

Teachers' Views on Providing Motivation Based on ARCS Model in Online Musical Instrument Education

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ABSTRACT

The aim of this study is to reveal the applications for the tools, methods, and strategies used to provide motivation in online instrument education in line with the opinions of instrument educators. In the study, interview, observation, and literature review, which are among the qualitative research methods, were used. Within the scope of the research, 41 teachers who provided online instrument training were interviewed, and 10-hour lesson observations were made. In the content analysis based on the Arcs model, it was observed that teachers used technological tools and applications to provide motivation in their lessons, included games, and planned their lessons according to age groups and individual differences of students in online instrument education. To provide motivation in the context of the Arcs model, it was seen that they applied the most to establish interest and the least to the satisfaction dimension. Based on this research, it has been proposed to use methods and strategies that motivate students in online courses and to develop online pedagogical approaches and technological course programs.

Key words: Motivation, Online Lessons, Music Training, Instrument Training.

INTRODUCTION

Today's scientific and technological developments have brought about many changes in the educational needs of individuals and, thus, in their education systems. Especially in 2019, the coronavirus pandemic caused important changes in our living habits and increased distance education practices. While distance education was one of the preferred teaching models in the fields of theoretical education in the pre-pandemic period, it started to be used in music education, which is a practice-based discipline. Although different distance education models such as letter and telephone education have been tried before in the field of music education, it is seen that the model in which digital technologies and live education take place as understood today has started to be applied necessarily during the epidemic period.

Distance education is understood as an education model that can provide solutions to students and teachers who do not have face-to-face education in the context of place and time. According to İşman (1999), the stages of distance development are shown as letter teaching, radio and television, internet, and information technologies. Online education, which can be shown as a sub-branch of distance education, is a system where users such as instructors, administrators, and students can share their own content by producing (Çağla, 2021). In online education, lessons can be held synchronously and asynchronously. Synchronously, the teacher and students are online on the same website at a predetermined time

and can process their lessons by establishing video and voice communication.

With the change in educational environments, it is important to consider factors that affect student motivation in education, as motivation is a key predictor of success in any educational setting. According to Akbaba (2006), motivation is one of the most important factors that emphasize the effectiveness of the learning-teaching process since it is effective in energizing the individual and making him/her willing to behave. Many factors affect the motivation of learners in distance education. In this context, strategies, and tactics different from face-to-face learning environments should be used in distance education environments (Uçar & Kumtepe, 2016). There are many theories and models used to increase motivation in educational research and applications. One framework that can be used to understand and enhance student motivation in online music education is the ARCS motivation design model. The model was preferred in this study to offer an application-oriented and observable model to increase motivation in face-to-face and online course environments. The model suggests that for learners to be motivated, their learning experience must be engaging and tailored to their individual needs and interests, with the goal of achieving Attention, Relevance, Confidence, and Satisfaction.

Attention, which is the first step of the motivation model, includes motivational variables such as stimulating and maintaining students' curiosity and interests (Keller, 2020,

p. 79). According to Keller (2020), student attention is a requirement for both motivation and learning, and it is about how to direct the learner's attention to the concepts, rules, skills, or events to be learned (p. 120).

Relevance, which is the second step of the motivation model, is about making the student believe that the learning experience is personally relevant (Keller, 2020, p. 80). Learners want to understand how the course content relates to their learning goals and lives. Otherwise, learners' motivation decreases, and they move away from the lesson. For this, the instructor should set goals suitable for the learning styles, past experiences, and future goals of the learners (Uçar & Kumtepe, 2016).

Confidence, which is the third step of the motivation model, refers to the positive expectations of learners to be successful. According to Keller (2020), the factor of trust is about helping students believe that they will be successful and can control their success (p. 80). Their motivation increases if learners believe that they will be successful because of their own efforts and if they know that these successes come from their own abilities (Keller, 2010).

Satisfaction: According to Keller (2010), the saturation factor covers the positive emotions of learners about the learning process. Within the framework of this factor, providing feedback to the learners to support their efforts and achievements in the course, using verbal and written congratulations and concrete rewards are important in providing satisfaction to the learners (Uçar & Kumtepe, 2016).

