

MODULE 1-BMPF7047D

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Critical evaluation of the role of motivation in musical practice: pedagogical implications for voice teachers

Introduction

Educational psychologist Dale H. Schunk has described motivation as an “internal process involving cognition and affects whereby goal-directed actions are instigated and sustained” (Schunk, 2023). In the field of music education, motivation is a critical factor in encouraging students to engage in their practice, both as learners and performers and in sustaining their interest over time (Hallam *et al.*, 2021; Oliveira *et al.*, 2021).

In a previous formative assignment, I researched practice strategies and found an article about extrinsic and intrinsic motivation among professional musicians. It emphasized the importance of considering the diversity of practices and the need for teachers to design individual practices for students accordingly (Hallam, 1995).

This sparked my curiosity, and I realized that I needed to explore motivation more in-depth if I wanted to make a difference in students' experience of practicing and learning voice. Maîtrise de Radio-France, where I teach vocal technique, established a school in a challenging suburb where children are more influenced by peers than parents. High dropout rates could affect funding from sponsors, which is critical for the institution. Other students of mine include adult singers in a music school. They enjoy the one-on-one learning but may lack motivation for auditions, performances, or exams, which are part of the curriculum.

Understanding the nature of students' motivation or lack thereof would enable me to design better-tailored instruction and bring new ideas into my workplace, with theoretical knowledge as a background.

How does motivation manifest itself in musical practice?

Motivation is influenced by both internal and external factors such as sociocultural background, institutions, and the impact of family, peers, and teachers (Hallam *et al.*, 2016). Although broader environmental factors can play a significant role, this paper will focus primarily on the teaching environment.

To expand on Schunk's definition, psychologist Brett D. Jones defines motivation as “a process that is inferred from actions (e.g., choice of tasks, effort, persistence) and verbalizations (e.g., “I like biology”) (Jones, 2009, p. 272). Therefore, motivation is a goal-oriented internal process that manifests through actions and choice of activities. In the realm of vocal pedagogy, students can express their motivation by engaging in voice lessons, participating in musical activities such as choirs or vocal ensembles, and practicing or performing. Students can be motivated by process/ mastery, performance, or both (Daubney and Daubney, 2017; Ng, 2017, cited in Oliveira *et al.*, 2021).

Motivation is comprised of desire and goal, which respectively provide energy and direction to actions and behaviors (Elliot, 2023, cited in Bong, 2023d). The word “motivation” shares similar Latin roots *movere* (to move) with “motor learning” and refers to the energization, direction, and intensity of behaviors (Wulf and Lewthwaite, 2016). Pleasure and satisfaction of emotional and hedonistic needs are important motivational factors in making music (Hallam *et al.*, 2016). Enjoyment of playing during lessons or practice, performing, and participating in musical and social activities are all motivational factors (Hallam *et al.*, 2021).

As practice between lessons is not always intrinsically enjoyable or motivating, developing strategies for managing motivation is important while learning music (Hallam, 2014; Holding, 2020a; Oliveira et al., 2021). Psychologist K. Anders Ericsson advises that individuals should be motivated before engaging in deliberate practice due to its demanding nature, and parents should evaluate their children's motivation levels before involving them in such practice (Ericsson, Krampe and Tesch-Romer, 1993, p.371). Motivation helps to sustain attention and efforts required for long-term goals (Schunk, 2023), thus impacting practice frequency. Not surprisingly, "the more one is motivated, the more one will practice" (Hallam et al., 2018, cited in Oliveira et al., 2021). Motivation also affects the quality of practice, a characteristic of deliberate practice more important than the number of hours spent practicing (Holding, 2020a; Passarotto et al., 2022; Maxfield, 2024).

