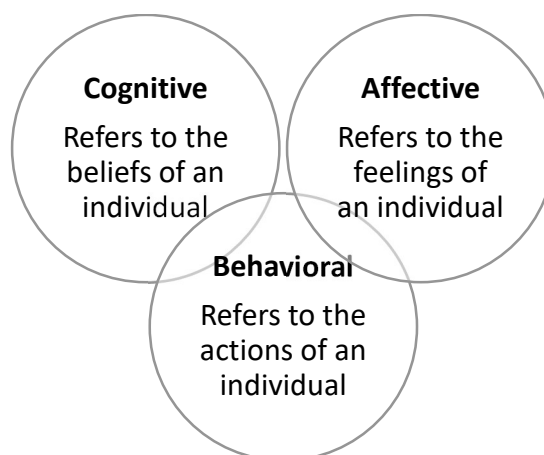
The role of parents and family along with the music learning process is very significant. Muller (2009) considered that family-school and community partnerships are creating new boundaries and functions of education. They increase parental and community capacity; they create conditions in which children learn more effectively.

5 Attitudes in the Educational Setting

Firstly, it must be understood that attitudes, whichever their shape or form, have a meaningful impact in the effectiveness of our learning or teaching. Attitudes can be revealed through a variety of manners, but in the simplest definition – they are behaviours (Landers, 1997). Although, attitudes seem to be substantially compounded, due to some researchers qualifying them as single or multi-component (Hao, 2004), attitudes can be interchangeable (Landers, 1997). The existing endless classification of attitudes appears to demonstrate what Sir Winston Churchill once said, “Attitude is a little thing that makes a big difference” (Agyei, 2016). Attitudes can be observed in every participant and, in students, they affect disposition and capability to learn. To expand the educational processes, the teacher’s attitudes also play an important role in providing positivism and a favourable learning environment, to foment student interest and eagerness (OECD, 2009).

5.1 Defining Attitudes

Attitudes can be defined by a broad set of behaviours and beliefs that make up an entity (Ajzen & Fishbein, 1977). In the words of Cherry (2020, May 3rd), attitudes can be a “learned tendency to evaluate things in a certain way. This can include evaluations of people, issues, objects, or events”. Figure 9 exposes the three components of attitudes:



*Figure 9: The Three of Components of Attitudes
(Source: Author’s own elaboration)*

Figure 9 explains the origin of attitudes and how they can be detected in an individual. The three components of attitudes can be “called the ABC model of attitudes: A for affective, B for behavioural, and C for cognitive. Although every attitude has these three components, any particular attitude can be based on one component more than another (Crowell, 1953). For Jhangiani & Tarry (2014) attitudes express the value we give or feel towards an attitude object. This author believes that some of our attitudes are inherited from our genetic code, and Tesser (1993) agrees with this claim by adding that heritable attitudes are solidier than attitudes that are not heritable. The conclusions of Olson et al. (2001) are that attitudes can be educated, but also derive from biological roots. The highest heritable attitudes according to Echterhoff (2011-2012) are:

1. Attitudes toward reading books
2. Abortion on demand
3. Playing organized sports
4. Rollercoaster rides
5. The death penalty for murder.

Personality-wise, the most transmissible ones are:

1. Humility
2. Ambition
3. Exhibitionism
4. Aesthetics
5. Friendliness.

Understanding which heritable attitudes are relevant to music learners is fundamental to foresee what impacts their natural disposition for learning and intrinsic motivation. Although some attitudes relating to social ethics (e.g. abortion on demand, death penalty) aren't very relevant to music education, they still play a significant part in the cultural preferences of an individual. Therefore, providing essential and practical attitudes, that have a high heritable value to a music learner, might induce a more propitious environment for learning.

To better understand what attitudes signify, Upen (2018, September 18th) draws a distinction between personality and attitudes by affirming that: “The main difference between personality and attitude is that the personality refers to the combination of one’s qualities, character traits, principles, cognition, etc. whereas the attitude refers to the standpoint or the opinion one has towards something”. From Upen’s point of view, attitudes can be observed in a group of people referring to something, whereas personality is an individual’s peculiarity of feelings, thoughts, traits, etc.