Action (Volition): The application of the action factor, which was later added to the initial ARCS design model, may not be necessary in some learning environments and learner groups compared to other factors in the model, or the application intensity may be lower. If learners do not have sufficient motivation in the learning process or lose motivation altogether, they are allowed to act of their own volition to ensure continuity of their intention to act. Action strategies are important for learners to maintain their motivation and keep it high (Uçar & Kumtepe, 2016).

The ARCS model is a widely used instructional design model that can be applied to a variety of educational contexts, including online music education. Instrument teachers, who have a rich experience in terms of face-to-face education practices, suddenly need to adapt their technological, pedagogical, and field knowledge to the new system during the pandemic process. Teachers, who had the responsibility of their own motivation by dealing with problems such as technical problems and infrastructure deficiencies, were also responsible for the motivation status of their students. There is a need for comprehensive research in the literature to investigate the urgent solutions developed by teachers in this process, the processes of turning this information into a lesson practice, and the tools, tools, and strategies they use to increase their students' motivation. When the studies conducted in the relevant literature are reviewed, it is seen that Çağla (2021) has research in which online piano education is examined in terms of student and teacher motivation, but this study is limited to piano education. In addition, it was observed that the research on online music/instrument training

(Töral & Albuz, 2021; Çanakçı & Çoban, 2021; Afacan, 2022; Sakarya & Zahal, 2020; Kocamangil et al., 2021; Ertem & Akbulut, 2022; Sever, 2021; Kesendere et al., 2020; Aksoy & Nayir, 2020) were not subject to direct motivation, the studies on motivation in online education (Uçar, 2016; Bayındır, 2021; Bayraktar, 2015) were not directly related to music education and instrument training, and the studies on motivation in music education and instrument training (Özmenteş, 2013; Sungurtekin, 2010; Sever, 2020; Brody, 2020) did not provide information about online education. For this reason, it is aimed to conduct this research to eliminate the deficiency in the relevant literature. This study will be useful for educators and instructional designers who want to improve their online music education program, as well as educators and instructional designers who are interested in the application of the ARCS model in any educational context.

In this context, the aim of the research is to examine the practices and opinions of instrument educators regarding the tools, methods, and strategies used to provide motivation in online instrument education. To achieve this goal, answers to the following questions were sought.

1. What tools, methods, and strategies are used to provide motivation in online instrument training?
2. What are the opinions of instrument educators about the factors affecting motivation in online instrument lessons?
3. What are the practices of instrument educators to provide motivation in online instrument lessons?

METHOD

Research Design

This study is a qualitative, descriptive case study that deals with the tools, methods, and strategies used by instrument teachers to provide motivation in online instrument education within the framework of teachers' opinions. According to Creswell (2021), case study research is a qualitative approach in which the researcher collects detailed and in-depth information about real life, an up-to-date limited system (a situation), or multiple restricted systems (situations) within a certain time and reveals a case description or case themes (p. 99).

Participants and Characteristics

The snowball chain sampling method was used to determine the study group in the study. The snowball or chain sampling approach is especially effective in identifying individuals or situations that may be a rich source of information about the researcher's problem (Yıldırım & Şimşek, 2018, p. 122). The researcher tries to find the appropriate person or people by talking to people with certain characteristics before starting the research. Thus, the number of people consulted and interviewed in the research may grow like a snowball (Sönmez & Alacapınar, 2019, p. 177). For this research, interviews were started with five instrument educators who are known in the field among teachers who provide online instrument

training and have deep knowledge about this subject, and 41 instrument teachers were interviewed at the end of the research. The characteristics of the instrument teachers in the study group are given in Table 1.

As seen in Table 1, there are teachers from different school types, and different instrumental teachers, mainly piano, are also included in the study group. Among the teachers, there are those who carry out the training of more than one instrument.

