



Teaching Piano to Blind Children: An Analysis of Positive Perceptions Based on Perma Framework in Qingdao, China

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Abstract

Blind children can benefit from music education as it enhances their musical skills and auditory abilities. However, blind children in China face challenges in pursuing music education due to issues such as social stigma and lack of qualified teachers. Moreover, research in this area is lacking. On the basis of the PERMA (positive emotion, engagement, relationships, meaning, accomplishment) framework, this study attempts to identify the positive psychology of blind children's piano learning among teachers, blind students, and parents. This study aims to fill the research gap of piano learning among blind children. Interviews were conducted with piano teachers, blind students, and their parents (N=56) using a qualitative research methodology through PERMA framework. The data identified that piano teachers' instruction was influenced by their preparation of teaching and personal attitudes. Findings also revealed that the positive emotion, sense of engagement, and positive relationships, impacted the accomplishment and achievement of all participants. This study demonstrates that teachers' preparation experience and positive attitudes, engagement, and building rapport with blind children and their parents are crucial to promoting their piano learning. This study offers readers the chance to get insight into the field of piano instruction for the blind as well as illumination from thought and empirical support for piano teachers and music educators in inclusive music education in China.

Keywords: blind students; PERMA; piano teaching; positive perceptions

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INTRODUCTION

Despite their visual limitations, blind individuals have a strong interest in their aptitude for musicianship (Miller et al., 2000). When testing the perception of auditory space, Eitan et al. (2012) discovered that the capacity of blind individuals to calibrate the hearing environment with one ear and both ears is equivalent to or better than that of sighted individuals. These stu-

dies have shown that blind people have the ability to learn music. China has a considerable number of individuals with vision impairment, which comprises a significant proportion of the impaired population (Kong et al., 2021). According to 2010 statistics from the China Impaired Persons' Federation, there are approximately 85.02 million disabled people in China, of whom 12.63 million have visual impairment and account for approximately 14% of the disa-

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bled population (Kong et al., 2021). The low incidence of schooling among blind individuals limits their ability to study music. Feng and Sass (2013) discovered that Chinese instructors with poor ability and limited passion had more unfavorable perspectives on inclusive education and professional development for students with special needs. Faced with the needs of blind students for piano learning, research in this field cannot be ignored. This study attempts to fill the research gap and broaden the scope of research in the area of the teaching and learning of piano among blind children.

This study intends to explore the innate relationships that piano teachers have experienced while instructing blind students, to provide insight and assistance to teachers, students with special needs, and parents. Utilizing the PERMA model to evaluate, enhance, and maintain the foundations of psychological well-being of those who are blind is supported by Madeson (2017). The five elements of the PERMA model include positive emotion, engagement, relationships, meaning, and accomplishment. Music instruction for children with visual impairment can be complicated due to nonstandard instructional materials and unprepared educators (Wong, 2020). Through PERMA analysis (Doyle et al., 2021), this research aims to discover the positive psychology of blind children's piano learning among teachers, blind students and parents. Hence, this article's research question is as follows: Based on the framework of PERMA (Positive Emotion, Engagement, Relationships, Meaning, and Achievement), what is the positive psychology of blind children's piano learning from the perspectives of instructors, blind students, and parents?

Although many countries and regions have introduced policies and measures to promote inclusive education within the past few decades, the development of inclusive classroom practice is not easy to achieve (Göransson & Nilholm, 2014). Slee (2018) proposes that inclusive education means maximizing students' participation

in learning. The purpose of inclusive teaching method is to solve the dilemma of physical and bodily differences. This teaching method can be used by all people (Spratt & Florian, 2014). Furthermore, Moraña (2020) and Hawkins and Weis (2017) discussed differences between the three concepts of inclusive education, inclusive practice and inclusive teaching method. The purpose of inclusive education is to provide common education for all children. Inclusive practice refers to the actions and activities taken by professionals in schools and other educational environments to achieve inclusive education (Florian & Rouse, 2009).