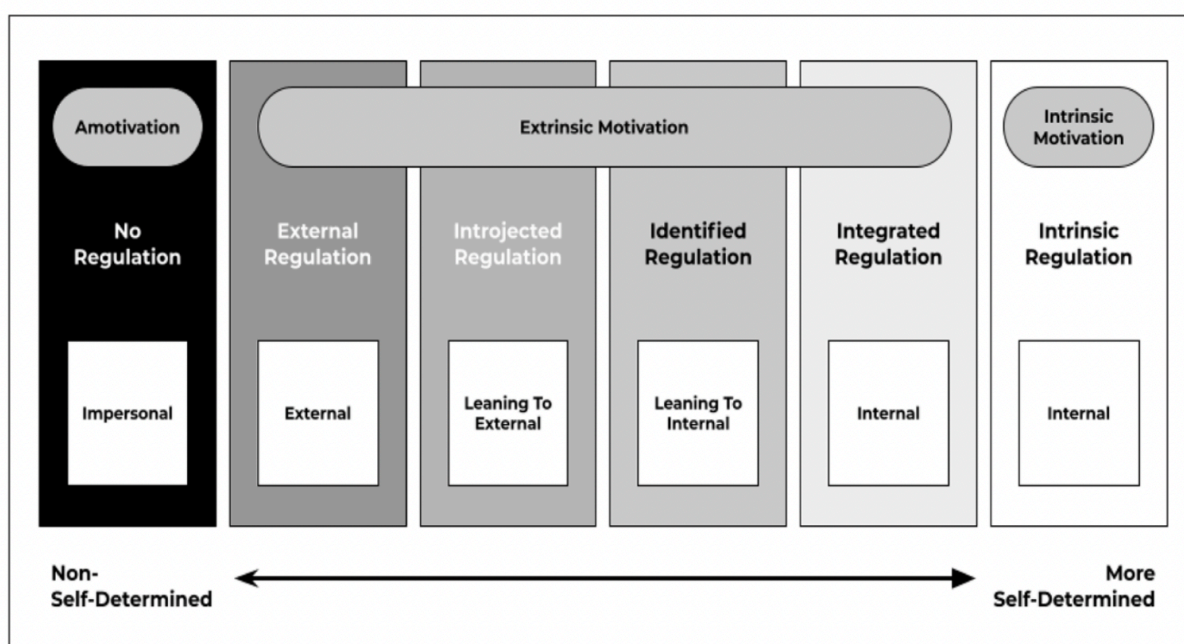
As motivation may vary over time (Schunk, 2023), indicators of motivation include starting a musical activity, demonstrating a strong desire to improve, and not giving up while facing challenges or competing activities (Woody, 2021).

What are the different types of motivation?

Self-determination theory (SDT) is a widely used theoretical model of motivation in music-related research (Angeline, 2014; Evans and Bonneville-Roussy, 2016; Valenzuela, Codina and Pestana, 2018; Comeau *et al.*, 2019; Bonneville-Roussy, Hruska and Trower, 2020; Hatfield, 2023; Schatt, 2023).

It is a comprehensive theory based on the idea that humans have an innate tendency towards growth and well-being. It explains human behaviors based on their level of self-motivation and self-determination. Environments that satisfy the psychological needs of autonomy, competence, and relatedness are conducive to self-determination and provide psychological need satisfaction (PNS). The range of motivation varies as a continuum from amotivation to intrinsic motivation, with varying levels of control or autonomy within extrinsic motivation such as external regulation (external pressure to do an activity), introjection (external control is internalized), identification (alignment with personal values or goals), and integration (alignment with a sense of self) (Ryan and Deci, 1985).

Self-determination continuum (Schatt, 2023) adapted with permission from Ryan and Deci (2000):



According to Evans and Bonneville-Roussy, the most important thing is the alignment of activities with one's sense of self, regardless of whether they are intrinsically or extrinsically motivated (Evans and Bonneville-Roussy, 2016). An example of identified regulation can be found in Hallam et al.: "While most young people who are learning music do not necessarily enjoy practicing, they understand that it is crucial to achieve high levels of musical proficiency" (Hallam et al., 2012, cited in Hallam, 2014, p. 483).

Autonomous motivation is more likely to lead to personal fulfillment and well-being by resulting in positive outcomes such as greater persistence, engagement, better learning outcomes, enhanced performance, and improved self-efficacy. On the other hand, controlled motivation can hinder basic needs and lead to a lack of interest and effort, which can result in maladaptive growth (Comeau et al., 2019). Intrinsic motivation prior to starting to play a musical instrument impacts performance results and the quality of motivation later in life. This correlates with intrinsically motivated students tending to develop musical identities at a younger age (Evans, McPherson, and Davidson, 2012; Manturzewska, 2016, cited in Hatfield, 2023; McPherson, 2000, cited in Oliveira et al., 2021).