Data Collection Tools

In this study, interview, observation, and literature review, which are among the qualitative research methods, were used. The opinions of the instrument teachers were collected with a semi-structured interview form. First, a question pool including motivation and its sub-dimensions was created in instrument education. The questions that are appropriate to the subject were pre-screened from this pool. Then, the interview questions were shared with two field experts and a language expert. The form was finalized by making the necessary changes in line with the expert opinions. The interviews were conducted online through the zoom video conference program.

In this study, the semi-structured observation technique was used to collect richer information since teachers' applications and the different methods and strategies. Based on the dimensions in the ARCS model, an observation form was prepared and shared with a field expert and a language expert. Necessary changes have been made in line with expert opinions. The observation form includes the dimensions of

attention, relationship/relevance, trust, and satisfaction, and the statements that the motivational behaviors and practices applied in the course related to these dimensions can be observed concretely. For example, in the attention-seeking dimension, there are statements such as "the teacher drew attention with questions", "the teacher brought materials to the lesson", and "the teacher used stories and events to attract attention". Relevant statements were shared with two field experts and a language expert to check content validity and language characteristics.

Observation records were requested from all instrument teachers who participated in the interview and continued online instrument training, but T4, T8, and T10 shared their online course records. 10-hour course observations were made as violin (T10), piano (T4, T10), and flute (T8) based on the course records made by the students of T4, T8, and T10, one of our online instrument teachers.

Data Analysis

The observation and interview data obtained in this study were analyzed by the qualitative content analysis method. The main purpose of content analysis is to reach concepts and relationships that can explain the collected data. The basic process in content analysis is to bring together similar data within the framework of certain concepts and themes and to interpret them in a way that the reader can understand (Yıldırım & Şimşek, 2018, p. 242). To analyze the data, it may be necessary to conceptualize, organize and determine the themes that explain the data. For this reason, the opinions received from instrument educators in the interviews were first decoded and combined with observation data. The collected data were analyzed with the help of the Maxqda 20 qualitative content analysis program.

Two different approaches were used in data analysis. The opinions of instrument teachers to provide motivation are grouped under predetermined themes and titles in line with the dimensions of the ARCS model. Secondly, to reach deeper information within the scope of qualitative research, the expressions of instrument teachers were labeled, and themes and titles were created later.

In qualitative research, processes can be followed regarding whether time planning and coding have the same meaning by different experts to increase the validity and reliability of the data. Taking the necessary measures to reach the correct information (i.e., 'validity') and defining the research process and data in a clear and detailed way (i.e., reliability) are important expectations that the qualitative researcher must meet (Yıldırım & Şimşek, 2018, p. 285). In this study, the coding process was repeated at regular intervals to increase the validity and reliability of the data during the coding phase. Then, two field experts were consulted about the codes and whether the content overlapped with each other. In line with these views, themes were created, and the analysis was finalized.

Ethical Commitment

This study confirmed that scientific, ethical, and citation rules were followed at the Gazi University Ethics Committee

Table 1. Instrument teachers and characteristics

Institutions	Code of Teachers
University (n=14)	T9, T12, T16, T20, T21, T22, T23, T25, T26, T27, T29, T36, T40, T41
Private Courses (n=8)	T2, T3, T10, T11, T13, T18, T31, T35
Freelance (n=10)	T4, T5, T7, T14, T17, T19, T24, T30, T33, T39
Private schools (n=5)	T1, T6, T15, T28, T32
Public schools (n=4)	T8, T34, T37, T38
Instruments	
Piano (n=27)	T1, T2, T3, T4, T6, T7, T10, T11, T12, T15, T16, T17, T18, T19, T21, T22, T23, T24, T28, T29, T31, T33, T34, T35, T36, T37, T39
Violin (n=10)	T2, T5, T10, T12, T20, T30, T31, T32, T38, T39
Flute (n=5)	T8, T13, T15, T29, T41
Guitar (n=3)	T3, T10, T33
Cello (n=3)	T7, T19, T26
Bağlama (n=2)	T27, T38
Kanun (n=2)	T14, T40
Viola (n=1)	T9
Clarinet (n=1)	T25
Ukulele (n=1)	T28

meeting dated 05.04.2022-7 with the application with the research number 2022-467. In addition, it has been committed by the responsible author that no falsification has been made on the collected data, and the research has not been sent to other journals.

