

Comment: Reconstruction of Formative Evaluation in Music Course Units

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Abstract: *This paper focuses on the reconstruction of formative evaluation within music course units. In view of the problems existing in current formative evaluation practices for music course units, such as the single evaluation method, vague standards, and disconnection from teaching, it is proposed to start from the "subjective" and "objective" levels. Subjectively, the teaching links are optimized with evaluation as the guide, and various evaluation forms are embedded; objectively, a highly adaptable evaluation rubric is constructed to achieve precise formative evaluation and provide feedback for teaching improvement. Through the coordinated efforts of the "subjective" and "objective" views, the scientific and systematic formative evaluation of music course units can be promoted, the quality of music teaching can be improved, and the comprehensive development of students' musical literacy can be promoted.*

Keywords: Music curriculum, Formative evaluation.

1. Introduction

The "*Compulsory Education Art Curriculum Standards (2022 Edition)*" emphasizes the requirements for student evaluation. Focusing on the practicality, experience, and creativity of students' art learning, pay attention to observing and recording students' typical behaviors and attitudes in art learning, practice, and creation activities. Use forms such as work display and skill performance to conduct qualitative analysis of students, while taking into account the application of other evaluation methods " focusing on evaluation in the process and every link of art practice.

2. The Current Status of Evaluation of Music Course Units

Influenced by traditional evaluation methods, primary and secondary relies mainly on test scores or single performance assessment, ignoring the personalized development and emotional experience of students in the process of music learning. This evaluation method is difficult to fully reflect students' musical literacy, and cannot fully demonstrate the actual ability and inner growth that students have acquired in the learning process, resulting in students often being just test takers in the evaluation, lacking a deep understanding and perception of music art. In addition, the evaluation of music is relatively vague, and the evaluation standards still lack uniformity and clarity. There are differences in evaluation between different regions and schools, and the evaluation system is imperfect, which cannot effectively provide all-round guidance and help for students' music learning. This also makes the results of music education evaluation more subjective, affecting the fairness and effectiveness of the evaluation. However, teachers themselves have insufficient mastery of diversified evaluation methods, lack of understanding of the current evaluation system or lack of awareness about evaluation. Teachers are easily affected by personal emotions or prejudices when conducting evaluations, and the evaluation results may have certain deviations. The most important point is the lack of follow-up evaluation. Music is different from other subjects. Formative evaluation can be qualitative, and long-term evaluation tracking is required. At present, there is no good tracking survey path,

and tracking evaluation is difficult to carry out due to various restrictions, and it is difficult to achieve in primary and secondary school teaching.

There is a prominent phenomenon of teaching without evaluation and learning without evaluation, and evaluation activities are separated from teaching activities. According to the survey, teachers pay more attention to periodic academic evaluation, but not enough attention to the evaluation in the teaching process. Most of them are general and superficial evaluations, lacking targeted evaluation of students' classroom learning performance and learning outcomes; in terms of evaluation methods, there is only one-way evaluation of students by teachers, lacking multi-dimensional interactive evaluation. At the same time, some current literature only mentions the proposition of consistent or integrated teaching and evaluation, but lacks empirical evidence in practical paths and methods, resulting in teachers not knowing "what to evaluate" and "how to evaluate".

The application of music course unit evaluation is relatively weak. In order to popularize unit evaluation, the following three application ideas are summarized:

Promote the organic combination of teaching evaluation and teaching activities. The integrated research of music teaching evaluation closely combines teaching evaluation with teaching activities, making evaluation no longer an isolated link, but an organic part of the teaching process. This helps the evaluation to reflect students' learning situation more objectively and comprehensively.

Improve the effectiveness and accuracy of music learning evaluation. Through the integrated study of music teaching and evaluation under the unit perspective, we can explore visual and measurable performance evaluation standards and methods based on the characteristics of music and the laws of music learning, so as to better understand students' performance and growth in the entire unit learning process, thereby improving the effectiveness and accuracy of evaluation. Learning evaluation is not just a simple measurement of students' academic performance, but can also provide a deeper understanding of students' learning process and learning strategies.

Promote teachers' teaching reflection and teaching behavior improvement. The integrated research of music teaching evaluation under the unit perspective can help teachers better organize teaching content and design teaching activities from the overall perspective of the unit, adjust and improve teaching strategies according to the evaluation results, and improve teaching effectiveness. At the same time, by reflecting on the teaching evaluation results, teachers can continuously optimize their teaching methods, improve teaching behaviors, and improve teaching quality.

3. Redesign Strategies for Evaluation of Music Course Units

Evaluation under the concept of integrated teaching and evaluation focuses more on how to integrate learning evaluation into the design and organization of learning activities, so that teachers can observe and understand students' learning outcomes in learning activities, including evaluation of students' emotions, attitudes, values, processes and methods in the process of music learning, such as classroom participation, learning performance, learning interests, learning methods, etc., as well as the learning of knowledge and skills, the improvement of key abilities and necessary qualities, and the educational effectiveness of values. Students can also understand each other, share learning results, and promote learning. According to the idea of reverse design, learning evaluation is placed between teaching objectives and teaching processes, so that it is linked to specific teaching objectives and provides a basis for the design of learning activities. At the same time, embedded task-based evaluation runs through the entire learning process, paying more attention to the process performance of students' music learning, and further exerting the guiding, diagnostic and motivational role of evaluation.