According to Hatfield, intrinsic goals are focused on task mastery and individual growth, while extrinsic goals are mostly oriented toward outperforming others, winning, or avoiding mistakes (Hatfield, 2023). Woody identified "multiple characteristics associated with intrinsic motivation, such as enjoyment, social connection, learner-directed autonomy, creativity/experimentation, and identity, and on the other hand, fewer aspects characterizing extrinsic motivation, such as achievement and virtue/value" (Woody, 2021, p. 1321). Achievement-Goal Theory (Dweck, 1986) distinguishes between external goals and motivators, such as success outcomes, approval from others, and the desire to learn and play for pleasure (Oliveira et al., 2021). Different types of motivation can be expressed through a range of goals, from those mainly focused on the task itself to those that are more ego-driven (Maxfield, 2023).

Discussion

Is there a difference in the effectiveness of intrinsic and extrinsic motivation? Bong questions whether one is better than the other (Bong, 2023a). According to Vansteenkiste and Soenens there are three good motivations or "wantivations" - intrinsic, integrated, and identified motivation- and two bad motivations or "mustivations" - extrinsic and introjected motivations (Vansteenkiste and Soenens 2023, cited in Bong, 2023).

Comeau et al. discovered that both intrinsic and extrinsic motivation could increase practice frequency; however, intrinsic motivation is linked to practice quality, while amotivation leads to a decrease in practice (Comeau et al., 2019). They found no correlation between rewards and the decline of intrinsic motivation, contradicting the idea that "reward motivation replaces intrinsic motivation" (Grolnick, 2023, cited in Bong, 2023b, p. 171). According to Hidi and Renninger, neuroscience indicates that the same reward circuitry is activated in the brain during interest (i.e., intrinsic motivation) and rewards (i.e., extrinsic motivation). Intrinsic motivation may require rewards to be sustained in the long term (Hidi and Renninger, 2023, cited in Bong, 2023b).

In fact, acquiring persistence and competence through effortful practice can be aided by extrinsic motivation, leading to good results (Renwick and McPherson, 2009, cited in Comeau et al., 2019; Valenzuela, Codina and Pestana, 2018). Renwick and McPherson suggest combining intrinsic and extrinsic motivation is necessary to sustain the extensive practice required to learn an instrument (Renwick and McPherson, 2002). Similarly, Hatfield's study found that both controlled and autonomous motivation can lead to achieving world-class success in sports and music (Hatfield, 2023).

Where does motivation come from?

- **Conditions of motivation: autonomy, competence, and relatedness (PNS)**

Bonneville-Roussy, Hruska and Trower have identified autonomy support as one of the most significant components of Self-Determination Theory (SDT). They have defined teaching styles that range from autonomy-supportive to controlling. Additionally, they have emphasized the link between teaching methods, students' well-being, motivation, and their pursuit of an instrument or career (Bonneville-Roussy, Hruska and Trower, 2020). Research in music education has underlined the psychological role of autonomy support in enhancing music students' quality of motivation (Valenzuela, Codina and Pestana, 2018; Bonneville-Roussy, Hruska and Trower, 2020; Comeau et al., 2019; Sichivitsa, 2016, cited in Hatfield, 2023). In addition, according to Evans and Bonneville-Roussy, autonomous motivation predicts "practice frequency, quality practice frequency, and preference for challenge" (Evans and Bonneville-Roussy, 2016, p. 1095).

Valenzuela, Codina and Pestana found that perceived competence had the strongest correlation with intrinsic motivation in music (Valenzuela, Codina and Pestana, 2018). Positive outcome expectations reinforce feelings of competence (Schunk, 2023). Expecting successful performance can motivate practice, while disappointing performance can harm confidence (Davidson & Scutt, 1999, cited in Woody, 2021). Motivation leads to more practice, resulting in better outcomes and higher motivation, creating a virtuous cycle (Hallam et al., 2018, cited in Oliveira et al., 2021).