5.1.1 Betari Box

Looking at how attitudes affect learning is an important step to understanding why motivation levels diminish. In other words, the attitudes of others can influence our own attitudes; and when they negatively impact our attitudes, one of the consequences can be loss of interest and motivation for learning. The Betari Box Model illustrates how this interaction occurs. This model, according to Mindtools (2020), explains how negative and positive attitudes can transfer from one individual to another. The Betari Box can help release from a cycle of conflict, through compromising the own attitudes with another. Figure 10 displays an example of the Betari Box Model, in which is demonstrated how attitudes affect behaviours.

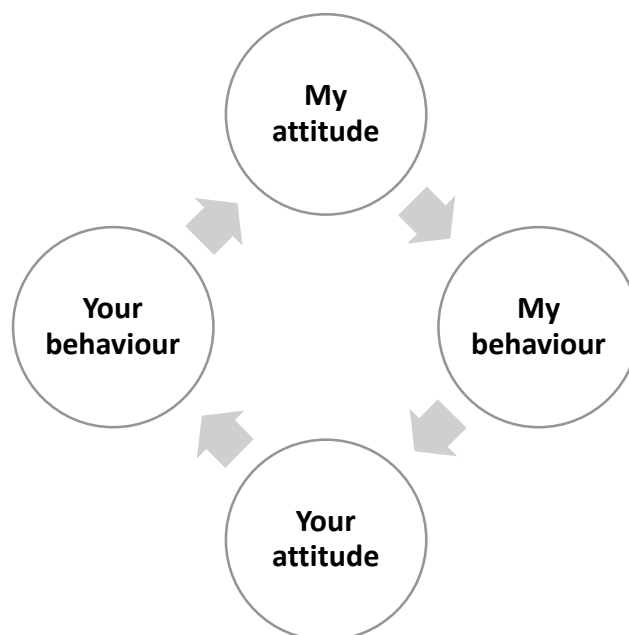


Figure 10: Betari Box Model based on Cotton (2019)
(Source: Author’s own elaboration)

In a succinct explanation, if a negative attitude is displayed by the teacher it is likely a negative attitude will be returned by the student. This logic works the same for a positive attitude. It is imperative to develop emotional intelligence to be able to lead with overwhelming emotions (Cohen, Jussim & Bhasin, 2009). It is indisputably easier for an adult to deliberate attitudes before expressing them and manage how they are articulated. Liu (2014, p.1253) states that “being a facilitator entails accepting mistakes as integral elements of the language learning process. When a teacher is more of a facilitator than a strict instructor, students develop a positive attitude (...)”. Therefore, the teacher owns a great responsibility in ascertaining that the student has positive attitudes, by providing an amicable and encouraging environment for the best learning experience.

5.2 Training Attitudes

Since attitudes can be educated, according to Vernon et al (2001) and other researchers, does that mean that an individual’s decision can be influenced? Malamed (2020) highlights ways in which attitudes can be trained, such as: Model Behaviour; Role Plays or Simulations; Creating Cognitive Dissonance; Demonstrating Results of Risky Behaviour; Telling Stories; Appealing to the Intellect; and Using the Subtle Approach. Table 13 demonstrates a brief explanation of each training possibility:

Table 13: Training Attitudes (Source: Author’s own elaboration)

Model Behaviour	Promoting ideal behaviours to attain the coveted goal. This concept allows for better conflict resolution skills.
Role Plays or Simulations	This allows an individual to understand the concept of action-consequence. The construction of a realistic scenario displays the pool of choices/actions available to an individual and imminent consequences.
Creating Cognitive Dissonance	Cognitive dissonance occurs when individuals have contradictory beliefs. They act in manners that go against their beliefs. Harmon-

	<p>Jones (2000) admit that inducing acts contrary to a person's natural attitudes will create dissonance and therefore force that person to change attitudes to be in cognitive consonance. By this, creating cognitive dissonance enforces even a minimal change of attitude.</p>
<p>Demonstrating Results of Risky Behaviour</p>	<p>This requests the interference with the emotional state of an individual. By demonstrating the potential hazards and persuading through imagery that can impact their emotions may lead to a change in attitude.</p>
<p>Telling Stories</p>	<p>This emotional appeal has the purpose of creating a bond between an individual and the message behind the story. "Storytelling is powerful because people can relate and empathise" (Bowmaker, 2020). Telling stories may also result in self-pondering and empower individuals to make a change in their attitudes.</p>
<p>Appealing to the Intellect</p>	<p>Displaying scientific facts, statistics, numbers and evidence is a way of convincing an individual of the underlying reasons for a change in attitudes.</p>
<p>Using the Subtle Approach</p>	<p>Subtlety is described as the quality of demonstrating someone is important, but not obvious (Petty & Cacioppo, 1986; Walster & Festinger, 1962). Imperceptible and subliminal messages can unconsciously affect attitudes.</p>

The previous methods for training attitudes can be seen in a variety of circumstances in our lives, such as advertisements, where the constant need for persuasion and attitude change is of the essence. In the learning context, attitudes are also an everchanging aspect of a growing individual. It has been proven that attitudes can be hereditary, and they can also be taught. This shows, beyond no doubt, how fundamental as well as fragile attitudes are.