RESULTS AND DISCUSSION

At the end of the content analysis process of this research, the tools, practices, and strategies used by instrument teachers to increase motivation in online lessons are grouped under the headings of pedagogical practices and motivational practices. The themes formed as a result of content analysis are given in Table 2 below.

Motivational Practices

The statements of the music teachers who participated in the interview regarding the studies and practices they conducted to provide and increase motivation in their online lessons were discussed with the titles of attention, relevance, trust, and satisfaction as a result of the content analysis. This titling is based on the ARCS motivation model. The titles and item load for the expressions of music teachers are given in Table 3.

According to Table 3, it was revealed that the most common tools used by instrument teachers to provide motivation were to establish relationships. It was observed that teachers also applied the dimensions of attention and trust but expressed opinions on the least satisfaction dimension.

Relevance

Relevance, which is the second step of the ARCS motivation model, 'is about making the student believe that the learning experience is personally relevant' (Keller, 2020, p. 80). The practices and studies that music teachers express that they apply for this purpose in the interviews are discussed in this section.

Table 2. Emerging Themes

Themes	Subtitles
Pedagogical applications	Technological infrastructure
	Technological tools and applications
	Games
	Age groups
Motivational applications based on ARCS Model	Instrument differences
	Attention
	Relationship/Relevance
	Trust
	Satisfaction

Table 3. ARCS model dimensions and item load

ARCS Dimensions	Item Load
Relevance	54
Attention	27
Confidence	23
Satisfaction	15

In the interviews, it was seen that the practices stated by music teachers regarding the relevance of the Arcs motivation model focused on sampling, individual differences, and working with companionship. In terms of relevance, music teachers mostly focused on sampling. 14 of 41 teachers stated that it is important for students to listen to and sample the work to be played through different sources. T1, T4, T6, T7, T12, T13, T16, T17, T22, and T25 stated that they played the pieces they worked on from different commentators or from a commentator they trusted, that they played them themselves and shared them with their students. In addition, T17 stated that he enabled the students to establish a relationship by linking to the records they worked with and the concerts held online or watching them on screen sharing, while S9 stated that they made their students watch the works they worked on from different commentators and evaluated the performances together. T28 stated that he sampled the popular music they would play with the guitar well and sat down, played the piano, and made different variations. T16, on the other hand, stated that he/she should consistently do very good sampling for motivation and said that *"If a violin student listens to the Vivaldi piece he plays from his teacher if a piano student hears a Tchaikovsky piece he plays from his teacher, his motivation will be much higher."*

T12, T22, and T27 stated that the works they worked on enabled students to listen to them by sending video recordings, they wanted them to take reference by seeing their techniques and fingers, and sometimes even sent videos with explanations. T25, on the other hand, stated that he played and recorded video recordings from a closer shot so that they could see the lip position, how he breathed, finger positions, the studies and exercises they would play. S8 stated that students chose pieces that they could learn by listening and that they could be influenced when they listened to them at the first stage, so they paid attention to using applications where they could listen to music or find works. T35, on the other hand, stated that at the points where the students had difficulty, he combined the videos he played with the applications such as movavi and that he made it easier for the students in this way.

In the interviews, music teachers stated that each student has his/her own perception and that progress according to the person is especially important in instrument education and that they attach importance to this when planning the content of their lessons. T10, T18, and T19 stated that they learned their interests by chatting with the students, tried to get to know the students, and determined their methods, accordingly, thinking that the child's private life, family structure, and economic status affect the education process. T4, T6, T7, T18, T28, T33, and T35 stated that students pay attention to choosing cartoon music, movie music, playing songs, etc, that they can love and enjoy while playing.