According to Oliveira *et al.*'s systematic review of peer-reviewed studies on music motivation, the social context plays a crucial role in motivating students. Students tend to value music more when they are comfortable in the learning environment, have good relationships with teachers and peers, and feel integrated into the group. This sense of relatedness makes music a significant part of their lives (Creech and Hallam, 2011; Driscoll, 2009; Egilmez and Engur, 2017; Evans and McPherson, 2015; Evans and Liu, 2018; Evans, McPherson, and Davidson, 2013; Hallam *et al.* 2016; Ng, 2017; Schmidt 2005, cited in Oliveira et al., 2021).

- **Beliefs and values**

Individuals may develop their own beliefs and values after fulfilling their basic psychological needs satisfaction (PNS) (Evans, 2009, cited in Evans, McPherson and Davidson, 2012). According to Crocco and Meyer, "motivation refers to student perception of self-efficacy, competence, and autonomy" (Crocco and Meyer, 2021, p. 694). Learners are more motivated to achieve when their goals align with their values (Wigfield et al., 2016, cited in Schunk, 2023).

Self-efficacy is the belief in one's own ability to learn or perform certain actions at a desired level (Schunk & DiBenedetto, 2020, cited in Schunk, 2023). According to various studies, such as those conducted by McCormick and McPherson, which analyzed survey data using structural equation modeling, and Ritchie and Williamon, which used the Self-efficacy for Musical Performing Questionnaire and assessments by an expert panel, self-efficacy is a more reliable indicator of musical achievement than practicing (McCormick and McPherson, 2003; McPherson and McCormick, 2006; Ritchie and Williamon, 2012). This result aligns with the findings of Valenzuela, Codina, and Pestana on perceived competence (Valenzuela, Codina, and Pestana, 2018) and can be attributed to the fact that students with higher self-efficacy perceptions tend to use adaptive strategies when practicing. This means they set targeted practice goals and adjust practice strategies to their individual needs (Nix, 2017; Oliveira *et al.*, 2021).

Musical identity is linked to musical achievement and persistence and can be developed through interactions with significant individuals, including parents, teachers, and peers, who influence one's motivation (Woody 2021). The concept of one's musical identity can be divided into three possible selves: the hoped-for, the expected, and the feared self. Motivation results from balancing the feared self and the expected and hoped-for selves. If the feared self is not realized, there is hope for improvement. However, if it is realized, motivation fails (Schnare, MacIntyre and Doucette, 2012).

Attribution refers to the perceived causes of outcomes (Schunk, 2023). Self-motivated learners take responsibility for their learning and believe they can control it. Those who feel learning outcomes are beyond their control are less likely to be self-efficacious and motivated (Weiner, 2010, cited in Schunk, 2023). The attribution theory (Weiner, 1986) recognizes that the brain can change and adapt - neuroplasticity - and distinguishes between fixed and growth mindsets. A growth mindset is based on the belief that intelligence can be developed and improved with effort and specific strategies, while a fixed mindset believes intelligence is a fixed trait. According to Codgill, students with malleable views regarding their development tend to have better results (Codgill, 2015).

4. Motivational strategies

Most studio teaching focuses on technique and repertoire, and not enough attention is given to teaching “practice” and “motivation” (Evans and Bonneville-Roussy, 2016). According to Crocco and Meyer, motivational behaviors are often overlooked by teachers who assume that the love of singing alone is sufficient to address motivation-related issues. Attending voice lessons, for instance, does not necessarily mean a student is motivated (Crocco and Meyer, 2021). In addition, motivation is a process, not a personality trait (Bong, 2023d), and, therefore, cannot be assumed or taken for granted.

