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Research on the Framework Construction of the Evaluation System of Primary School Music Singing Class

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Abstract: This paper explores the insufficient application of student-centred theory in the assessment of music classroom teaching in the context of modern education. Although students occupy the main position in teaching, the assessment of music subjects often focuses on teacher teaching and neglects the assessment of students' learning process. The article points out that traditional assessment methods rely too much on quantitative management and fail to fully take into account the specificity of the music discipline and the individual differences of students, resulting in a narrowing of the teaching content and neglecting important aspects such as music appreciation and expressiveness. The article suggests that with the promulgation of the Art Curriculum Standards for Compulsory Education (2022 edition), the importance of teaching evaluation has been emphasized, and the author argues that it is necessary to construct a scientific and reasonable evaluation system for music singing lessons in order to ensure that the assessment process is systematic and scientific. The article describes in detail the process of constructing the evaluation system framework for music singing lessons, including determining the content of the measurement, the primary indicators and the secondary indicators. The framework of the evaluation system is based on the "Curriculum Standards" and the "Human Voice Edition" music textbook, and is designed to accurately reflect students' learning outcomes in terms of expressiveness in the music singing class, and to be consistent with the teaching objectives and curriculum requirements.

Keywords: Music Singing Class; Teaching Evaluation; Evaluation System Framework; Compulsory Education Art Curriculum Standards.

1. Introduction

Student-centred theory is widely respected in modern education under the students in the teaching process is more and more dominant, but in the music classroom teaching evaluation is not well reflected, the assessment of the music subject is more inclined to the teacher's teaching in the neglect of student learning, the students learning degree of the assessment is less, more for the theoretical aspects of the test, did not take into account the specificity of the music subject. With the promulgation of the "Compulsory Education Art Curriculum Standards" (2022 edition), the importance of teaching evaluation has been emphasised, and in terms of curriculum evaluation, the academic quality standard has been improved, based on the development level of core literacy, combined with the content of the curriculum, the overall portrayal of the specific performance of the academic achievements of students of different levels of schooling, and a clear picture of the "extent to which they have learnt", to better help guide the academic evaluation of music. This will help to better guide the evaluation of music academics.

2. Overview of the Evaluation System

2.1. Connotation of Evaluation System

An evaluation system is a set of systematic and standardised methods and tools for assessing, measuring and judging the performance, outcomes and values of individuals, groups or projects. An evaluation system usually includes clear objectives, evaluation criteria, evaluation methods and feedback mechanisms, and aims to provide comprehensive, objective and reliable information about the subject being evaluated.

2.2. The Necessity of Constructing an Evaluable System for Singing

For a long time, there has been a methodological deficiency in the evaluation of students' participation in music classroom teaching and classroom performance in the music discipline. Since the music subject does not have its own evaluation system, natural science evaluation methods, especially quantitative management, have been increasingly applied to the music subject. Due to the high expectations of academic administrators for quantitative management, the intrinsic specificity and diversity of the music subject have been ignored [1], which leads to the abuse of this proven method in an excessive, excessive, and irregular manner [2]. Each student has different musical talent and musical literacy, quantitative evaluation may ignore these individual differences, resulting in a one-size-fits-all evaluation standard for all students, students may be polarised in classroom learning, which may cause some students to lose motivation and interest in music learning. At the same time, the teaching content may be narrowed, and teachers may pay too much attention to those knowledge points and skills that are easy to quantify, but may neglect those parts that are difficult to quantify, such as music appreciation and musical expression, which are equally important for music education. To sum up, it is urgent to construct a unique evaluation system for the music subject.