T10, T12, T15, T31, and T38 stated that they made piano accompaniments to the pieces or prepared their infrastructures and sent them to their students to work on the accompaniment at home, the students were more motivated, and T41 stated that although he knew that it was not possible to work together in the online environment, his aim was not to reveal

something nice, but to increase their motivation with that cooperative learning. Apart from these situations, T1 stated that he tried to provide motivation to students with different studies, such as *"Let's do the rock version of this song, let's play the jazz version, what would it be like if it was a romantic song, how would we play this song if it was folk music?"*, T29 stated that he supported students with homework, they did different research assignments, and that studies such as schools, the history of the flute and its structural development helped to look at the flute from different perspectives. The statements of other teachers are as follows:

T20: *"I tried to bring a study that is monophonic to a polyphonic tissue. What were their acorsal states in the content analysis, where there was pitch modulation according to the period connections that we call the conjugation, even the motive sentence and period in it? At the same time, if we are talking about a martele traction technique with a different work, for example, all my records about how it should be applied in that duet or in one study, when it is encountered in another work, are stored on Adobe connect software in the cloud system as video and audio recordings."*

T26: *"Listen to the students 'Elgar's cello concerto; take a pen and paper in your hand; how do you feel while listening to this work? What does this work tell you? What are you imagining? Write this down. 'And there were incredible writings like this. Perhaps children may have been motivated because we directed them to listen to music in this process.'"*

It was observed that T4, T8, and T10, in which we observed online instrument lessons, frequently explained the lesson's goals for the dimension of relevance and that it was a positive role model. In addition, our teachers used technology to establish relevance and associated their studies with students' experiences. T4 made his student watch a video related to this dimension.

Attention

Attention, which is the first step of the Arcs motivation model, includes motivational variables related to stimulating and maintaining students' curiosity and interests (Keller, 2020, p. 79). It has been revealed that music teachers use technological applications to provide attention in online lessons, and they mostly use the activity change strategy in cases where students are distracted.

It was observed that the tools and applications used by the teachers who stated that they used technological applications in online instrument lessons were very diverse. For example, T3, T6, and T11 stated that they benefited from zoom applications a lot and that they provided students' attention by sharing screens over zoom, writing on tablets, drawing, vocalizing, and studying, made the student feel that he/she was taking a break from the lesson.

T19 stated that he/she planned to attract the attention of the students during the lesson, and T33 stated that he/she used different strategies such as left hand, singing, watching concert videos, or performing live if the student was distracted. T4, T15, and T39 stated that they play games that will improve their perception, attention games, rhythmic games, and rhythm reading skills, diversify the lesson with various

screen games, make them watch something, and support their lessons by talking about music and instrument. T33 and T39, who stated that something must be done to help young students to focus their attention, stated that they sent emojis to each other on the application, used worksheets, colored stickers, coloring papers, and musical puzzles, and thus helped the distracted student to collect and focus.

Pointing out that it is very important for the student and the teacher to act in the lesson, T4 and T13 stated that they give several tasks that the student can stand up and do, such as finding something when they feel that the motivation has fallen and they are bored, using a material, running, and jumping.

T37, who mentioned that he should primarily provide motivation for participation in online courses, stated that he watched movies and animations for this purpose and prepared the continuation or similar courses for the next lessons, thus trying to make the students participate in the next lesson by arousing curiosity for the next lessons. Again, T37 stated that he shared short films that could attract the attention of high school students about the historical development of the piano, tried to gather their attention by making different posts such as animated films, life examples, documentaries, and prepared and played games that the high school group could enjoy.

Another issue that the teachers who participated in the interviews emphasized was the effect of lesson duration on providing motivation. Teachers think that the attention span of the students is also related to the duration of the lesson. For example, T2, T11, T29, and T36 stated that they divided the lessons in two, especially because it was not possible for younger students to look at the screen for an hour, thus they supervised twice a week. In addition, our teachers emphasized that they prepare and organize their lessons in a way that they will work on a single subject in each lesson, considering the attention status of the children.

T1 stated that he constantly tries to get feedback from his student during online lessons that he should give continuous stimuli by sounding, speaking, or playing, that they are in constant communication on the screen with the common mouse tip, and that he supports this with an online software piano. T30, on the other hand, stated that the student was distracted as his/her performance was interrupted and that he/she gave the stimuli at the end of the performance as much as possible in order not to interrupt the performance.