Several authors have emphasized the inescapable role of teachers as influential and inspirational models, leaders, or mentors (Creech and Hallam, 2011; Woody, 2021; Maxfield, 2023). According to Bonneville-Roussy, Hruska, and Trower, passionate teachers inspire students to pursue a career in music performance, while less passionate teachers might lead students to choose a career in music teaching or drop out (Bonneville-Roussy, Hruska and Trower, 2020). Voice teachers can enhance their motivational approach by consciously expressing their passion for music and voice-related topics. Similarly, encouraging students to express their feelings about their learning through journaling and reflective practice can help them become better performers and improve their emotional response to music, an important motivational element (Daubney and Daubney, 2017; Maxfield, 2023).

Voice teachers can use collective motivation to sustain individual motivation in one-to-one tuition by fostering socialization and relatedness through events like auditions, exams, and masterclasses (Jones, 2009; Schunk, 2023). They can also influence contextual characteristics by organizing upcoming performances and monitoring students' activities such as contests, summer courses, etc. (Woody, 2021). According to Oliveira *et al.*, teachers play a dual role in supporting musical development by promoting autonomy at a micro-level while facilitating overall growth at a macro-level (Oliveira *et al.*, 2021).

Underlining the value of the teaching context and content is useful in motivating students (Schunk, 2023). This can be achieved by valuing the institution and emphasizing the relevance of the subject matter to the student's lives and future aspirations. Voice teachers can, for instance, explain the curriculum, give the rationale for the rules, and express enthusiasm for group and interdisciplinary projects organized by the institution.

Another useful teacher's motivational tool is demonstrating care and concern for the students (Jones, 2009). Allowing students to attribute success to their efforts rather than the teacher is also key to fostering learning (Schunk, 2023). Providing feedback that values effort over innate talent or ability helps develop self-efficacy and a growth mindset (Cogdill, 2015).

One possible reason for drop-out may be the use of ineffective practice strategies as expertise develops (Hallam *et al.*, 2016). Voice teachers should apply the best practices of motor learning principles to prevent students from losing motivation (Wulf and Lewthwaite, 2016; Crocco and Meyer, 2021). Positive outcome expectancy, success, and competence can be developed thanks to positive augmented feedback and targeted goal setting (Wulf and Lewthwaite, 2016; Maxfield, 2019; Crocco, McCabe and Madill, 2020). According to Wulf and Lewthwaite, modifying task instructions and feedback is a highly effective motivational strategy (Wulf and Lewthwaite, 2016). Setting challenging yet achievable goals for voice students to promote self-efficacy is recommended: incorporating mastery and performance goals can increase intrinsic and extrinsic motivation (Oliveira *et al.*, 2021; Schunk, 2023).

In their pilot study on teaching behaviors of classical singing teachers, Crocco, McCabe, and Madill criticize voice teachers' lack of goal setting during singing lessons (Crocco, McCabe and Madill, 2020). This point of view can be moderated by another study highlighting the difference in perception between teachers and students regarding the provision of structure. While voice teachers believe they provide clear structure, students often perceive the need for clearer expectations (Bonneville-Roussy, Hruska and Trower, 2020).

Empowerment is the perception of students having control over their learning. Allowing students to have some control over certain aspects of their learning is a useful approach (Jones, 2009). According to Woody, teachers must be autonomy-supportive to encourage students' independent practice and sustain their motivation: "Motivation for an activity is high when people feel empowered and self-directed in the activity" (Woody, 2021 p. 1325).

Goal setting and choice of repertoire are motivational tools that can empower students. According to Holding, goal setting promotes self-regulation and positive emotions that, in turn, feed motivation. Students are more motivated when they set their own goals (Holding, 2020a; Holding, 2020c). It is important to balance improving musical skills with students' interests when choosing repertoire from a developmental perspective (Arneson, 2014; Nix, 2014). Letting students choose their repertoire can greatly affect their practice frequency and quality (Renwick and McPherson, 2002).

Different types of practice, such as deliberate, conscious, technical drills, and informal play, should be considered (Evans and Bonneville-Roussy, 2016). This would reflect the variety of practices and motivational profiles. According to Hallam, given the considerable diversity that exists in how professional musicians approach practice, the same diversity must also be present in students, meaning that teaching and practice requirements must be individualized (Hallam, 1995). In a similar way, Schatt highlights the constantly changing variety of motivational profiles of students and advocates for differentiated teaching (Schatt, 2023).