3. The Basis for the Construction of the Evaluation System Framework of Music Singing Class

In the construction of a skyscraper, the first step is to

carefully design detailed architectural drawings, which provide precise guidance and planning for the subsequent construction. Similarly, before assessing student performance in a music and singing programme, we must first develop a comprehensive and detailed assessment framework. This framework is equivalent to a blueprint for music performance assessment. It not only specifies the objectives and criteria of assessment, but also details the methods and steps to ensure that the assessment process is systematic and scientific. With such a framework, we are able to more accurately measure and reflect the cognitive level, aesthetic ability and creative thinking of students in terms of their expressiveness in music singing lessons, so as to provide feedback for teaching and to guide students' music learning and development. As a guiding document for the implementation of teaching and learning in compulsory education schools and teachers, the Curriculum Standard is the fundamental basis for constructing the framework of the assessment system for students' music lessons. The promulgation of the Art Curriculum Standards for Compulsory Education (2022 edition) divides the content of the music curriculum into four areas: appreciation, expression, creativity, and connection, and each type of artistic practice is also exhaustively classified and set with clear standards. Based on this, the assessment tool for evaluating students' performance in music singing lessons in this study was carefully constructed with the specific requirements of the Curriculum Standards for the "Expression and Creativity" area and the objectives of different school years in mind. The framework is designed to ensure that the assessment tool accurately reflects the learning outcomes of students' expression in music singing lessons, and at the same time is consistent with the teaching objectives and curriculum requirements.

As a concrete embodiment of the Curriculum Standards, the music teaching materials not only strictly follow the requirements of the Curriculum Standards issued by the Ministry of Education, but also compile and organise a set of teaching contents with a certain breadth and depth according to the characteristics and teaching objectives of the music subject and the psychological and physiological characteristics of students of different age groups. This set of teaching materials not only provides music teachers with an important basis for their daily teaching, but also serves as an important reference for evaluating the effectiveness of teaching, as well as an important standard for measuring students' learning outcomes. The music textbook plays a crucial role in determining the test points of the teaching evaluation system framework. As the "Human Voice Version" textbook is widely used, this paper takes the "Human Voice Version" textbook as a reference basis to develop this assessment framework.

4. The Process of Constructing the Evaluation System Framework for Music Singing Lessons

4.1. Determining the Content of the Assessment

In order to ensure the reliability of the instrument, it is crucial to construct a scientific and reasonable assessment framework before formally developing the instrument. As mentioned above, the assessment framework was constructed according to the "Curriculum Standards" and the "Renyin Version" textbook, which mainly evaluates the performance of primary school students in music singing lessons. Therefore, the assessment content of this study mainly focuses on the "performance" part of the content area 1 of the Curriculum Standard.

4.2. First-level Indicator Content

It is clearly stipulated in the Curriculum Standard that the specific contents of the "Performance" area include: vocal performance, instrumental performance, comprehensive art performance, and music score reading. Through "performance", students can master the basic knowledge and skills required for vocal music, instrumental music and comprehensive art performance, express their thoughts and emotions in art performance, enrich their activity experience, and improve their art performance quality. Therefore, the author defines the content of the first level assessment indicators as: vocal performance, instrumental performance, comprehensive art performance, and music score reading.

4.3. Content of the Second-Level Indicators

In the process of analysing the Standard, the author found that the content requirements of the Standard for vocal singing of primary school students in grades 3 to 5 are to learn to sing folk songs and opera cantatas rich in the characteristics of the excellent traditional Chinese culture, songs reflecting the revolutionary culture and the advanced culture of the society, as well as other outstanding Chinese and foreign songs with clear themes and high ideological and artistic qualities. Through the condensed summary, the author divided the vocal singing part into opera music, traditional folk songs, patriotic songs, nursery rhymes, film and television music. Specific analysis of the "human voice version" of the music textbook in the second book of the fifth grade (shown in Table 1) and the next third grade (shown in Table 2) for example.

The Standard for Instrumental Music requires students in grades 3-5 to be able to select an appropriate classroom instrument to play simple music and to accompany songs. They should be able to play 1~2 simple pieces of music per school year. Therefore, I have determined the secondary test indicators for the "Instrumental Performance" section as: solo, ensemble, and accompaniment.