Inclusive education is intended to eliminate barriers and discrimination. Lindsay (2003) believes that because inclusive education has various manifestations in practice, it is necessary to account for conceptual and practical issues as well as the relationships between field during implementation. Messiou (2017) emphasized that inclusive education research should focus on changing existing thinking and practice models through a collaborative approach. In addition, researchers frequently concentrate their focus on the roles performed by educators in inclusive instructional strategies. Similarly, Forlin (2001) believes that teachers need a series of skills, attitudes and knowledge to develop inclusive education. Spratt and Florian (2014) proposed a model of inclusive teaching methods, focusing on the content, methods and reasons for teachers to engage in inclusive teaching methods. Receiving music education is the right of each individual. The availability of music as a participatory activity (beyond passive exposure) in inclusive education guarantees it is a human right and a disability right (Lubet, 2011). Jellison (2012) noted the consideration of definitions and practices between and within countries largely involved disabled students receiving education from non-disabled students in formal schools and community experiences. Darrow and Adamek (2018) listed effective music teaching strategies in inclusive classrooms, which are conducive to teachers'

ability in adapting adjustments in the environment, teaching, or teaching materials to improve students' classroom performance.

In spite of the progress we have made in the understanding of inclusive education, a significant portion of such an awareness has yet to permeate the everyday inclusive musical education that is catered to blind children. There remains a substantial research gap with what academics understand the emotional conditions in piano classes and the extent to which are effective approaches to reach inclusive musical education for blind children. Such incapacity to connect the gaps across the theory and actual inquiry has a negative influence on the progression towards inclusive school education and the capability of musical instructors to cater to the needs of blind students. In the present study, the emotional factors that facilitate the transition of academic knowledge into implementation of inclusive musical educational environments were further investigated.

To understand how these blind students perceive their musical education in the classroom, this current study employed the PERMA framework developed by Martin Seligman (M. E. Seligman, 2002). Among the first psychologists to explain well-being of humanity using the traits of a self-actualized individual was Maslow (1962) with his hierarchy of needs. The PERMA framework has been utilized in positive psychology, and specifies the qualities of a thriving person; well-being theories are related to self-actualization (Clonan et al., 2004). In PERMA theory, the "P" represents positive emotion, "E" refers to engagement, "R" represents positive relationships, "M" represents meaning, and "A" refers to accomplishment or achievement (Madeson, 2017). The objective of this research was to understand the stakeholders involved in blind children's piano educational processes, including the teachers, students, and their parents.

The PERMA analysis model is one of the major contributions of Positive Psychology's comprehensive psychological approach to comprehending human

relationships. Positive Psychology (PS) is a collection of concepts concerned with the development and structuring of psychological elements within a broader social structure (Anglin et al., 2018). It is "a science of positive subjective experience, positive individual traits, and positive institutions that promises to improve quality of life and prevent the pathologies that arise when life is barren and meaningless" (Seligman & Csikszentmihalyi, 2014, p.5). Due to the increasing interdisciplinary of music education research, music education is also intimately related to psychopathology (Houben et al., 2015; Thomson et al., 2014) but also how their feelings fluctuate across time is crucial for psychological health. The last 2 decades have witnessed a surge in research linking various patterns of short-term emotional change to adaptive or maladaptive psychological functioning, often with conflicting results. A meta-analysis was performed to identify consistent relationships between patterns of short-term emotion dynamics—including patterns reflecting emotional variability (measured in terms of within-person standard deviation of emotions across time. Music has cognitive, emotional, and social benefits for everyone. Music's social functions are embodied in daily life in three primary ways: self-identity, interpersonal interaction, and emotional regulation (Hargreaves & North, 1999). In addition, the application of music psychology plays an important role in teaching activities for music educators. Music psychology is a multi-disciplinary and interdisciplinary study of music phenomena. Hodges (2003) proposed that discussing the relationship between music psychology and music education is necessary.

While most previous studies have explored the frequency of children's educational circumstances in inclusive education, there remains a scarcity of knowledge on the positive psychological levels of music educators, blind students, and their parents. Children with visual impairments have far fewer opportunities to attain a professional level of piano instruction.

Thereby, the results of the current research offer fresh insights on blind children's perceptions in piano learning practice and provide insights for policy-makers who help reduce inclusive music education disparities. There are existing research gaps in the literature regarding inclusive education and positive psychology; therefore, in this study focused on inclusive education and positive psychology to discover the issues and difficulties that Chinese piano instructors experience while educating blind piano students.

