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I am still on my way: The Influence of Motivation in Transforming Identities

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Abstract

This article explores how my identities were transformed from a piano learner and player to a piano teacher and researcher by employing motivation. My musical background, piano learning experience, understanding and knowledge have formed me as a piano learner and player. My musical identities provide motivation which influences the establishment of my new identities. To investigate my background, an autoethnographical method was employed. Through this qualitative study, I found that my identity, interests and choices of research methodologies in music education are influenced by my understandings and beliefs gained from my own learning experience.

Keywords

Autoethnography, Motivation, Identity, Piano Learning, Music Education

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I am still on my way: The Influence of Motivation in Transforming Identities

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This article explores how my identities were transformed from a piano learner and player to a piano teacher and researcher by employing motivation. My musical background, piano learning experience, understanding and knowledge have formed me as a piano learner and player. My musical identities provide motivation which influences the establishment of my new identities. To investigate my background, an autoethnographical method was employed. Through this qualitative study, I found that my identity, interests and choices of research methodologies in music education are influenced by my understandings and beliefs gained from my own learning experience. Keywords: Autoethnography, Motivation, Identity, Piano Learning, Music Education

The Researcher and Her Research

I was an experienced piano learner. I am a piano player and doctoral candidate in music education. I will be a music education researcher and piano teacher in the future. My doctoral research investigates the influence of motivation in students' piano learning and identity, besides how to increase students' motivation. This topic covers knowledge of motivation, identity and music instrumental education. During the process of research, I realized my motivation gained from my learning experience have an influence in forming my new identity. So, I will write and analyse my learning experience to share stories with you.

As a foundational instrument in learning music, piano attracts more and more children to learn in the worldwide, willingly or constrainedly. Both kinds of learners may wonder why they enjoy or dislike learning. In all countries influenced by western culture, the piano has become a ubiquitous symbol of the acquisition of cultural capital. Myriad children learn the piano but the motivations behind such engagement are rarely explored, particularly in non-western countries. As a piano learner, I have learnt piano for a long time with many different piano teachers. Based on my learning experience, I realized that extrinsic motivations were the engines which drove me through all the time. As an adult I realize that I had little intrinsic motivation to learn, but still continued to play the piano, eventually went to university and gained a music degree. My extrinsic motivations drove me to come to Australia to start my Master degree and continued to play a role in my doctoral study.

This study provides some learning experience from a senior piano learner (the author). By analysing my experience with autoethnography, this study elaborates how my learning identity is changed by various motivations, which are formed through personal experiences. This article will provide some insights and sympathetic response of motivation transformation to the readers and help the readers to avoid the detour I had before. To explore my changing motivations and their impacts, I will firstly discuss relationships between motivation and identities in principle. Then, investigate autoethnography as the methodology before taking you to my life journey.

Motivation and Identity

Identity means who I am. Identity includes personal characteristics, social roles and relationships. Identity can influence experiences and be influenced by them (Markus & Wurf, 1987). Over time, an individual's identity can be stable, but can also be changed by various factors (Walton, Paunesku, & Dweck, 2012). Motivation is one of important factors to influence the transformation of an individual's identity.

Motivation drives an individual's motion in doing activities. Whether learners are motivated can be easily determined by their actions (or lack of them) as motivation can be reflected by behaviour (Dörnyei, 2000; Linnenbrink-Garcia, Maehr, & Pintrich, 2011; Maehr, 1984). In this article, self-determination theory (SDT) (Figure 1) will be discussed based on the influential research of Cook and Artino (2016).