As for the concept of "comprehensive artistic performance", the Standard highlights the part of small-scale opera performance, which is a comprehensive artistic activity integrating music, dance, movement, art and literature to express a situation or story and to express thoughts and feelings. Mini-Cabaret performances help to strengthen the connection between music and other arts, and improve students' interdisciplinary practice and comprehensive performance ability. For students in grades 3 to 5, the specific content requirements are mainly to appreciate dance, theatre and other works of art, observe their artistic characteristics for certain imitation, but also need to perform songs and dances according to the content of the song, and cooperate with their peers to create and perform simple situations and dramas. Therefore, the author defines the secondary index of "comprehensive art performance" as: opera, dance, small-scale opera.

Table 1. Specific analysis of the "human voice version" of the music textbook in the second book of the fifth grade

units	songs	Type of songs
The first unit	“birds birds”	Nursery Rhymes
	“Under the Spring Rain”	Nursery Rhymes
The second unit	“Batang and Beijing”	Folk Song
	“The Charming Fire Pond”	Folk Song
The third unit	“The Little White Boat”	Nursery Rhymes
	“The World of Truth and Beauty”	Nursery Rhymes
The forth unit	“The Fields Are Calling”	Folk Song
	“Jingle Bells”	Nursery Rhymes
The fifth unit	“I am Chinese”	Opera
	“The Peking Opera”	Opera
The sixth unit	“Picking Flowers”	Folk Song
	“Weaving Flower Baskets”	Folk Song
The seventh unit	“The Earth of Love”	Songs for Film and Television
	“The Earth is a Beautiful Circle”	Nursery Rhymes

Table 2. The next third grade

units	songs	Type of songs
The first unit	“Motherland, We Love You”	Patriotic Songs
	“Fear of No Resistance”	Patriotic Songs
The second unit	“The Boat-rocking Tune”	Folk Song
	“A Birdie”	Folk Song
The third unit	“The Naughty Cuckoo”	Nursery Rhymes
	“The Willow Tree Girl”	Nursery Rhymes
The forth unit	“Tiki-Tiki-Tiki-Tiki”	Nursery Rhymes
	“A Concert in Spring”	Nursery Rhymes
The fifth unit	“I'm a Little Musician”	Nursery Rhymes
	“A Loud and Clear Song”	Nursery Rhymes
The sixth unit	“The Shearing of the Sheep”	Folk Song
	“A Little Sheep Going Home”	Folk Song
The seventh unit	“Whenever I Walk Past the Teacher's Window”	School Songs
	“Sweet Secret”	School Songs

Regarding the music reading, the Standard does not specifically target its specific content requirements, in the "vocal singing", "instrumental performance", "comprehensive art performance" to talk about, music reading is It is closely integrated with the teaching contents of singing, playing, arranging and appreciating, with music as the carrier, on the basis of students' perceptual accumulation and cognition, following the learning process from perceptual experience to rational cognition, and then to practical application. In the vocal singing part of the "standard" requires that students in grades 3 to 5 be able to combine singing to recognise the name of the tone, the name of the song, the notes and the common music notation, music terminology, and to be able to read simple music scores. Therefore, the author defines the secondary indicators of "music reading" as: tone names, music notation, music terminology, basic sheet music.

4.4. Determination of Test Points

4.4.1. Determine the Test Point for "Vocal Performance".

Taking into account the basic knowledge of music in the "Art Curriculum Standards for Compulsory Education" (2022 edition) and the music textbooks for primary school music grades 3 to 5 in the "Renyin Edition", the author finally determined the test points to be: pitch, rhythm, emotion; pitch, rhythm, emotion, local flavour and dialect; pitch, rhythm, emotion and singing. etc.

4.4.2. Determine the Test Point of "Instrumental Performance".

On the basis of the secondary indicators, the author analysed and summarized the instrumental performance requirements for primary school grades 3 to 5 in the Standard again, and identified the test points as: beat, rhythm, pitch, strength, speed; collaborative ability, listening, adaptability; flexibility, volume control, collaborative ability, and so on.