METHOD

This research aimed to understand the stakeholders involved in blind children's piano educational processes, including the teachers, students, and their parents. This research conducted semi-structured interviews with the piano instructors of blind children between the ages of 9 to 12. According to Dearnley (2005), openness in semi-structured interviews fosters profundity and vitality, which is favorable to the formation of innovative theoretical conceptions. This increases the efficiency of the research by assisting with the collection of rich data for analysis (Doody & Noonan, 2013). In addition, semi-structured interviews enable discovery, exploration, and meaning expression, ensuring that complexity and subtleties are considered (Magaldi & Berler, 2020).

Data Collection and Analysis Procedure

The study was completed at the Qingdao School for the Blind which was established in 1932 and located in Qingdao city, Shandong Province, China. The participants included teachers (n =22), students (n =17), and parents (n =17). This study was conducted after obtaining the consents from all the interview participants. The interview questions were constructed based on PERMA and its related areas of social well-being and psychological contentment.

Interviews were conducted at the teaching site, for a reasonably peaceful

environment devoid of disruptions (Creswell et al., 2007). This research created an interview protocol, following the code of ethics for qualitative research methodology. Each participant was interviewed for approximately thirty minutes, which was conducted with the help of their parents for interviews with participating students and using the semi-structured interview guide questions and suggestions for follow-up. The emphasis of the interview was to discover the teachers' teaching circumstances, perspectives, and attitudes about the piano learning of blind children.

The data analysis of this study is based on the approach of deductive thematic analysis. Thematic analysis is flexible and can be applied to a wide range of research interests and theoretical perspectives to analyze data of different sizes and types or to generate data-driven or theory driven analysis (Braun & Clarke, 2006). This research read and organized the data obtained from each interview and then coded the data. Finally, analytical narratives were formed based on the obtained data extracts and combined with the existing literature (Braun & Clarke, 2006). All interviews were transcribed, coded, summarized, and analyzed according to the classified data.

RESULTS AND DISCUSSION

Positive emotion (P)

A majority of participating teachers mentioned their concerns about piano teaching for blind students. The teachers without prior teaching experience with blind students worried that their lack of experience would adversely affect students' learning. However, when they began their teaching careers, they remarked that they are fully motivated to teach with great enthusiasm, especially when they realized their responsibilities and contribution to the blind students. A participating teacher expressed the following:

When I first taught blind students, I was not confident... However, I do believe that they have equal rights to undertake music education, particularly the piano.

Thus, I have a strong passion for teaching them in the classroom. (T4, 2021)

Several participating teachers expressed that they felt encouraged as the students demonstrated a high interest in piano learning despite their disabilities. Participating teacher expressed genuine enthusiasm as follows:

Surprisingly, I was pretty impressed by the students' willingness to acquire new knowledge and piano skills as well as their innocent smiles. I believe their struggle to overcome current learning obstacles is due to their enthusiasm for uncovering the beauty of music. (T7, 2022)

Some teachers held a positive attitude and regarded students who were blind or visually challenged has no different than other students; others believed these individuals had superior auditory abilities in music learning that could be transferred to the piano.

I think they (blind students) can learn piano completely...music is an art that relies mainly on auditory learning. (T2, 2021)

Similarly, this optimistic outlook can influence the psyche of blind students and their parents. Some students and parents said that the teacher's frequent praise made students feel extremely joyful and increased their desire to play the piano:

If I finish my homework well, I will receive praise and small gifts from my teacher every time I attend class, so I always practice hard at my usual time. (S12, 2021)

Every time the teacher praises her in class, I feel that she will be particularly happy after class, and she will also be particularly attentive when practicing at home. (P6, 2021)

Parents said the instructors' encouraging approach boosted their determination to allow their children to study the piano. This attitude often occurs before meeting the student or in the early teaching stages.