6 Observed Attitudes and Motivation - Teaching Practice I & II

Attitudes derive from a “pattern of beliefs developed over time in a given socio-cultural context” (Liu, 2014, p.1252). From this thought, motivation can become a more complex concept since “Motivated and de-motivated students hold varying perceptions about their teacher, class, and curriculum” (Liu, 2014, p.1252). Nevertheless, attitudes can be instituted in the educational perimeters, where peers and educators play an important part in the development of these (Bain et.al, 2010). This chapter expounds on the attitudes and motivation of the observed students during the Supervised Teaching Practice I & II. A brief recall on the characterization of the students and coding units from the diary of personal observation will be summoned, followed by a thorough study on how attitudes might have affected the motivation levels of these students, throughout the school year of 2019/2020.

6.1 Application of Ideational Factors

An ideation “refers to how new ways of thinking (or new behaviours) are diffused through a community by means of communication and social interaction among individuals and groups” (Health Communication Capacity Collaborative, 2014, p.1). In relation to the data present in the diary of personal observations; the observed students’ reflections; the Tito Gonçalves’ questionnaire and informal interviews, the ideational factors will aid in establishing a final profile of each student. This profile will provide the answers to the research question, on how attitudes and motivation levels fluctuate during a piano lesson. Each student’s profile will be presented, entwining with their motivation patterns (seen throughout the school year). To link motivation and attitudes, in a piano lesson setting, a numeric evaluation is formulated. This evaluation is based upon a national elementary and basic school system’s definition and measurement of attitudes and motivation. This evaluation demonstrates an average of the positive or negative variations of attitudes towards learning the piano, and motivation levels during a piano lesson.

The following follow-up study characterizes the observed students motivation and attitudes from the Supervised Teaching Practice I & II. A careful analysis through the use of Ideational Factors (Figure 11) will allow a recapitulation of each student’s profile. From this, the student’s motivation and attitudes are assessed, on a scale of 1 to 5, by the Master’s student, using adaptable criteria in coherence with each student’s profile and yearly development.



Figure 11: Ideational Factors by Applegate (2013)
Retrieved from <https://www.thecompassforsbc.org/how-to-guides/how-do-audience-analysis>

Figure 11 presents the Ideational Factors, which allow an interpretation of the cognitive, emotional and social factors (Applegate, 2013). These factors “influence individual behaviour and should be considered when examining the audience’s knowledge, attitudes, beliefs and behaviours.” (Applegate, 2013) Using the data present in each student’s characterization and the description of each student’s lessons throughout the year, in the opening report, a final profile of each student is formed.

To provide answers, relating to each student, of the present factors in Figure 11, the following questions are answered (Applegate, 2013):

- **Knowledge:** What does the subject know?
- **Attitudes:** What are the subject’s attitudes towards learning piano?

- **Self-image:** How does the subject view him/herself?
- **Perceived risks:** What risks does that subject see that hinders his/her learning?
- **Norms:** What is the subject's views on learning the piano?
- **Self-efficacy:** How is the subject proving to overcome normal tasks and threats?
- **Emotions:** How does the subject feel about learning the piano?
- **Social Support and Influence:** How are others affecting the subject's piano learning?
- **Personal Advocacy:** How is the subject addressing threats, motivation and attitudes?

The ideational factors of each student will present the answers to the previous questions, in accordance with Figure 11.

Student A:

- Knowledge - Well classified by the teacher, with tendency for top marks.⁷
- Attitudes – Positive attitudes towards learning and compliant with social adequacy norms.⁸
- Self-image – Pertains as an intelligent and capable person with good auditive skills and motivation for learning.⁹
- Perceived risks – Understands that academic overload and tendency to procrastinate during the holidays is obstructing a better development of learning the piano.
- Norms – Believes that learning the piano is a beneficial activity for personal growth and as foreseeable future opportunity.