It was determined that T4, T8, and T10, where we observed online instrument lessons, generally asked questions, and used gesture mimics to draw attention to their lessons. In addition, T10 attracted the attention of a student with a song.

It has been observed that teachers frequently adjust the duration of their work to maintain attention, use concrete simulations, and use similar examples. Again, it was observed that they sometimes changed the presentation style to maintain attention, used unexpected events, behaviors, gestures, and facial expressions, and directed the student to think. In addition, T4 continued to draw attention with jokes in some lessons, with a movie scene example in one lesson, and with a song in one lesson.

It was observed that teachers did not use the ways of maintaining attention in their lessons such as using stories and events, bringing materials, using different technologies, creating contradictions, directing the student to think and conduct research, using different technologies, creating contradictions, and conducting research within the scope of the ARCS model.

Trust

According to Keller (2020), trust is about helping students to believe that they will be successful and can control their success (p. 80). In the interviews, the practices, and studies that teachers stated that they applied for this purpose are discussed in this section. It was observed that the practices stated by music teachers to provide confidence focused on the dimensions of communication and step-by-step progress.

Teachers emphasized that effective communication is the key to building trust. Stating that more communication is required in online education than in face-to-face education, T4, T6, T10, T16, T23, T27, T34, T36, and T41 stated that it is easier for the student to be motivated if he/she establishes a connection with his/her teacher thanks to healthy communication, jokes, samples and conversations can be made, it is necessary to reduce the anxiety level of the student and to empathize with the student. S7 stated that permanent energy and a smiling face should be used, T8 stated that it is important to make the student happy, T12 stated that the teacher's approach is important, and T33 stated that it should be avoided from judging the student.

Noting that it is important not only for teacher-student trust but also for the motivation of the student to trust him/herself, T4 and T8 stated that it is important for the student to see what he/she can do. For this reason, S8 stated that he devoted as much time to the work as he devoted to technique and exercise and that he gave a piece or a piece that they could play to motivate students. T22 stated that he tried to choose simpler works in accordance with them; T23 stated that he started with works suitable for the levels of the students, showed these works by stealing them, and that they frequently emphasized the places they did not understand or could not do. S38, who teaches at the high school of fine arts, stated that the selection of works is important and that he tries to choose lower-level and shorter works because it is difficult to play advanced concertos in online education.

It was observed that T4, T8, and T10, in which we observed online instrument lessons, frequently created a positive learning environment for the student, used positive expressions for the student to achieve, gave positive feedback to the student, and gradually increased the difficulty of the studies. Teachers generally allowed time for students' questions and comments and responded to students' questions and comments. In addition, while it was observed that T10 used technological tools in one course to create trust, it was observed that he did not use them in other courses. It was observed that S4 and S8 were not used technological tools for the trust dimension.

Satisfaction

According to the arcs model, students should have feelings of satisfaction about the process and results of the learning experience to have a constant desire for learning (Keller, 2020, p. 80). For this, effective feedback should be given to students. The teachers who participated in the study prepared video recordings to increase the students' satisfaction with the lessons and asked their students to send videos about their performance. T1, T5, T12, T32, T36, and T38 stated that students took and sent videos of the parts or accompanying parts they worked with, asked students to send their videos as they worked, and gave feedback to them through these videos. In addition, T1 and T38 stated that the desire to record something by playing it correctly motivated the students. In order to increase their motivation, S1 used to say, *"Come on, play now, I am taking a screen recording, and while playing it, he would take his record and then share it on the screen and say 'Come on, let's watch you' and watch it with the student. And while he was watching himself, he was motivated and said to himself, "Let me play better. Let's record it again." It is motivating to record the performance and then share it with his family."*

S5 and S11 stated that it is important to give feedback when students make mistakes or play beautifully to increase their motivation. On the other hand, T24 stated that the most motivating thing for students in both online and face-to-face lessons was success and that they did well and were appreciated if they worked well.