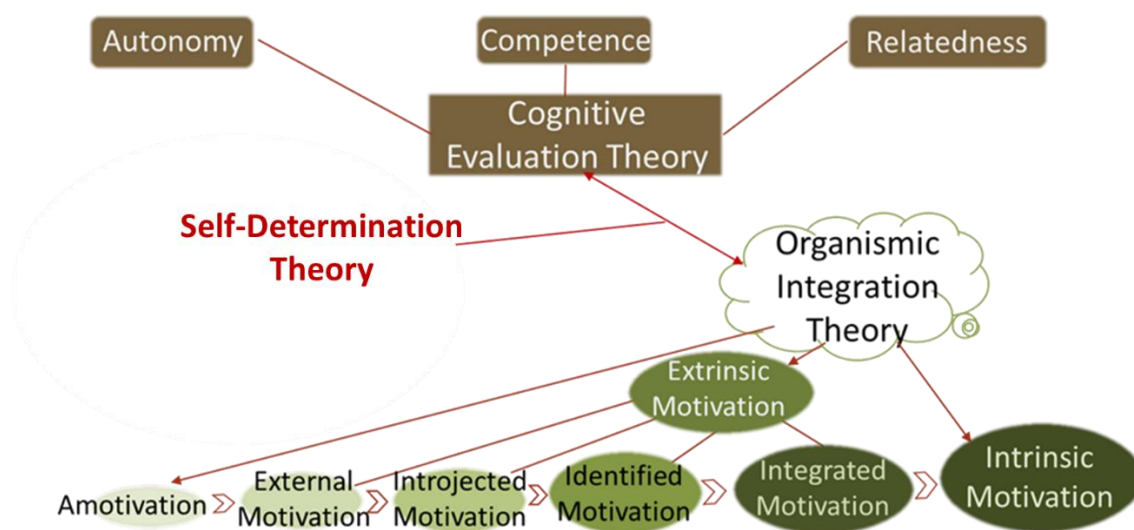


Figure 1: Self-determination Theory

SDT is a motivation theory about how the behaviour of an individual is aroused (Noour & Hubbard, 2015). Based on this theory, motivation differs in magnitude and type. In Figure 1, I show there are two sub-theories in SDT, Organismic Integration Theory (OIT) and Cognitive Evaluation Theory (CET; Cook & Artino, 2016; Lee, Lee, & Hwang, 2015). OIT explains motivation levels in detail and CET provides solutions in promoting motivation.

In CET, which is on the top of Figure 1, motivation can be fostered by satisfying three basic psychosocial needs, autonomy, competence and relatedness (Bartholomew, Ntoumanis, Ryan, Bosch, & Thøgersen-Ntoumani, 2011; Lee et al., 2015). Autonomy refers to the chance of controlling one's own actions. Competence means self-efficacy. Relatedness posits that connections with others which can be enhanced by people's caring and secure environment. If an individual has the care and respect from others, the ability to choose and have confidence in an activity, the individual's intrinsic motivation will be fostered and enhanced. As three basic psychosocial needs, autonomy, competence and relatedness are also the same psychosocial needs which could describe the process of internalization and integration of extrinsic motivation (Cook & Artino, 2016). On the bottom of Figure 1, there sits OIT.

In OIT, motivation is divided into three types, amotivation, extrinsic motivation and intrinsic motivation (Noour & Hubbard, 2015; Taylor et al., 2014). These three types form a continuum (Milyavskaya & Koestner, 2010; Taylor et al., 2014). Amotivation implies a complete lack of determination (Taylor et al., 2014) which will not be discussed in this article. In the middle of the continuum, extrinsic motivation sits between amotivation and intrinsic

motivation. Extrinsic motivation refers to actions caused by external stimulations. This type of motivation could be subdivided into four regulations which are based on different degrees of external stimulations that are absorbed by the individual's self (Lee et al., 2015; Taylor et al., 2014). The bigger the circle is, the more internal motivation will be. From higher to lower degrees of influence from external stimulations, the four regulations can be ordered as external regulation, introjected regulation, identified regulation and integrated regulation (Cook & Artino, 2016; Moran, Diefendorff, Kim, & Liu, 2012). I will explain them from left to right.

External regulation means an individual takes actions because of external demands, for example, rewards, praise or punishments (Gunnell & Gaudreau, 2015). It is affected by the highest degree of external stimulations. Introjected regulation links motivation to an individual's personal emotion, like self-esteem and guilt (Taylor et al., 2014). Identified regulation emphasizes the importance of value (Noour & Hubbard, 2015). Individuals with identified regulation take actions when they think activities are worth doing. Motivation becomes internal from this regulation but still can be influenced by external reasons, so identified regulation sits in extrinsic motivation. Compared with identified regulation, integrated regulation is more about individuals themselves. It is a highly internal extrinsic motivation, driven by personal internal reasons. Intrinsic motivation represents one's internal thoughts. Individuals who have intrinsic motivation will engage in behaviours for inherent interest, pleasure or enjoyment without external stimulations (Moran et al., 2012; Noour & Hubbard, 2015). This is the ideal type of motivation.