Conclusion

In summary, it is impossible to definitively prefer one type of motivation over the other. Rewards can, for instance, be used strategically to strengthen the positive effects of intrinsic motivation. Based on Woody's study, our hypothesis is that intrinsic motivation is easier to influence than extrinsic motivation due to its numerous characteristics (Woody, 2021). Sheldon suggests that instead of distinguishing between good and bad motivations, we can differentiate between those producing happiness and those not (Sheldon, 2023 cited in Bong, 2023a).

Voice teachers have a crucial role in motivating their students, using motivational strategies that can impact both extrinsic and intrinsic motivation. Motivation, an important factor of self-regulation, should be included in assessing students using tools like the Music Practice Motivation Scale (Schatt, 2023). "Identifying and catalyzing the inner motivational resources that people already possess" should be part of any motivational strategy (Dweck, 2023, cited in Bong, 2023c p. 365).

While various teaching styles, ranging from controlled to autonomous, can lead to high achievement, it is important to prioritize student well-being (Hatfield, 2023). Research on musical motivation has relatively neglected the significance of the enjoyment that comes from performing (Hallam *et al.*, 2016). It is important to consider students' pleasure and well-being and "ensure healthy levels of demand" (Valenzuela, Codina and Pestana, 2018). "Singing for joy and singing for improvement" are equally important (Maxfield, 2023, p. 75).

According to Bonneville-Roussy, Hruska, and Trower, students prioritize their well-being in music learning, but music teachers seem unprepared to address these concerns. Training voice teachers on music-related mental health issues would help fill that gap (Bonneville-Roussy, Hruska and Trower, 2020). Therefore, a holistic approach to voice teaching that considers the students' mental health is necessary to evaluate and elevate the learning process.

Critical reflection

In this critical reflection, I will use Mary Ryan's 4Rs Framework (Ryan and Ryan, 2012), which consists of Reporting and Responding, Relating, Reasoning, and Restructuring. This framework appeals to me because it balances the need for abstract thinking and generalization with concrete action, using verbs with a broad meaning. In addition, the gerund form of the verb suggests that reflection is a process and not a fixed event. It seems to me that this framework can help me organize and deepen my thoughts without forcing them into an artificial mold.

Initially, I was drawn to Schön's model, as it aligns well with how our teacher's minds operate with reflection in action and reflection on action (Schön, 1983). However, I found that incorporating time as a variable complicated the process and that I needed a framework with more defined limitations to stimulate new ideas. As a non-linear thinker, I was initially hesitant to adopt any model, but after reviewing a few models, I selected the 4Rs Framework because it seems to provide a balanced approach to reflection. I added a fifth item, "planning," drawing inspiration from models such as Gibbs's "action plan" and Driscoll's "Now what?" (Gibbs, 1988; Driscoll, 2007).

Reporting: I received good results on my formative assessment, but I realized that I lacked a proper methodology and could improve my critical thinking skills even though I used some. I needed to enhance my methodology and focus more on the main ideas to elevate my critical thinking abilities before diving into details.

Relating: In the education system in France, where I received my education, we were taught to write in a formal format that consisted of three mandatory parts - Thesis, Antithesis, and Synthesis. However, some schools, particularly in political science, used a two-part format with a more straightforward and linear development. I recognize how the habit of a dialectic plan has shaped my critical thinking positively, but at the same time, I had to adopt a different approach for my formative assignment. During my initial education, I was not permitted to paraphrase, which was a significant change for me.

Reasoning: I realized I needed to make some changes to improve my methodology. Despite being a fast reader, I noticed I had to slow down and pay more attention to create stronger logical connections between articles. I adopted a more deliberate and systematic approach to achieve my goal, which was new to me. I understood the importance of trusting the new method and putting in the required effort.

Reconstructing: I started keeping a reflective journal to document my research progress. It has helped me to be more proactive while searching for articles and developing research strategies, like searching by relevance or dates, searching by themes, or even finding things by chance. I started to examine sources, particularly their dates, to get a better understanding of the state of research over time. I have become much more careful with referencing using Mendeley, resulting in a significant improvement. This has also been very helpful in identifying and locating articles easily. While reading or taking notes, I also started coding by using colors to highlight texts, which helped me handle more references without being overwhelmed.