In the beginning, I had no expectations for my child's piano learning. I felt that he was definitely not as good as other visible children. It was the teacher's encouragement that gradually dispelled

this idea. (P16, 2021)

Relationships (R)

It was identified in the interview that the relationship between piano teachers and blind students at the early stage of teaching was relatively distant. The participating teachers and parents attributed this phenomenon to the students. They thought the visual defect could affect their ability to effectively communicate. When talking about how to improve the relationship between blind students and teachers, piano teachers said that they would design some games in the classroom to build a closer relationship between them. The interview data demonstrated that some teachers are highly compassionate in trying to have a closer relationship with their students despite of their disability.

I feel that I am particularly serious about him, and I think I should help him, so whether it is in learning the piano or in life, if he has any problems, I will do my best to help him... (T17, 2021)

Many participating teachers said that they believed that the best relationship with blind students was to be a teacher and a friend. In addition, the parents of blind children acknowledged that the excellent relationships that developed between instructors and their children's schools were advantageous. Some parents believe that maintaining a good relationship between teachers and students can relieve their children of tension. The students also said they liked the teacher very much, making them more willing to learn the piano.

My child is a bit afraid of unfamiliar environments and people, but the teacher is particularly friendly, which made my child relax and quickly enter a learning state. (P5, 2021)

I like my teacher very much, which makes me feel like she is my good friend. Even if I make a mistake, she doesn't seriously criticize me. (S10, 2021)

The interview with a group of children with visual difficulties also revealed the favorable impact of amiable relationships among the piano educators, blind children, and their parents. The re-

sults indicated that music educators are vital for students' involvement because their instructional approaches are geared towards satisfying the students' aspirations for piano expertise and belongingness. For instance, one interviewee shared the following opinion in this research during the interview conversation:

If the kids were exposed to some positive interactions with us, they would also experience a positive communication environment. Our high levels of engagement are particularly evident and needed by the students and their parents. Thus, as their instructors, we would be facilitating these visually impaired children to be more engaged in positive relationships with us. (T16, 2021)

Engagement (E)

Engagement in the PERMA framework is also reflected in the piano teaching of blind students as participation is naturally reflected in the classroom. Because of blind students' visual impairment, teachers utilize touch and body language as the main method for teaching blind students. For example, some piano teachers involved touch in teaching basic skills, such as hand position, strength of sound, and different key-touching methods. During the teaching process, the piano teacher stated that this tactile teaching method increased their interaction with students and promoted their sense of participation.

Most of the time, our teaching methods are mainly based on touch and imitation. I need to constantly teach the whole class through touch... (T19, 2022)

After class, the teachers help their students with other extra-curricular content related to piano learning. For instance, Braille-related material. However, due to the lack of teaching resources, teachers must adapt current teaching tools and learning materials in order to properly teach blind students.

At present, there are no piano textbooks for blind students, so I can only readjust the existing textbooks for sound students to adapt to the learning of blind students; for example, I will eliminate the parts that need to be learned through

vision. (T11, 2022)

Teachers' active participation also promoted parents' and blind students' sense of participation in piano learning, and they became more active in it.

I feel that the teacher is very enthusiastic every time and will still leave a lot of time to communicate with me after class. At the same time, she will also help me purchase some materials related to blind music learning. This gives me more confidence to keep my children learning the piano. (P8, 2022)

My instructor will assist me in locating some fascinating pieces, such as a piece of music that requires four hands to perform and playing with my teacher. When they play with me in class, it always makes me extremely happy, and I look forward to it. (S13, 2022)

Meaning (M)

Most piano teachers said that they felt that teaching piano to blind students was of great significance to their careers. Teachers who participated in the interview stated that when they taught blind children, they gained a new and deeper understanding of the blind population. Some piano teachers said that they had some new thoughts in the process of teaching blind students, which are very beneficial to their future teaching ability and innovation of teaching content.

I have reconsidered the scope and content of my teaching. I think that in the future, maybe I can let more disabled students learn piano and let them experience the joy of music... (T14, 2022)

At the same time, piano teachers believe that their professional values have been further reflected in the process of teaching the blind. They believe that the "sense of mission" of their profession has been strengthened in the teaching process, which has injected more "vitality" into their teaching activities (T20, 2022). In addition, participating teachers also said that they had a "sense of responsibility" for blind students in the process of teaching them. This sense of responsibility may be caused by their own physical condi-

tions. This sense of responsibility also puts pressure on participating teachers (T18, 2022). Many participating teachers mentioned that they feel the pressure of teaching. This pressure comes first from the lack of experience and teaching materials. During the interview, many participating teachers are “distressed” by both. Secondly, their pressure comes from their parents’ “expectations” of teachers.