In this process, the need of relatedness decreases by layers, meanwhile the need of autonomy increases by levels (Lee et al., 2015; Moran et al., 2012). For example, in external regulation, an individual takes an action because the individual's need of relatedness is satisfied. The proportion of autonomous need is smaller than related need, because external regulation is the bottom stage of the process. Contrarily, intrinsic motivation requires the highest autonomous need and the lowest related need, because as the top of this process, intrinsic motivation is fully internalized. Besides autonomy and relatedness, the need of competence assists engagement. The more the individual is confident about an activity, the more likely the individual choose to engage, the better extrinsic motivation will be internalized and integrated (Cook & Artino, 2016).

Research Approach and Methodology

In this article, autoethnography is employed. Autoethnography is used to understand cultural experience by describing and systematically analyzing personal experience (Ellis, 2004; Holman Jones, 2005). Personal experience can influence the research process in innumerable ways (Ellis, Adams, & Bochner, 2011). Instead of ignoring the self, autoethnography is an approach that "acknowledges and accommodates subjectivity, emotionality, and the researcher's influence on research" (Ellis, Adams, & Bochner, 2011, p. 274). Autoethnography can help researchers understand themselves, their study and their topic (Adams, 2005).

As an effective qualitative research method, autoethnography gives me a unique voice to my personal lived experiences (Heewon, 2008; Morse, 1994; Van Manen, 2006). To explore my lived experience, I begin with my autobiographical personal narrative (Mallet, 2001). To disclose personal identity, autoethnography places the author within her social contexts (Reed-Danahay, 1997). Autoethnography can help an individual understand the self and others by reflecting one's own lived experience (Chang, 2007; Karpiak, 2010). Undertaking autoethnographic writing, researchers need to negotiate between their current and former selves (Ellis, 2009), reflect and bestow the meanings of their lived experiences. New experiences

“juxtapose beside, within, beneath, and upon old experiences in an experiential layering” (Sutton-Brown, 2010, p. 1307) which influence how we remember and re-tell our stories.

As a method, autoethnography is formed as a confluence of autobiography and ethnography. By using autobiography, researchers write about their selected past experiences, mostly about remembered moments which had significant influence on personal life (Bochner & Ellis, 1992). By transferring lived experience into textual expressions, researchers can animate readers’ own lived experience (Van Manen, 2016). Researchers use the first-person to tell stories and mostly use conversations to re-enact the scenes to audiences. By employing ethnography, researchers as observers, study and share experiences. They describe others’ experiences from interviews to help audiences to understand culture. Autoethnography is a combination. It requires researchers not only to write personal experiences selectively, but also to analyze these experiences by using theoretical and methodological tools to help more audience have deeper understandings of the culture and contexts (Ellis, Adams, & Bochner, 2011). In my article, autoethnography is the reflection of my lived experience which allows me to learn about myself deeply and share my stories with readers at the same time. Autoethnography has also been used successfully in music studies (De Vries, 2010; Mercer & Zhegin, 2011; Nethsinghe, 2012). By using autoethnography, I will share selected stories of my learning journey. I vividly remembered particular moments, but I also talked to my mother which prompted more moments to come to the fore. Once I had a wealth of memories, I began to write which triggered finer and finer details. Once written, I analyzed my stories, reflecting particularly on the relationship between my motivation and identity.