⁷ The student had consistent top marks throughout the whole school year.

⁸ Citing Tito Gonçalves during classes.

⁹ “Considero uma vantagem o facto de ter um bom ouvido” as observed in the student's personal reflection.

- Self-Efficacy – Recognizes the threats that hinder their learning and has demonstrated initiative to overcome these.
- Emotions – Affirms that motivation is an essential part of learning and avoids negative emotions to achieve successful learning.
- Social Support and Influence – Benefits from positive support from parents, teacher and peers.
- Personal Advocacy – Persists in keeping a good progress and obtaining top marks.

Student B:

- Knowledge – Difficulty in learning and in making progress.
- Attitudes – Mostly negative attitudes, apathetic and indolent disposition towards learning.
- Self-image – Sees personal potential and will, however is undermined by overcoming pressure and threats.¹⁰
- Perceived risks – Sees others as culpable for own lack of piano practice.
- Norms – Sees piano as an opportunity-creator.
- Self-Efficacy – Recognizes threats but demonstrates the need of others' cooperation to overcome these threats.
- Emotions – Demonstrates no will motivation for obtaining the best outcome and accepts mediocre developments.
- Social Support and Influence – Supported by the teacher but depends on constant positivism.¹¹
- Personal Advocacy – Demonstrates median interest for learning and has not demonstrated any elevations of interest.

¹⁰ “Devo evitar pessoas que pressionam para eu estudar, pois não me faz bem.” as observed in the student's personal reflection.

¹¹ “O aluno depende da minha boa disposição para efetuar as tarefas com maior vontade e motivação” seen in the diary of personal observations citing Tito Gonçalves.

Student C:

- Knowledge – Proclaims easiness of learning and demonstrates good learning progression.¹²
- Attitudes – Strongly motivated and shows general positive attitudes towards learning.
- Self-image – Classifies oneself as an optimal learner and is aware of threats.
- Perceived risks – Recognizes personal flaws and fears.¹³
- Norms – Learning the piano is gainful and important to the student and their supporters.
- Self-Efficacy – Demonstrates eagerness to correct personal flaws and achieve success.
- Emotions – Strongly motivated and enthused to learn the piano.
- Social Support and Influence – Supported by parents, teacher and others.

Student D:

- Knowledge – Clear interest for learning but has demonstrated some difficulty, as affirmed by the teacher.¹⁴
- Attitudes – Strongly motivated and shows general positive attitudes towards learning.
- Self-image – Classifies oneself as an optimal learner and is aware of threats.
- Perceived risks – Sees lack of time and forgetfulness as an impediment to better learning and practising.
- Norms – Piano is beneficial to the cognitive development and is also an entertaining hobby.¹⁵

¹² “O aluno tem facilidade em apreender novos conhecimentos” seen in the diary of personal observations citing Tito Gonçalves.

¹³ “Tenho de melhorar a minha atenção, a minha insegurança de falhar. Devo evitar desconcentrar-me e não falar tanto”, as observed in the student’s personal reflection.

¹⁴ “O aluno demonstra maior dificuldade e menos progressão na aprendizagem comparativamente ao outro aluno presente na aula.” As seen in the diary of personal observations citing Tito Gonçalves during the lesson.

¹⁵ “Eu acho que aprender piano é importante para ser melhor nas outras coisas e bom para passar o tempo” as mentioned in the personal reflection.

- Self-Efficacy – Is interested in improving skills but isn't assiduous enough to achieve this desire.
- Emotions – Positively motivated and eager to participate.¹⁶
- Social Support and Influence – Supported by the teacher and peers.

Student E:

- Knowledge – Demonstrates good musical sense and auditive skills.
- Attitudes – Very motivated, optimistic and eager to overcome difficulties and improve learning. Positive attitudes towards learning the piano.¹⁷
- Self-image – Sees potential and optimal skills for learning the piano.
- Perceived risks – Lack of attention and methodical individual piano practice¹⁸.
- Norms – Finds that learning the piano develops cognitive skills and is a useful activity for future opportunities.
- Self-Efficacy – Persistent character that attempts continuously to overcome obstacles.
- Emotions – Motivated and enthusiastic about playing the piano.
- Social Support and Influence – Supported by family, teacher and peers.¹⁹

¹⁶ “Dizem que sou bom aluno, que sabem que me esforço e que consigo fazer se me esforçar”, as seen in the student's personal reflection.