4.4.3. Determine the Test Point of "Comprehensive Art Performance".

Comprehensive artistic performance is a form of performing arts that includes a variety of art forms, the author combined with the "standard" and "human voice version" of primary school music textbooks comprehensive analysis, found that the comprehensive artistic performance for primary school students, more attention to several aspects of opera, dance, small-scale song and dance drama. The specific content requirements mentioned in the "standard" mainly include the appreciation of such works of art, and carefully observe the performance of the action, to be able to understand the characteristics of its performance, a certain degree of imitation, more in-depth and even according to the content of the song to create their own action to the presentation of song and dance performances, but also to add a few simple situations or dramas, to achieve a theatre effect. Therefore, I will be "comprehensive art performance" test points positioned as: body, chanting, singing; movement,

rhythm, stage performance; performance techniques, integrated skills, music understanding.

4.4.4. Determine the Test Point of "Music Reading".

Score reading is a basic skill in music learning, which is not only a necessary skill for musicians and music students, but also crucial for anyone who wants to understand music deeply. Score reading is the key to unlocking the door to music, and for music education, it stimulates students' interest in music and helps them develop a deep understanding and appreciation of music. Through learning sheet music, students can develop their musical thinking and improve their musical expression and communication skills. Therefore, the author defines the test point of "music score reading" as: the ability to accurately identify the names of sounds, musical notation and musical terms.

4.5. Preliminary Formation of the Evaluation System Framework for Music Singing Class

To sum up, through the detailed interpretation of the "Class Standard" and the "Human Voice Edition" music textbooks for grades 3 to 5, the framework of the evaluation system for primary school music singing class has been initially constructed. The specific dimensions and test points of the assessment framework are shown in the table below:

Table 3. The specific dimensions and test points of the assessment framework

Level 1 indicators	Level 2 indicators	Test Points
Vocal singing	Nursery Rhymes	Intonation, rhythm, emotion
	School Songs	
	Patriotic Songs	
	Film and Television Songs	
	Opera Music	Singing, lines
	Traditional folk songs	Local flavor, dialect
Instrumental Performance	Solo	Beat, rhythm, strength, speed
	Ensemble	Collaboration, Listening, Adaptation
	Accompaniment	Flexibility, volume control
Integrated arts performance	Opera	Stances, recitations, singing
	Dance	Movement, rhythm, stage performance
	Mini-Cabaret	Performance techniques, general skills, musical understanding
Sheet Music Reading	Sound Names	Ability to accurately read the content of secondary indicators
	Musical notational	
	Music Terminology	
	Basic Sheet Music	

5. Conclusion

Based on an in-depth analysis of the Compulsory Education Art Curriculum Standards (2022 edition) and the widely used primary school music textbook "Renyin Edition", this study constructs a framework for the evaluation system of primary school music singing lessons. The framework is guided by the student-centred theory and aims to assess students' learning outcomes in singing lessons more comprehensively and objectively, so as to promote the overall development of students' musical literacy. Through this study, we have come to realise that in music education, assessment is not only a test of students' learning outcomes, but also an important means of motivating students to learn and promoting teachers' teaching improvement. Our proposed framework, which covers a wide range of aspects such as vocal singing, instrumental performance, integrated arts performance and music score reading, seeks to reflect the diversity and specificity of the music discipline in assessment. In future teaching practice, the application of this assessment system framework will help teachers to more accurately grasp students' music learning and provide personalised guidance and assistance to students. At the same time, it will also provide important pedagogical feedback for school management and promote the continuous improvement of the quality of music education. However, no evaluation system is static. With the updating of educational concepts and the deepening of teaching practice, the evaluation system needs to be constantly adjusted and improved. Therefore, we suggest that future research could further explore the applicability of the evaluation system in different teaching environments and student populations, as well as how to incorporate modern educational technologies, such as artificial intelligence and big data analysis, to optimise the evaluation process and improve the efficiency and accuracy of evaluation. In addition, the effective implementation of the evaluation system requires professional development and training of teachers. Future research could focus on how to improve teachers' understanding and ability to use the evaluation system through teacher training, as well as how to cultivate students' self-evaluation skills so that evaluation can become an important tool for students' self-learning and self-improvement. In conclusion, the evaluation system framework for primary school music singing lessons proposed in this study is a useful supplement and innovation to the existing evaluation methods for music teaching. We expect the framework to be widely used in actual teaching and to be enriched and improved in future research and practice.

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