My Roots

I was born in Harbin, the provincial capital of Heilongjiang in China. Because of the location, the city is deeply influenced by Russia, from structure to culture, including musical instrument preferences. Piano is quite popular and widely learnt in my hometown. Due to the limitations of the one child policy, I am the only child in my family, so I grew up with all my parents’ concerns. They tried their best to support my growth and education, especially my mother. She always had plans that influenced how she raised me. Instead of making decisions by myself, my mother chose what she thought would suit me the best and then forced me to obey. I did not quite understand her when I was young and tried to resist, but all my revolution and resistance ended with failure and punishment. After I grew up, I realized that most of my mother’s decisions worked and I became more and more thankful to her. Take piano lessons as an example, without my mother, I would not have the chance to learn. Without the chance, I would not have the musical background which assisted my research in music education, and this whole study would not exist. Here begins my journey.

Journey Begins, All Aboard

I started my piano learning at a very young age, about 5 years old. At that time, learning piano was a trend. My mother showed me a piano and asked: “This is piano, do you like it?” Actually, I did not have a clear idea in my mind about what is “piano”, but I knew that saying “yes” will always make my mom happy. So, the long and winding journey began. I changed piano teachers quite frequently. Sometimes this was because the original piano teacher couldn’t continue to teach me for different reasons and sometimes because my mother determined that changing piano teacher would do the best for me. Ultimately, I learnt piano from about seven different teachers. Among them, four played important roles in my journey. I will write about these four memorable teachers and discard the others.

Stop 1: “Creaking: Door opening”

My first teacher was the one who opened my door of piano learning. She taught my mother’s friend. When my mother looked for a piano teacher for me, this teacher was introduced. By that time, this teacher was in her middle age, taught music in a private primary school, also taught piano at students’ places. So, I learnt at home, once a week. When the teacher arrived at my house, I was always happy. She was gentle and polite to me and my family. Smiles were always on her face. She taught me some basic music theories such as notes and rhythm. I confused the notes all the time, and the rhythm drove me crazy. The teacher did not blame me. She taught me distinguishing the notes over and over, again and again. During my playing, she patted the piano gently as a metronome. When I was tired and could not concentrate, she played beautiful pieces for me as breaks. I practiced very hard and counted the days to my next lesson; I could not wait to take her class. I even became a student of the private primary school a year later because of her. She encouraged me and let me perform in the school concert once. I cannot remember what piece I performed but can still see the excitement in her eyes. I performed well, she said she was proud of me after the concert. I was surprised and immersed myself in playing piano. Even music theory became interesting knowledge for me. My journey was full of sunshine.

Stop 2: “Bang: Door slammed in my face”

Suddenly, clouds showed up when I was in Year 2. My first teacher moved to another province and could not continue to teach me. I had to look for another piano teacher, and here my nightmare came.

After my first piano teacher left, my mother heard of a piano teacher from her colleague. This teacher was one of the examiners of a piano examination which is organised by Chinese Musicians Association. It is a way to examine music students’ quality of capabilities, like the graded annual external examinations offered in Australia by the Australian Music Examinations Board (AMEB). With a good rank, students would have advantages in choosing private secondary schools. Those schools commonly have high progression rate to better senior high schools. In my hometown, learning in an excellent senior high school can be a good start to choose universities. So, I was taken to the teacher’s place. My second teacher was in her 30’s, fashionable and fierce, spoke very fast and loudly, busy with picking up phone calls all the time. Compared with those phone calls, I was not important at all. Her living room was crowded, full of students and their parents, like sardines in a can. That was the place she gave lessons. In our first lesson, the teacher told me to play anything I learnt. I was a seven-years-old girl who felt nervous in front of strangers. I did not play well because I trembled a bit. My second teacher interrupted me and asked me with ridicule in her eyes, “Have you learnt piano?” I was shocked, nod with panic. She continued, “What you have learnt is totally wrong. Forget them if you want to learn from me. I have an appointment, you practice this and come back next week.” Then she left a mark on my textbook, told us to leave. My mother was a little angry, but between the well-known teacher and the dull little girl, mom chose to blame me about my playing. I felt wronged and started to doubt myself. This well-known teacher ordered me to forget what I have learnt without showing me how she played. I was so bewildered and had no choice but to practice in the only way I knew.