¹⁷ “Eu tenho um bom ouvido, sou bem disposto, alegre, tenho facilidade de aprendizagem, faço os trabalhos de casa e sou persistente. Eu mantenho-me ativo praticando natação. Eu também gosto de ler”, as observed in the student's personal reflection.

¹⁸ “O aluno é bastante interessado e musical mas não presta atenção às tarefas que lhe são dadas”, seen in the diary of personal observations citing Tito Gonçalves & “Eu devia treinar mais e de forma mais metódica.” as the student claimed during their personal reflection.

¹⁹ “Eu comecei a estudar piano aos 6 anos. Eu tenho um piano bom em casa. Os meus pais insistem para que eu estude. Eu estudo frequentemente em casa e tenho a ajuda da minha irmã.”, as stated in the student's personal reflection.

Student F:

- Knowledge – Good attention skills that permit better attainment of information.
- Attitudes – Motivated and interested in learning the piano, maintains assiduity and positive attitudes throughout their learning.
- Self-image – Is aware of their own enthusiasm and driven to learn the piano.
- Perceived risks – Mismanagement of personal time that prevents piano practice and is easily distracted by the use of electronical gadgets.²⁰
- Norms – Asserts that piano is an advantageous activity for personal entertainment and growth.
- Self-Efficacy – Intrinsically motivated to learn and keep up the progress.
- Emotions – Able to control negative emotions in under-pressure moments²¹.
- Social Support and Influence – Supported by family, teacher and peers.²²

Table 14: Master student's assessment (Source: Author's own elaboration)

Motivation	Attitudes					
	Student A	Student B	Student C	Student D	Student E	Student F
Engagement	5	3	5	5	5	5
Value	5	3	5	5	5	4
Beliefs about own Abilities	5	4	4	4	5	5
Support from:						
Parents	5	4	5	3	5	5
Teachers	5	5	5	5	5	5
Others	5	4	5	5	5	5
Basic Psychological Needs (Competence)	5	3	4	4	5	4

Table 14 demonstrates, on a scale 1 to 5 (being 1 bad and 5 very good), the Master student's assessment of the observed motivation level and attitudes of each observed student. This

²⁰ "Tenho condições para poder aprender melhor o piano, mas tenho que me dedicar mais...devia estar menos tempo ao telemóvel" as described by the student in their personal reflection.

²¹ "O aluno tem capacidade para manter a concentração e a calma sob pressão e quando as músicas são mais complexas" citing Tito Gonçalves as seen in the diary of personal observations.

²² Os pais compraram o piano para poder aprender; Apoio de toda a família para continuar a aprender piano; A família gosta muito de me ouvir a tocar piano." as mentioned in their personal reflection.

table is based on the Agrupamento de Escolas de Carvalhos' (2020) definition and measurement of attitudes and motivation. This table pertains to the following measuring units: Engagement (participation), Value (norms; importance of learning); Beliefs about own abilities (self-image; self-efficacy); Support from parents, teachers and others (motivational support and attitudes); Basic Psychological Needs (personal competence).

From the given results, it can be ascertained that Student A and E have the highest motivation and positive attitudes towards learning the piano, with an evaluation of 5 in all parameters. The second highest are Student C and E with four evaluations of 5 and two of 4. The least motivated student, exhibiting most negative attitudes towards learning the piano, throughout the year, is Student B. The results presented are confirmed by the cooperative supervising teacher's personal judgement and the students' final marks.

The students that achieved the best results demonstrate fulfilment in their basic psychological needs and positive support from others. Their high intrinsic motivation permits them to persist and engage in better individual piano practice. The student with the worst results reveals unfulfilled basic psychological needs, followed by abundant extrinsic motivation. It's been stated that it is not only due to other's lack of support, but a variety of motives such as absence of cognitive habits, that give impetus to self-drive.

To respond the proposed research question (*Through the analysis of attitudes, how does motivation fluctuate during a piano lesson?*) there is the acknowledgement that motivation is a volatile concept, that can be affected by the slightest perturbation. During the tripartite-structured lessons, of the Supervised Teaching Practice I & II, it was established that the first stage had the most positive outlook and reactions of the students in comparison to stages two and three. These final stages usually entailed an increased weariness of the students' motivation, especially during the COVID-19 outbreak. The distance-learning proved to be a turmoil to the learning progress of the students, and to their motivation and positive attitudes towards learning. The adaptations made by the cooperative supervising teacher, Tito Gonçalves, although of strenuous attempt to maintain interest, weren't enough to maintain the same disposition found in the first two terms of the school year. However, according to Tito Gonçalves, the observed students' goodwill and positive encouragement, permitted an auspicious tuition during the final term of the school year.