I will feel really obliged to teach these blind kids, because I want to teach them well so that their parents will feel very relieved that their children can do many things like ordinary children. (T9, 2022)

Accomplishment (A)

The interview session revealed that most instructors favor including students with disabilities in piano learning. They have broken through their original unfamiliar understanding of blind students, which has created a psychological sense of achievement for teachers. The study results illustrate the meanings that reside in the guarantee of equal educational opportunity. However, most participating teachers stated their understanding of blind students as unfamiliar, which affected their outlook and caused some teaching obstacles. However, as teaching results emerge, they are proud of their efforts and the performance of their students.

I have never interacted with blind people, which led to a lack of understanding before formal teaching began. But later on, I found that he was getting better and better, and the previous strangeness completely disappeared. Now that he can play the piano works, I realize that I made the right decision (teach him). (T10, 2021)

The participating teachers said a sense of achievement occurs when the blind students complete the designated short-term goals. Usually, these small goals are formulated by piano teachers after communicating with the parents. The participating teachers believe these intuitive goals will help blind students learn piano and create interest in learning and practicing piano.

When my student achieves a goal, he will be very happy and feel his enthusiasm for learning the piano has become higher. Observing their enthusiasm, we, as their music instructors, are far more motivating (T7, 2021)

Every time my child achieves a goal, I can feel the teacher’s special joy. She often tells me that if my child can engage in related work in the future, it will prove that she has achieved something. (P3, 2021)

In summary, the data analysis revealed that Chinese piano teachers have an inclusive and positive attitude towards teaching blind students, but also experience pressure. Lack of teaching resources and materials combined with parents’ expectations resulted in teaching and psychological pressure. However, they gained confidence and a sense of achievement during the teaching process. In addition, their passion and sense of responsibility towards the blind students were apparent.

Abramo and Pierce (2013) concluded that early research on music teaching for special groups focused on modifying music teaching to disabled students. Its purpose was to describe the unique needs of special learners, formulate terminology, strategies to cultivate group diversity, specific teaching methods, and curriculum planning methods while promoting strategies to reduce the learning gap between disabled and their piano teachers. Pino and Viladot (2019) stated that educators must adjust their activities and find appropriate strategies to provide information to students. Mastering a piece of music is not merely copying or imitating the sound heard in a recording but deciphering and interpreting the detailed symbols in the musical notation. For this reason, Park (2015) held that students with visual impairment must use Braille music as a substitute for visual input, although it is not the best medium to represent music signals. Many students with visual impairment think Braille is a difficult medium to learn; it takes longer to process, and there are difficulties in obtaining Braille sheet music (Baker & Green, 2016).

The PERMA framework, introduced by positive psychologist Martin Seligman, delineates five fundamental components of happiness: positive emotion, engagement, relationships, meaning, and accomplishment (Seligman, 2011). The PERMA framework is widely regarded as being intimately associated with human well-being (Goodman et al., 2018; Kern et al., 2015; Seligman, 2018). The findings of this study demonstrate that piano teachers exhibit a favorable disposition and active engagement when instructing visually impaired pupils in piano lessons under the PERMA framework. These positive teaching emotions significantly enhance the parents' and students' excitement for learning, hence fostering students' academic advancement and achievement. Numerous past studies have utilized the PERMA framework to investigate impaired individuals or students, hence playing a crucial role in examining the development of happiness among disabled students (Nebrida & Dullas, 2018; Zuma, 2019). Using the PERMA framework, Tansey et al. (2018) discovered that pleasure plays a moderating role in the connection between functional impairment and learning satisfaction. The researchers analyzed and discussed each component of the PERMA framework per the following research findings.