Planning: I would like to improve my note-taking skills for future research. Instead of taking notes all at once after reading several articles, I could take notes while reading. Additionally, I would like to use categories that are different from the ones available in Mendeley. I use main themes, dates, authors' names, and titles, but I am considering categorizing articles by research methods, theoretical frameworks, and main ideas to compare articles more easily.

Reporting: Even though I ultimately achieved good results on the formative assignment, the entire process was challenging and pushed me out of my comfort zone. I didn't expect the workload to be so intense, and there were moments when I doubted my ability to complete the master's degree while having two jobs.

Relating: I have gone through some tough times in my life, such as a car accident, the premature passing away of some loved ones, etc. However, I have always shown a sense of resilience in the face of challenges. Feeling discouraged was something new to me, and it did not match my personal beliefs.

Reasoning: After I completed the formative, I began to reflect on my situation. I could take a break or have additional time for module one, but I was not convinced it was the best decision. I wanted to take responsibility for enrolling in the master's program in the first place and better understand my situation.

Reconstructing: As I managed the formative assignment, I noticed a positive change in myself and gained a new sense of self-efficacy. My subject of study was motivation, which helped me understand my own motivation for pursuing a master's degree. I realized that I had both extrinsic and intrinsic motivations. On one hand, I was motivated to complete the master's degree to receive French equivalence, which could be advantageous in the context of a teacher's contest in 2026. It would allow me to teach at a higher level and receive a better salary. On the other hand, my intrinsic motivation came from my interest in reading, writing, and researching. Pursuing a master's degree in my field of study as a voice teacher, performer, and researcher aligned perfectly with my identity.

Planning: I would like to apply my research on practice and motivation to my workplace and balance my roles as a researcher, voice teacher, and performer.

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APPENDIX/ PERSONAL DEVELOPMENT PLAN

GENERAL GOAL: Balance my teaching, performing, and researching activities and share my work with others.

1. **TEACHING:** Implement changes to provide more structure and autonomy to the students.

Activity: Research new repertoire and classify repertoire from a developmental perspective (Arneson, 2014; Nix, 2014).

Objective: Use repertoire as a motivational tool for specific goals.

Action: Design or use an existing template to analyze repertoire.

Timescale: 1st May- 15th July

2. **RESEARCHING:** Work towards a new subject.

Activity 1: Research on *squillo*.

Objective: Gain more understanding of a possible new subject: the transition between adolescent and adult voices. Are some concepts of Italian old-school singing, like *squillo*, relevant to teaching children and adolescent voices?

Action: Watch or re-watch short videos related to acoustics, search for scholarly articles on the same topic, and read them using the methodology described in the critical reflection.

Timescale: ongoing

Activity 2: Take the Itol course "Working with Young Voices".

Objective: Deepen my knowledge about young voices, prepare a PowerPoint presentation on adolescent voices for a class on physiology at Maîtrise de Radio-France in the fall, and brainstorm about a new research subject.

Action: Register for the course.

Timescale: 5th of June-10th of July

3. **PERFORMING:** Express myself as an artist and serve as a source of inspiration for my students.

Activity: Perform a recital accompanied by organ, called "operatic prayers" (Verdi, Donizetti, Mascagni, Rossini, etc.).

Objective: Be active as a performer, have visibility in my community and inspire others.

Action: Personal deliberate practice, journaling, voice lessons and coaching with a pianist, rehearsals.

Timescale: concert in Septembre 2024 at « Journées du patrimoine », Rouen.

4. **PUBLISHING :**

Activity: Write an article for the Journal of *AFPC-EVTA France*, the *French Association of Voice Teachers*, and member of the *European Voice Teachers Association*, on practice and motivation

Objective: Be active in the community of French voice teachers and provide solutions to common problems like practice and motivation by sharing thoughts and strategies for teachers

Action: Translate and adapt my formative assignment and module 1 to the Journal's format
Contact the editing board for information about the format and deadlines.

Timescale: ongoing