Conclusions

As previously mentioned, motivation plays an essential part in the whole course of actions. It is what drives us to initiate, to sustain and to continue our tasks. Feeling motivated as a learner leads to a higher probability of achieving a good end-result. Moreover, it allows the expansion of the learner's knowledge and future possibilities. In an Education setting, it would be ideal for all people involved to feel overflowed with motivation - this would ensure that all tasks would be completed in a devoted manner. However, in the real-world the lack of consistence and incentive is an increasing concern, without a doubt. It is vital that further research is done on the topic of motivation not only in the Education area but in other sectors where impetus is required. Many people and organizations have and are still currently procuring effective ways to maintain the interest of people in their workplace. The 21st century individual is getting accustomed to a fast-pace life where attention is drawn to every point and a vast amount of information is released every second. This diminishes the real sense of attentiveness and cautiousness to daily tasks, which affects the mental calmness and drive of the individual.

The common initial thoughts when starting to learn music are that it will be a straightforward and uncomplicated process, often compared to the learning of other subjects. These thoughts begin to extinguish as the person discovers the effort necessary to learn music or to play an instrument. This effort is then followed by the interminable need to maintain concentration and stimulus towards the subject. This mental exertion dissuades an individual from learning, and it has escalated to a high number of drop-out students in music education. There are numerous motivation theories and methods for creating positive attitudes towards learning, that students, teachers or others can abide to.

The observed students presented a positive average evaluation, in relation to learning music and maintaining favourable motivation during a piano lesson. Granting that during mid-year a world pandemic struck and disrupted normal lifestyle, the students kept their eagerness to learn the piano in an unprecedented manner. To reach these positive results, the cooperative supervising teacher procured inventive ways to sustain positivity and motivation, not only during distance-learning but also during the months before Covid-19. A

positive teacher attitude wherefore impacted the students' attitudes, in addition to the use of motivational teaching strategies, constituted an optimal learning environment, for a permanent development. The fluctuations of motivation, that occurred in-lesson before Covid-19, derived from the tiredness of students caused by the lengthy lesson or overburden of existing school tasks. From some students' perspective, lesser motivation was also a result of uninteresting musical repertoire or dull technical tasks. During the months of Covid-19, learning the piano became a weary and monotonous activity since it took place through online platforms, restricting learning activities and knowledge development.

In a final overview, optimal motivation and positive attitudes are crucial for sustaining effective learning. These are obtained from an assortment of factors, namely the fulfilment of the needs expressed in the motivation theories; optimal training methods that enhance cognitive responses; and quality support from teachers, family and others. It seems to be quite a complex process, and we all have personal constraints; however, having the knowledge to overcome these hardships will aid in a more successful and enjoyable learning. The observed students demonstrated an amicable relationship with the faculty at CREV and with the other students. The friendly environment, the adaptable learning conditions, the support from peers and parental guardians was an important factor for the motivation of the observed students. There was a clear alignment, when reaching the same learning objectives, between the intrinsic and extrinsic motivation of these students during piano lessons. Student B relied mostly on external factors for feeling motivated to learn, which consequently affected their progress and even their final evaluation. However, it is important to underline the efforts and consistent will to learn music and, in specific, the piano of all the observed students. Learning music is a complementary programme to the obligatory school programme, therefore it is an added strain to busy schedule of these students but has proven to be no impediment to the positive attitudes and motivation of the students, throughout the whole school year.

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- 4) **Como avalia a cooperação e interação dos alunos e encarregados de educação perante as novas medidas de ensino?**
- 5) **Que metodologias, adversas às aplicadas nas aulas presenciais, aplicou nas aulas à distância?**
- 6) **A que problemáticas se direcionam, no ensino à distancia, as novas metodologias de ensino?**
- 7) **Efetuada uma comparação entre as aulas presenciais e as aulas à distância, como é que se confrontam os níveis de motivação dos alunos?**
- 8) **Que vantagens e desvantagens poderá trazer o ensino à distância para a aprendizagem do piano?**