One week later, my mother took me back to the teacher’s place. We arrived on time, but we had to wait in the “sardine can” for two hours before our turn, as the teacher rescheduled other students to my date without informing me. Finally, it was my turn. It seemed that the teacher was not in a good mood (I never saw her in a good mood). She told me to play the piece which was marked last week. During my playing, she frowned and then interrupted by

pounding the piano and shouted loudly, “What are you playing? Is this how you practice for a whole week? Did I teach you like this? You are so stupid! You should play like this!” she played while shouting, like typing on a keyboard, in one rhythm, fast, flatly and vaguely. “See? Go back and practice, next one” said the teacher. The entire lesson was less than ten minutes.

I was so scared by her pounding and shouting, my mind was full of helplessness and dread. Before I calmed enough to watch, the teacher’s modelling finished. I felt anxious and shamed, burst into tears in front of other students and parents. My mother was uncontrollably angry, argued with the teacher about her attitude and the duration of my lesson in a high tone. The teacher replied with neglect “I am so busy today, I will teach her longer next week.”, then told us to leave again. I wept all the way back home, could not stop thinking how humiliated I was and refused to take this teacher’s lesson anymore. Even worse, I started to be afraid of playing piano. Each time I practiced, I could see the teacher’s distorted face. The feeling of stared by others with jeer came up to my mind, then I doubted about myself again and again.

My piano learning door which opened by my first teacher was slammed in my face by this one. My mother was so cross about what the teacher did that she decided to look for other piano teachers. I learnt from other ones who I do not remember as special for several years until I met the influential next.

Stop 3: “Look, the castle”

Instead of opening another door of piano learning for me, my third teacher helped me to build my own castle. She was introduced by my mother’s friend. My third teacher was Russian, in her late 30’s at that time, knew little Chinese. So, we had to communicate with the help of an interpreter. Both the teacher and the interpreter were very professional, they had graduated from a famous musical university. I was in Grade 5 by that time, seldom met foreign people. So, learning from this teacher was uncommon and exciting experience to me. She gave lessons in her place as well. Different from my second teacher, she decorated one room as her studio which was tidy and spacious. Furniture inside was simple, only one piano and several chairs. My third teacher was quite punctual. She used to keep good schedule of her teaching by using a diary. She recorded each student’s name, progress and time for next lesson. Between each lesson, the teacher left herself fifteen minutes break while letting the interpreter walk student and parent out. This teacher was a gentle and polite lady. During my lesson, she taught me techniques systematically, such as scales, how to touch the keyboard and how to get control of hands. Before setting me homework, my third teacher played first as model, then explained the theory used in the piece, like rhythm. After that, she outlined the techniques which needed to be noticed. By the end of each lesson, there was even a question time.

I had never taken piano lessons like that before. Learning from other teachers, I was treated as a child, a student who should obey teacher’s opinion. In her lessons, I was respected. This teacher treated me as a person who has thoughts. I was encouraged to ask questions and to present ideas. At that time, I spent much time on practice, pondered how to play better in next lesson, enjoyed so much of learning from her. While my castle was building, I was going to Grade 7. Physics, chemistry and biology were added into school curriculum. Too much homework left me no time to practice. I had no choice but to give up piano learning. That was the first time I made decision which I regretted about years later. Fortunately, I met my favourite piano teacher.

Stop 4: “Guiding light”

When I was in high school, mathematics encumbered my grades badly. What was worse, it had a huge weighting in the college entrance exam. My parents worried about that I

might have no opportunity to go to a famous university. It seemed that arts exam was a good choice. Besides, I found a balance between study and piano learning, so the journey was restarted. My mother tried to contact my third teacher, but she had returned to Russia, which meant that I had to change piano teacher again. To be honest, I was too tired of changing piano teachers all the time. At first, I had no expectation in taking lessons from a new teacher, but this one made me change my mind. By that time, this teacher was in his late 30's, amiable and graceful, talking in a tender intonation. He gave lessons in his studio, a spacious room which had two pianos side by side. During lessons, he used his own piano to model and teach. Like the Russian teacher, he kept a good schedule and paid attention in techniques. What was more, he shared music history with me. Each time he taught a new piece, he firstly introduced the composer's biography and which year the piece was written. Then we discussed the composer's emotional state and what the composer wanted to express through the opus.