3.1 Create a "Teaching" and "Evaluation" Link

Through the construction of an integrated teaching and evaluation teaching theory model and empirical testing, we explore the paths and methods for the implementation of integrated music teaching and evaluation, improve the consistency of music classroom teaching and evaluation, enhance teaching effectiveness, improve the achievement of learning goals, and enhance teaching quality.

3.1.1 Linking target pre-teaching evaluation

The design of teaching evaluation starts from the end and points to the teaching objectives. That is, after the core problems of a class or unit are generated and the teaching objectives are clear, the issue of evaluation needs to be considered. The evaluation part of the results is designed together with the results and linked to the specific class tasks. On the one hand, it can strengthen the leading role of evaluation in the learning process and ensure that the learning process does not deviate from the predetermined direction; on the other hand, it can provide a basis for embedding evaluation into the learning process and play the diagnostic and regulatory functions of process evaluation tasks. However, in order to play the "bridging" role formed by the pre-evaluation task, the evaluation task must ensure that it can elicit or assess the target inspection point of the target or the

behavioral representation corresponding to the target, and at the same time, it can be continuously embedded in the learning process, and improve the subsequent learning process through timely and effective feedback. Therefore, when designing the rating, we can consider the six dimensions of evaluation stage, evaluation content, indicators, form, subject, and feedback.

3.1.2 Focus on process-embedded task evaluation

Embedded task evaluation is integrated into the teaching process, so that evaluation occurs along with learning. Its implementation includes matching task objectives, determining evaluation rubrics, designing evaluation tools, embedding in teaching links, collecting evaluation evidence, and conducting example reflection. The task objectives are transformed into observable evaluation standards, and appropriate evaluation tools are designed. Corresponding performance tasks are integrated into the activities, students' performance is observed and students' evaluation evidence is collected during the activities. Evaluation and data analysis are performed against the evaluation rubrics, and teaching problems are reflected. This "learning and evaluating" approach makes evaluation no longer the end of learning, but a carrier for improving learning methods and improving learning ability. It provides a basis for designing hierarchical and graded learning tasks, timely captures students' performance and benchmarks evaluation standards, accurately evaluates the effectiveness of teaching, and gradually approaches teaching objectives in a dynamic process, cultivating higher-order music thinking and ability.

3.2 Exploring the "Learning" and "Evaluation" rubric

Research methods such as instant evaluation, embedded evaluation, follow-up evaluation, generative evaluation, and expressive evaluation, explore the use of digital intelligence and other evaluation methods, and innovate evaluation methods. According to different teaching contents (such as appreciation, performance, creation, and connection of four types of art practice activities), formulate different classroom learning evaluation, unit learning evaluation standards and evaluation rubrics, adopt different evaluation methods, use evaluation to guide learning and promote teaching, improve summative academic evaluation, and improve the music teaching evaluation system. And provide practical and transferable practical experience for various disciplines to carry out teaching evaluation research.

3.2.1 Carry out academic evaluation based on item-by-item grading system

The evaluation of students' music learning components should highlight the characteristics of the subject, highlight the nature of the course, be guided by music subject literacy, focus on students' musical emotional experience, and the development of core literacy such as aesthetic perception, artistic expression, cultural understanding, and creative practice, and pay attention to the comprehensive performance of core literacy in actual music situations or activities, so as to combine teaching with evaluation, qualitative with quantitative, summative evaluation with formative evaluation, self-evaluation, mutual evaluation and other evaluation, and

truly play the diagnostic, motivational and improvement functions of evaluation. In order to reflect students' extracurricular music learning, it is also possible to increase the content of specialty display, mainly to evaluate the learning situation of a small number of students with music specialty.

3.2.2 Explore school-based diversified evaluation

The survey found that for the academic evaluation of students, schools often use singing, playing, and comprehensive art performances to carry out final evaluations. However, each school has its own school situation, and the school's evaluation operations can also be combined with the actual situation of the school to explore evaluation strategies with school-based characteristics, such as using games, activity stations, or other engaging assessments to conduct three-dimensional evaluations of students. For example, under the guidance of the top-level design of the school's overall evaluation plan, the theme garden tour evaluation of music subjects is carried out in combination with the characteristics of the subject; one or more themes are connected in series and experienced in a specific music situation simulation; a performance-based evaluation is built for students to show their specialties in the form of performance; and a media-assisted evaluation is carried out with the support of modern educational technologies such as computers and the Internet to carry out systematic evaluations.

4. Conclusion

Paying attention to formative evaluation requires coordinated promotion from both the "subjective" and "objective" levels. On the "subjective" level, we should focus on the organic connection of teaching links, design the teaching process in a coordinated manner with evaluation as the guide, and flexibly embed various evaluation forms into the teaching content, so as to achieve the deep integration and mutual promotion of "teaching" and "evaluation". On the "objective" level, we need to explore and construct a set of highly adaptable evaluation rubrics. As the saying goes, "without rules, it is difficult to achieve a square circle." The value of the rubric lies not only in its ability to positively compare students' performance in all aspects and form a result-oriented and accurate evaluation, but also in its ability to provide feedback for teaching improvement and promote the continuous optimization in both form and content of "teaching" and "learning".

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