Thinking that setting goals in front of the student are important for motivation, T29 and T33 stated that they perform online, that students perform, and that the concert is an efficient motivation tool. T15 stated that he sent the works to them by playing their accompaniments or duet parties, thus aiming to make them taste the pleasure of making music like concerts for their families at home. T1, on the other hand, stated that he/she wanted students to get satisfaction by using mobile applications that the student could record the works he/she played and then share with their families as mp3/mp4.

It was observed that T4, T8, and T10, whose online instrument lessons were observed, frequently gave immediate feedback on the student's performance, appreciated the student's effort and success, and used positive language throughout the course. S10 used technology to give feedback to the student in some of his lessons, while S4 and S8 did not use technological tools to give feedback in their lessons.

CONCLUSION

In this study, the practices, and opinions of instrument teachers regarding the tools, methods, and strategies used to provide motivation in online instrument education were examined. These opinions were analyzed based on the Arcs motivation design model. It has been revealed that the most common tools used by instrument teachers to provide motivation are to establish interest. It was observed that teachers also applied the dimensions of attention and trust but expressed their opinions on the least satisfaction dimension. According to Keller (2020), strategies that support relevance

are goal orientation (How do I best meet the student's needs?), motive eligibility (How and when can I offer appropriate options, responsibilities, and impacts to my students?), familiarity (How do I connect lessons to students' experiences?) (p. 84). In the interviews, it was seen that the practices stated by the instrument teachers regarding the relevant dimension of the ARCS motivation model focused on sampling, individual differences and working with companionship. It has been revealed that teachers mostly practice target orientation in terms of strategies that support relevance, and do not specify practices related to motivation suitability and familiarity.

It has been revealed that it is important to give examples related to the relevance dimension and that they benefit from technological applications and video recording programs, especially for listening, recording, and repeating lessons. In a study by Güzel, Çakır & Çelen (2020) examining students' views on teaching video-supported violin education on YouTube, it was observed that YouTube videos provided visual and auditory support to students for violin education and made it easier for students to remember, and that recording the lesson also helped the student to work correctly. In another study, Aksoy (2015) stated that video-assisted teaching in amateur violin education can repeat and reinforce what the learner has learned in any place and at any time thanks to the video.

In the interviews, it was revealed that each student has his own perception, that progress according to the person is important, especially in instrument education, and that they attach importance to this while forming the content of their lessons. For this reason, it was seen that the teachers prepared their lessons by getting to know the students and included songs and works that they could love while choosing a repertoire. In support of this result, Hartnett (2016) stated in his book that it is important to support students' autonomy needs in order to provide motivation in online education, stating that "online teachers should take the time to find students' individual conditions and be alert to anything that may cause their course needs to be perceived as restrictive" and he also stated that it is necessary to go beyond the need to briefly summarize the backgrounds, current situations and course goals of students in online courses (p. 116). It was also revealed that teachers tried to motivate students by preparing infrastructure or accompaniment through accompanying practices and programs.

According to Keller (2020), strategies that support attention are perceptual arousal (What can I do to capture their interest?), interrogation warning (How can I encourage an interrogation attitude?), and variability (How do I keep their attention?) (p. 83). It has been revealed that teachers use technological applications to provide attention in online lessons, and in cases where students are distracted, they mostly use the activity change strategy. It was observed that teachers mostly practiced perceptual arousal and variability in terms of strategies that support attention and did not specify an application for questioning stimulation.

It was observed that the teachers carried out studies that made them feel that they were taking a break from the lesson to focus and maintain attention, that they games, puzzles,

watching videos, concerts, animations, or movies. It has been revealed that teachers frequently benefit from technological practices and games to attract and maintain attention. Since teachers think that the attention span of students is also related to the duration of the lesson, it was revealed that they divided the lessons into two especially for young students, and conducted studies on a single subject in each lesson.

According to Keller (2020), strategies that support trust are expressed as learning needs (How can I help create a positive expectation for success?), opportunities for success (How will the learning experience support and develop students' beliefs?), self-control (How will learners clearly understand that their success depends on their efforts and abilities?) (p. 87).

