

Problems and Prospects of the Evaluation System for Primary Piano Education in China Based on Modern Teaching Philosophy and Methods

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ABSTRACT

Against the backdrop of rapid development in children's piano education, establishing correct teaching concepts and methods is of great significance for the development of primary piano teaching in China. This article analyzes the evaluation concept, content, and methods of primary piano education system in China, carries out analysis based on the existing problems of China's modern primary piano education evaluation system, and proposes prospects for the construction and improvement of piano education evaluation system in China. This study aims to provide important theoretical basis and practical guidance for the reform and innovation of the evaluation system of primary piano education, so as to promote the healthy development of primary piano education in China.

Keywords: *Primary piano education, Aesthetic education, Primary piano education evaluation, Teaching philosophy, Teaching method.*

1. INTRODUCTION

Teaching evaluation is always closely related to teaching objectives and has a two-way promoting effect in children's piano education. For teachers, scientific classroom evaluation can dynamically feedback the interactive effects between teaching elements (such as the matching degree between teaching methods and learning outcomes), not only helping teachers establish advanced teaching philosophy and optimize teaching models, but also improving professional level through continuous teaching reflection, providing practical basis for building a systematic curriculum system. For student development, educational evaluation needs to break through the single assessment of performance skills and establish a multidimensional evaluation framework that covers music appreciation, sight-reading ability, theoretical cognition, and creative potential. This dual dimensional evaluation mechanism not only guides teachers to achieve a teaching transformation from "knowledge imparting" to "literacy cultivation", but also ensures that students achieve a balance between technological improvement and aesthetic

development, ultimately achieving a coordinated development of "technique refinement" and "deepening of music comprehension".

2. SIGNIFICANCE OF THE TEACHING EVALUATION FOR PRIMARY PIANO EDUCATION IN CHINA

“Teaching evaluation is one of the important topics in modern teaching research. It is the most fundamental link in the field of educational evaluation. The most important component of oral teaching evaluation is composed of basic elements such as the subject, object, methods, and standards of teaching evaluation. It plays a guiding and quality monitoring role in educational curriculum reform, and has the function of detecting, promoting, and improving teachers' teaching work. Objective, scientific, and accurate teaching evaluation is an important means to improve the quality of teaching.”

Teaching evaluation refers to the process of making value judgments on the process and effectiveness of various teaching activities, as well

as the degree to which individuals have completed their learning and development needs, based on certain educational nature, educational policies, policies, and curriculum standards, using effective means and methods to establish goals. The teaching evaluation of children's piano education is a value evaluation of the children's piano teaching effects. It takes children as the evaluation object, and in the field of children's piano learning, it provides value judgments on the development of children's music quality, piano performance ability, aesthetic ability, music expression ability, and artistic sentiment formation. [1] Yuan Yuan has mentioned in "Research on the Teaching Evaluation Function in Children's Piano Course Teaching". The evaluation of primary piano education, as a measure of primary piano education and teaching, plays a crucial role in primary piano education. Against the backdrop of deepening the reform of aesthetic education in the new era, Chinese piano education has entered a stage of structural optimization after undergoing large-scale development. According to the guiding spirit of the Ministry of Education's "Opinions on Strengthening and Improving the Art Education Work in Schools in the New Era", piano learning, as an important carrier for cultivating artistic literacy, has evolved into a cultural landscape with characteristics of the times in its popularization process. In this educational ecosystem, establishing a correct evaluation system for primary piano education has become a key proposition for deepening aesthetic education reform.

Piano education is an activity that guides students to develop aesthetic abilities in music and art. The evaluation of children's piano education is a part of music education evaluation. Music education evaluation uses all feasible evaluation techniques to make value judgments on all expected effects of music education. The evaluation of children's piano education is based on the values of music education, and evaluates piano teaching achievements and effects by the degree to which piano education goals are achieved. The evaluation of children's piano education requires the correct use of evaluation methods to continuously optimize the piano education teaching process and effectively improve teaching quality. [2]

American psychologist Grant believed that "evaluation is a system for determining whether a student has reached a self-rated level, collecting, analyzing, and interpreting information."