First, in this study, the Positive emotion (P) demonstrates that the majority of those who participated in the interview expressed their optimism and enthusiasm regarding the piano instruction of blind students. Instructors with a wealth of expertise instructing blind children have claimed that their experiences would facilitate the children's ability to master the piano. When they first began working as teachers, they remarked that they are incredibly excited to teach since they are keenly aware of the obligations that come with the position. This kind of Positive emotions helped the enhancement of instructor-students relationships. Previous studies have verified that within the PERMA framework, instructors' favorable sentiments toward interactions with learners serve as

the origin of their professional well-being (Lagina et al., 2022). Kossewska (2000) also found evidence supporting the result. She observed a favorable correlation between the level of empathy teachers displayed and children's positive attitudes towards educational integration for those with impairments. Turner and Theilking (2021) employed the PERMA test to ascertain the beneficial influence of teachers' positive teaching emotions on both teaching methodology and student academic progress. This aligns with a notable surge in the utilization of positive psychology techniques in professional environments to enhance overall well-being.

Second, the Engagement (E) element indicated that when teachers were involved with their students' piano education, both parents and blind students experienced engagement as well, and both groups were more devoted. Teachers take part in the search for instructional resources and participate in the teaching process. This facilitates their piano learning, encourages parent and blind student involvement, and increases their level of involvement. Children's self-esteem, motivation, and enjoyment are improved with parental support as well as teacher input and influence (McPherson et al., 2006). The findings also indicate that high teacher engagement contributes to increased student and parent engagement. Previous research provides support for this result. Using the PERMA framework, Cardwell (2011) discovered that strong teacher involvement improved student progress and encouraged parent involvement as well. In addition, Thang and Mahmud (2017) asserted that student involvement is a significant factor in evaluating teacher effectiveness and teacher engagement. However, this study could not find evidence supporting this claim.

Third, the Relationships (R) show in the current study indicate that the use of games and active interaction in the classroom have reduced the distance between instructors and students, piqued their interest in learning the piano, and increased

student engagement. According to Lasky (2005), developing positive relationships with teachers helps students become more interested in studying and encourages the process of learning. It also helps the teaching process to move along smoothly when teachers act as friends to their students. Dewey (1986) believes that teachers have a very active part in their interactions with and instruction of their students.

Additionally, the interaction between teachers, students, and their parents has improved as a result of learning the piano. Parents have more trust in teachers and more support for learning the piano. Macmillan (2004) stresses the significance of the relationship between teachers and parents, which is conducive to promoting piano learning. This study demonstrated that positive interaction relationships play a crucial role in enhancing teachers' instructional practices and fostering students' engagement in learning. In their study on PERMA, Lee et al. (2017) also emphasized the role of relationships in their research on PERMA. Cooperation and partnership among teachers, students, and parents are considered crucial aspects of music education. They feel that fostering relationships in music lessons can not only strengthen students' abilities but also have a positive impact on their emotional well-being.

Fourth, the Meaning (M) indicator can be improved by teaching blind piano to teachers. A feeling of meaning can be characterized as possessing a purposeful trajectory in life, harboring the belief that one's existence holds significance, and establishing a connection with a higher entity outside oneself (Steger, 2012). According to Goh et al. (2022), meaningful interactions and positive relationships majorly mediate the road from happy emotions to achievement. Significance serves as a more potent intermediary than good connections. Nevertheless, the findings indicate that participating teachers have had initial challenges in their teaching due to a limited comprehension of the expectations of blind pupils and their parents.

Fimian (1986)³⁷¹, and 371 found that peer or supervisory support can be the key to regulating teacher stress. Piano teachers also feel a sense of professional mission and identity from teaching blind children. Pursuing specific career goals is crucial in developing a professional identity (Moore et al., 2020). Some participating teachers provided more in-depth thinking. They said that teaching this student population changed their views on blind students and other disabled students. It is the moral responsibility of educators to identify, confront, and change the oppressive views of the disabled through adult education (McLean, 2008). The study's findings indicate that the act of teaching elicits a sense of responsibility among teachers and generates pressure associated with teaching. Nevertheless, most of the prior research focused on the concept of happiness. Kern et al. (2015) examined the PERMA model's impact on adolescents. They discovered that, apart from the meaning domain, all four domains (positive emotions, engagement, relationships, and achievement) played a role in fostering happiness and other significant aspects of life and variables related to health and mental well-being. This observation was not mirrored in this investigation. Hence, it is advisable to thoroughly examine this topic in the future to assess the significance of its components more accurately in the instructional process of piano teachers with visually impaired students.