It was observed that the practices stated by instrument teachers to provide trust focused on communication and step-by-step progress. As a result of the research, it was revealed that effective communication is the key to building trust, more communication is required in online education than in face-to-face education, and the student is more easily motivated if he/she establishes a connection with his/her teacher through healthy communication. It was stated that making jokes and conversations in online lessons was considered necessary to reduce the level of anxiety by empathizing with the student. In his book on motivation in online education, Hartnett (2016) stated that teachers could support motivation in online education by implementing strategies such as "adopting an open, social approach to communication, greeting when appropriate, using students' names and humor, being willing to share their relevant personal experiences, and encouraging all students to share their developing understanding while providing clear guidelines for students to follow when responding online" (p. 120).

It was stated by the teachers that it is important for the motivation of students to trust themselves and that the students are motivated to see what they can do and feel what they can do. For this reason, it has been revealed that it is important to proceed step by step, to choose a repertoire suitable for the levels of the students, to allocate it to work as much as the time allocated to the technique and exercises, and to give a piece that they feel they can play or work to motivate the students. Regarding this result, Hartnett (2016) stated that learning activities should be most appropriately challenging based on the learners' prior knowledge, skills, and experiences and that designers should develop activities by evaluating the students' prior knowledge (p. 122). In her research on the Suzuki method, Brody (2020) stated that repertoire is important in children's ability to learn instruments without getting bored and that the student can continue to learn the instrument without getting tired if education is supported with songs that are appropriate to the student's needs and level. It has been revealed that the situations stated by the teachers in this regard are also applied in face-to-face education but are also frequently used in online education.

According to Keller (2020), the strategies supporting the satisfaction of the ARCS model are expressed as natural results (How can I offer meaningful opportunities for students

to use their newly acquired knowledge/skills?), positive results (What will contribute to students' success?), equality (How can I help students feel positive about their success?) (p. 90).

It was observed that instrument teachers applied natural results and positive results in terms of strategies that support satisfaction but did not specify practices related to equality strategy. To increase the students' satisfaction with the lessons, it was seen that the teachers recorded videos and asked the students to send videos, gave feedback to the students through these videos, and asked them to record something by playing it correctly. In the study of Çağla (2021), it was stated that by recording videos about this result, students interpreted their own mistakes, thus gaining a critical perspective, learning to criticize and respect criticism, and learning to improve their piano skills.

It has been revealed that what the students are most motivated for is a success, it is important to give feedback when they make mistakes or play well in order to increase the motivation of the students, and effective feedback should be given for this. According to Harnett (2016), who mentioned the importance of student feedback in terms of motivation, "the fact that a reliable person tells you that you have the ability to be successful is another important source of information" (p. 16). According to Hartnett, feedback should be presented in a timely, sensitive and informative manner, and the areas of student studies that need to be addressed should be explained in a supportive way as problems that need to be solved rather than criticism (p. 118). It has been revealed that the situations stated by teachers in this regard are also applied in face-to-face education but are also frequently used in online education.

It has been observed that setting goals for students are basic for motivation. For this, an online concert where students perform their performances can be held, students can play the accompaniments of the songs they work with or the duet party and listen to them at home like a concert, and students can record and share the works they play with their families. Brody (2020) stated in her study that concerts and recitals are efficient in the Suzuki Method, and it is great excitement and pleasure for the child to start attending concerts at an early age. In his book 'Motivation in Online Education,' Hartnett (2016) stated that "observing similar peers who have successfully completed a task can convey to the observer that they also have success skills when model similarity is an important factor" (p. 16).

In line with these results, various suggestions can be made to teachers and researchers working in the field to provide motivation in online instrument lessons. It can be suggested that it is important for teachers to use methods and strategies that change the student's prejudices, extend the boundaries of communication, and motivate them in online lessons. In this context, they should follow the questions and instructions in the ARCS model. It is recommended to give regular group lessons and online concerts to increase students' satisfaction with the lessons.

In this study, teachers' opinions were taken to provide motivation for online instrument education. Data can be

compared from a broader perspective with studies in which parents' and students' opinions are also taken. In addition, it is recommended to work on different groups with different motivation measurement tools of the effect of the tools, methods, and practices that are thought to be used to provide motivation in online instrument education.

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