Because of this teacher's lessons, I started to try to understand meanings of each work. I was engrossed in pouring emotion into my playing which I had never done before. Besides, he sang while I was playing, full of passion and emotion. He was quite good at hearing notes. Once during my lesson, my phone rang because I forgot to mute it. After I hung up the phone, a familiar melody came from my teacher's piano. He played my ringtone by hearing it once. That was such a surprise. He encouraged me "It's not difficult. You can do it as well, believe in yourself." I wished to be like this teacher, so I started to have auditory training. He always gave opportunities for students to discuss about each other's playing, so I was introduced to his other students and became friends with them. Because of him, I wanted to be a piano teacher. With his help, my castle became colourful and stable. He was the guiding light of my piano learning journey.

Stop 5: "Let's rock"

After passing the arts exam and college entrance exam, I became a university student. In that synthesized arts university, so many different specialties were taught, music, dancing, painting, even acting. In the music department, we had different majors, such as composing, music instruments playing and vocal music. So, I met many friends who have different majors from me. My best friend in university who was also my roommate studied vocal music, two of my classmates were guitar players. In the third year, we decided to start a band. My roommate asked two of her friends to join in. So, our band had a singer, two guitar players, a bass player, a drummer and me, the keyboard player. We composed together and rehearsed fortnightly. By the end of that year, we performed in the department's concert. That was such a wonderful experience, even though we had to disband due to the graduation. From the band, I made good friends. Moreover, it seemed that I could be a piano player. After graduated from university, I came to Australia to begin my masters' degree.

Stop 6: "Finally, life mentor"

Came to Australia was the first time I left my home country. As a second-language English speaker, I became a master student after only 15 weeks language course. In the first semester, I chose the only unit about music based on my musical background. It was supposed to be an online unit, but for some reasons, it ended up as a face-to-face, one-to-one lesson. That was how I met my supervisor. She is such an amiable person who is full of energy and sense of humor. During lessons, she recommended good articles and books, shared Australian and European cultures, funny life stories and jokes with me. She is such a professional researcher. All my knowledge about research was from her, taught hand-by-hand. She is such a conscientious and supportive mentor. Every time I wrote a paper, she helped me check

grammar bit by bit. Each time I got some thoughts, she was always open to listen. Her life attitude is what I admire as well. She is always optimistic and efficient. Before each task, I always worry and think too much, then time is wasted. So, feeling guilty is my daily life. Because of her, I wanted to be a researcher. So, after finished my master degree, I luckily started my PhD journey with my supervisor. To me, she is not only the supervisor, but my friend and my life mentor. Hopefully I could be a good researcher like her in the future.

Discussion

As I mentioned before, an individual's identity and motivation have an interaction. I identified myself as a piano learner and a piano player. In my musical identities, parents, teachers and peers provided extrinsic motivations in OIT (in Figure 1). Because of these extrinsic motivations, my three basic psychosocial needs in CET (in Figure 1) were built. Identity can change by contexts (Flores & Day, 2006). My identities have transformed over time and these changes have been formed by my basic psychosocial needs in CET and driven by stimulations (extrinsic motivation in OIT) from my teachers. I want to consider myself as a piano teacher and researcher based on my motivations. I will explain from my old identities to the new ones.

Piano Learner and Player

Before other identities, I firstly was a piano learner. My motivation started with external stimulations from my parents and my teachers. Parents as external regulators can offer both assistance and obstruction in students' piano learning (King, 2016; Thomas, 2014). On one hand, parents' financial support creates conditions that surround and drive students' learning activities. This support includes paying for lessons, books, examination fees, transport costs and a piano. On the other hand, parents' pressure, such as punishments strangle students' motivation over time. I learnt piano because of my mother. She created the condition of piano learning for me. Her pressure forced me to learn, before I had a clear idea about even what a piano was. I had no conception about what learning to play the piano would entail. Before any teachers' influence began, my parents provided external regulation (OIT) for me. The external regulation made me want to please my mother by learning piano. When I grew up, learning piano was my key to enter a better university. This situation as an identified regulation (OIT) built my willing to learn piano.