Finally, the findings indicate that teachers' sense of accomplishment (A) is derived from the act of teaching. In the PERMA framework, the experience of achievement encompasses the feeling of exerting effort to attain a goal, attaining mastery, and demonstrating efficiency in job completion (Butler & Kern, 2016). Educators are responsible for providing accurate information to students and are proud of being a reliable source of information (Taylor & Pacini-Ketchabaw, 2015). The participating teachers said that after their blind students achieved the predetermined interim objectives, they felt a sense of ac-

accomplishment. Zimmerman (2018) stated that teachers gain the satisfaction of being completely engaged in their profession when their identity development enables them to practice using their personal talents. Hodge et al. (2009) found that they mostly assist students in succeeding out of a sense of accomplishment and satisfaction. Nevertheless, their opinions on how simple or difficult it is to teach students who have disabilities vary. This research is consistent with the teachers' viewpoints on instructing visually challenged pupils in piano lessons, as observed in this study. Based on the findings, it seems that piano teachers derive their sense of achievement mostly from assisting special needs students in acquiring piano skills. The current research findings offer conclusive answers regarding the sense of accomplishment derived from instruction, specifically in terms of students' improvement in piano playing skills. Hence, it is imperative to delve further into this matter in future investigations.

CONCLUSIONS

The results finding revealed that participating teachers actively engaged in piano lessons for blind children, fostered positive student-teacher interactions, met learning objectives in lessons, and had a feeling of purpose and accomplishment. This study investigated piano learning of blind children in China using the PERMA framework (positive emotion, engagement, relationships, meaning, accomplishment) in positive psychology. This research examined Chinese piano instructors' professional preparation and emotions to discover the problems and obstacles encountered while instructing blind children. The findings revealed that piano instructors lack suitable teaching expertise, tools, materials, and resources for working with blind students. Nonetheless, they have a supportive and responsible attitude toward the blind children and better teacher-student connections through classroom communication. This affirmative

mood enhances the caliber of instruction. Furthermore, it enhances instructors' sense of achievement and accountability in the instructional process, which in turn leads to increased teaching pressure. Although blind groups are identified as a special population, they should have opportunities to enjoy learning piano. This will only occur if teachers are provided with needed resources and have a positive outlook. Teachers are responsible for providing all students with appropriate teaching resources, comprehensive preparation, and responding to individual learning needs. The authors hope that this study can promote further research on piano teaching for blind students and other special needs groups.

This study assists teachers in removing obstacles for blind students in their classrooms and assists in dispelling prevalent myths and misunderstandings about this population. This research gathered and evaluated the data on instructors' preparation in the teaching process of blind students. Some piano teachers had a negative attitude towards blind pupils at the beginning of this study. This research hopes these teachers' experiences will instill confidence in future instructors when teaching piano to blind pupils. At the same time, the results of this research provide guidance to educators on how to avoid perpetuating negative stereotypes about blind children.

The PERMA framework is seen as a model that promotes human well-being and augments happiness. The current research focuses on investigating the readiness and mindset of piano instructors in educating visually impaired students using the PERMA framework. Further investigation and experimentation are needed to address the underlying challenges that blind individuals will encounter when studying piano in the future. Prospective researchers have the option to employ qualitative or quantitative methodologies for gathering and examining data from piano instructors who teach visually impaired students. Conducting studies encompassing diffe-

rent geographical regions and involving greater sample numbers is recommended. Furthermore, expanding research on piano education for individuals with visual impairments is imperative to encompass the realm of inclusive education. This approach fosters the dismantling of obstacles and divisions among individuals, while also advancing educational fairness. Simultaneously, research in the domain of music education psychology can enrich this research area. The PERMA framework could be utilized to examine the psychological and emotional challenges faced by visually impaired pupils during the learning process. Further investigation is required in the future to address the pragmatic challenges encountered by visually impaired children when acquiring piano skills. These additional investigations on piano instruction for visually impaired learners will contribute to ensuring equitable access to piano education.

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