

Master's Thesis Abstract

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Title

Focusing on skills: An analysis of the nature of evaluation in music education

This study focuses on evaluation in "skills" with quantitative and qualitative evaluation as keywords. The purpose of the research is to propose the future of evaluation by analyzing the value of evaluation in music education and the future direction of evaluation through a methodological study of the literature. Up to now, evaluation has been biased toward the objective assessment of academic ability. At the same time, in order to realize objective evaluation, some evaluation devices and teaching methods were proposed. Teachers have recognized the necessity of objective evaluation of musical skills. Therefore, there has been no question about teachers' evaluation of music created by children. The goal of school music education is to "engage richly with sound and music in daily life and society" (2019, p. 9), not for children to become famous performers or composers. However, music teachers continue to value children's limited "musical" abilities. The research questions for this study, derived from the above context, are: 1) What has been the evaluation of music education to date; 2) What should the future of music evaluation be like?

Otomo (2014) considers the experience of singing alone in front of others in class and being instructed on pitch and rhythm deviations and loudness of sound and voice as factors that contributed to his difficulties in music class. Wakao (2014) points out that this type of music activity in school education is what adults think children should be, and calls the music that adults want for children "music for children." In the Courses of Study, the evaluation perspectives are indicated as "knowledge and skills," "thinking, judgment, and expression," and "independent attitude toward learning." This can be considered to indicate the achievement of the "ideal state of a child" and "music for children," as pointed out by Wakao. Children choose what pleases adults rather than what they want to do, and they do so while considering how they are positioned (Otomo, 2014). Children's anxiety about this kind of evaluation led them to play music that was in the face of adults. Therefore, the author points out that adults have imposed "what a child should be" and have rated children by evaluating them. In the 1970s, Atkin (Ministry of Education, 1975) presented two approaches, "engineering approach" and "Rashomon approach," and the evaluation methods associated with these approaches. The "engineering approach" is an objective and objective evaluation method. The "engineering approach" requires objectivity and is therefore considered to be a quantitative and measurable evaluation. In contrast, "Rashomon-style evaluation" refers to evaluation that emphasizes subjective and common-sense descriptions, and all events are subject to evaluation based on multifaceted observations. In the past, the Ministry of Education pointed out that these methods should complement each other, but currently, in accordance with the perspective-based evaluation, engineering evaluation is the majority.

Based on the above analysis, this paper concludes that 1) music evaluation to date has been quantitative, teacher-centered evaluation based on numerical scoring; 2) future evaluation in music studies should be qualitative, child-centered, and not numerical.

Future issues include how to link qualitative evaluation and grades, and how to incorporate qualitative evaluation into musicology education.