Compared to parents, teachers' role in motivation is more complicated. As extrinsic motivation (in OIT), teachers can provide external regulation and introjected regulation (Ryan & Deci, 2000). Teachers may also have influence on students' identified regulation, depending on which of students' three basic psychosocial needs were satisfied. Teachers' character, attitude and knowledge decide which regulation teachers will employ. Taking my journey as an example, my "slammed door" teacher who showed me substandard character, bad attitude and poor knowledge as her external regulation, killed any personal motivation I might have had to learn piano. While learning from her, I only learnt piano to avoid being punished by my mother. Contrarily, my first teacher who 'opened the door' showed me a kind character, gentle attitude and good knowledge as her introjected regulation helped me build my confidence and made me want to play and please her. I believed I could play piano because of the "opened the door" teacher. What is more, the teacher who "built the castle" and my "guiding light" teacher not only provided introjected regulation, their noble character, respective attitude and professional knowledge influenced and continues to offer me identified regulation. At that time, I enjoyed learning piano more than the willing to please the two teachers. These teachers

helped me found learning piano was an enjoyable and worthy activity. I enjoyed learning from them as well as playing piano.

Playing with peers can motivate students by satisfying students' need of relatedness (Sichivitsa, 2007). During the "let's rock" period, I considered myself as a piano player. My motivation of building the band came from the bond of friendship through composing, rehearsing and performing music with friends. Moreover, these activities gave me enjoyment and confidence in playing piano. So, my willing, confidence and enjoyment of being a piano player were built by identified regulation (OIT) which came from my friends.

During my learning experience, as a piano learner and player, my willing, confidence and enjoyment (three basic needs in CET) were built by external regulation, introjected regulation and identified regulation (OIT) which provided by parents, teachers and peers. Based on my basic needs in CET, my "guiding light" teacher and my "life mentor" gave me extrinsic stimulations to transform my identities as a piano teacher and researcher.

Piano Teacher and Researcher

My "guiding light" teacher motivated me to be a piano teacher continually. Before learning from him, I wanted to learn piano because it can help me to enter a better university. In this teacher's lessons, his encouragement and expertise helped me enhance my confidence and enjoyment in playing piano. He showed me how to be a good piano teacher and how valuable a good piano teacher can be. As a model, this teacher was my reason for teaching piano in the future. Based on my needs of autonomy, competence and relatedness, the identified regulation (OIT) provided by this teacher drove me to consider myself as a piano teacher in the future.

Before met my "life mentor," I have never considered being a researcher. At first, I did research to avoid the tragedy of learning from teachers like the "slammed door" one happens to other students. In the process of learning from my "life mentor," I gradually considered research as an interesting and beneficial activity which helped me become more confident. I want to be a researcher who can find effective methods to motivate students' piano learning. I admire my "life mentor" and hope to be an erudite and professional researcher like her. As the model, my "life mentor" helped me build my confidence in researching and made the decision to be a researcher by employing her adorable character and professionalism. With the identified and integrated regulations (OIT) provided by my "life mentor," I will identify myself as a researcher based on my willing, confidence and admiration.

To conclude, based on my learning experience, motivation can be a bridge in transforming one's identities. To be more specific, in one's old identity, extrinsic stimulations such as external, introjected and identified regulations in OIT, can assist in creating individual's basic needs in CET. After the needs were built, new catalysts such as identified and integrated regulations (OIT) will assist the establishment of one's new identity.

This article provided insights into how my identities were transformed by the influence of motivation. In my case, relationships with teachers formed most of my motivation. My willing and confidence of participating activities were influenced by relationships with others. When I had positive relatedness, my autonomy and competence could be built. But with negative relatedness, my competence could be destroyed and no autonomy could be found. As external stimulations, parents, peers and teachers played important roles in motivating me, especially the teachers. Within extrinsic motivation, identified regulation and integrated regulation helped me forms my new identity. By analysing my learning experience, I gained understanding of my motivations. My reflections helped me realized that I am not a self-motivated person. I need catalysts to stimulate my needs of autonomy, competence and relatedness. In future study, I hope to find a way to motivate myself independently. By looking

for my intrinsic motivation, my identity can be reformed in the future. There is no destination of learning, I am still on my way.

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