- 9) **Que efeitos, na progressão de aprendizagem, poderá produzir uma associação das aulas presenciais com as aulas à distância de piano?**
- 10) **Quais as formas e critérios de avaliação que aplicou aos alunos, durante o ensino à distância?**
- 11) **Qual a sua posição relativamente ao ensino à distância para a aprendizagem do piano e de Música, em geral?**

Annex 2 - The Supervised Students – A Personal Reflection

Análise SWOT Pessoal

*Este questionário está estruturado seguindo uma abordagem de análise SWOT, acrónimo para **forças, fraquezas, oportunidades, ameaças** (strengths, weaknesses, opportunities, threats), tem como objetivo a análise retrospectiva do aluno perante o ambiente interno (forças e fraquezas) e externo (oportunidades e ameaças) que ele/a enfrenta na aprendizagem do piano. O aluno/a terá de responder às questões dando a sua opinião própria e honesta sobre os seus pontos fortes e fracos que o/a ajudam ou impedem na sua aprendizagem de piano. Deve ainda responder sobre os fatores externos que possibilitam prospectar a aprendizagem de piano e os fatores que impedem a estabilidade e futuro dessa aprendizagem. As respostas serão apresentadas anonimamente. Os dados são apenas para usufruto da aluna de Mestrado em Ensino de Música da Universidade de Évora na redação do seu relatório de Prática de Ensino Supervisionado, sob orientação dos Professores Tito Gonçalves, Ana Telles e Adelinda Candeias.*

Solicita-se ao aluno que responda justificando todas as respostas e que evite respostas com apenas Sim/Não.

Forças

As forças são as capacidades, dons, facilidades e/ou gostos que tu consideras que tens naturalmente na Música em geral, no Piano em particular.

1. Quais são os teus pontos fortes?
(e.g. como pessoa; aluno, etc.)

2. Que vantagens tens sobre os teus colegas?
(e.g. tens um piano bom?; quantidade (tempo) de estudo; apoio em casa?
Etc.)

3. O que dizem as pessoas no teu meio social acerca de algo que faças bem?
(E.g. sobre o teu caráter; das tuas capacidades na Música e no piano como músico e aluno, etc.)

Fraquezas

As fraquezas são as capacidades, impossibilidades e/ou desgostos que tu consideras que tens naturalmente e/ou te afetam na Música em geral, no Piano em particular.

1. O que tens de melhorar?
(e.g. que capacidades tens de melhorar; que hábitos relativamente à Música e Piano, etc.)
2. Que vantagens têm os teus colegas sobre ti?
(e.g. que capacidades e facilidades têm as outras pessoas sobre ti na Música e no Piano? Etc.)
3. O que deves evitar?
(e.g. que hábitos; comportamentos; pessoas. O que deves evitar para poderes ser melhor na Música e no Piano? etc.)

Oportunidades

As oportunidades são elementos positivos na vida que te permitem estudar melhor Música e Piano e te possibilitam um futuro como pianista.

1. Qual a importância da aprendizagem de piano na tua vida?
(e.g. quais as capacidades que te ajudam a desenvolver as tuas aptidões; criação de amizades, etc.)

2. Que possibilidades poderás ter no futuro por saberes tocar piano?
(e.g. a capacidade de tocar piano pode dar-te um emprego? Podes atingir outros objetivos de vida por saberes tocar piano? Etc.)
3. Por aprenderes Música e Piano tens mais vantagens ou desvantagens do que as outras crianças que não fazem?
(e.g. As aprendizagens que adquires na Música e no piano tornam-te melhor que os outros? Tens mais facilidade que os outros? O teu cérebro funciona mais depressa? Etc.)

Ameaças

As ameaças são elementos negativos na tua vida que te dificultam o estudo de Música e Piano, e impossibilitam-te de um dia poderes ter um futuro como pianista.

1. Quais os fatores negativos que te impedem de ser melhor ao piano?
(e.g. Que pessoas ou condições de vida, materiais ou outras te dificultam a possibilidade de seres melhor aluno de Música e no piano? Etc.)
2. A aprendizagem de Música e piano impede-te de te concentrares nas outras disciplinas e atividades?
(e.g. A aprendizagem de música e piano ocupa demasiado do teu tempo para poderes fazer outras coisas que te interessam?)
3. Achas que a forma como a Música e o piano são ensinados te causam desinteresse e menos motivação?
(e.g. o local, o professor, a matéria, os materiais utilizados, e a forma como aprendes Música e piano dificultam a tua aprendizagem e motivação? Etc.)