Teaching evaluation, as one of the core areas of modern educational research, is not only a fundamental component of the educational evaluation system, but also a core constituent. This system is jointly constructed by key elements such as evaluation subjects, objects, methods, and standards, and plays a dual role in the process of curriculum reform: providing direction guidance for educational development and undertaking important responsibilities for quality supervision. For teachers' professional practice, this evaluation mechanism has three functional dimensions - teaching effectiveness diagnosis, educational innovation promotion, and professional ability development. Establishing an objective, scientific, and precise evaluation system has become an indispensable guarantee mechanism for improving the quality of education.

Teacher teaching evaluation refers to the process of comprehensively evaluating the teaching effectiveness and professional level of teachers. It is an effective educational and teaching aid that plays a positive role in promoting the development of teachers, students, and education.

The evaluation of children's piano education is divided into two aspects: teacher teaching evaluation and student learning evaluation. Teacher teaching evaluation targets teachers engaged in children's piano education and evaluates their teaching content, teaching methods, teaching tools, and other aspects; Student learning evaluation targets piano learners under the age of 12, and evaluates their relevant piano theoretical knowledge, performance ability, appreciation ability, work analysis ability, and music creation ability.

3. THE CURRENT STATUS OF EVALUATION OF MODERN TEACHING CONCEPTS AND METHODS FOR PRIMARY PIANO EDUCATION IN CHINA

Children's piano education in current days often uses designated textbooks, with teachers as the center, emphasizing knowledge transmission and neglecting aesthetic cultivation; ignoring process, emphasizing result, using the teaching method of "master apprentice" in the past. Both teachers and students have formed a series of fixed cognitive patterns, and the students they cultivate neglect the development of aesthetic personality while possessing playing skills. [3]

"In the 1950s, American music educator Bennett Raymer first proposed that 'music education is aesthetic education', which means using 'listening' as a way to achieve the results of music education and teaching." [4] In the article "A Preliminary Study on the Philosophy of Music Aesthetic Education and the Philosophy of Music Practice Education", Chen Shuimu mentioned that "he believes that the premise and foundation of music education must be the aesthetic value of music, and emphasizes that the value of art (including music) can only be found in the aesthetic quality of art; he believes that the first and ultimate goal of music education is to explore the potential of students without aesthetic experience to perceive beauty and improve the sensitivity of students with a foundation to aesthetics."

Aesthetic education is essentially the process of cultivating a complete personality through artistic experience. It is not only about teaching students to distinguish between beauty and ugliness, but also about cultivating their understanding of the world with an aesthetic perspective, ultimately forming a spiritual character of harmonious development. This educational philosophy coincides with the ancient Chinese tradition of "starting from poetry, establishing on rite, and achieving by music". However, there is a significant gap between the current status and ideals of piano education.

3.1 Lack of Evaluation Concept Centered on Music Aesthetics

At present, the main way of piano classroom evaluation in music education majors is still based on traditional playing skills assessment, and there is no quantitative standard for measuring the quality. The evaluation criteria are mechanical and single. [5]

"Compulsory Education Music Curriculum Standards" (2011 Edition) emphasized that, it is necessary to take music aesthetics as the core and hobbies as the driving force. In the process of children piano education evaluation, China has long adopted a teaching method that focuses mainly on imparting knowledge and training skills, neglecting musical expression and simply emphasizing the score. This has resulted in students being able to only play the notes without understanding musical expression, and lacking musical imagery in their hearts. This inherited teaching style of "I tell, you listen, I teach, you play" limits students' aesthetic ability and musical thinking. Students can only passively learn a piece of music without the

opportunity to understand and appreciate the meaning behind it. In teaching, students' aesthetic ability has almost no room for expression. [6] The traditional one-way indoctrination teaching paradigm, through the teaching method of "teacher explanation student imitation", essentially deprives learners of their aesthetic subjectivity. During this process, students passively accept established performance paradigms, lacking both the space for autonomous construction of musical images and the opportunity to understand the meaning of the work through musical thinking. This teaching practice of alienating music education into technical exercises not only violates the essential attribute of music as an aesthetic experience, but also fundamentally conflicts with the evaluation concept advocated by the curriculum standards of "music aesthetics as the core".

Upon closer examination, the key elements for cultivating music aesthetic literacy, including auditory perception training, music structure analysis, and mastery of style characteristics, have not received corresponding attention in the current teaching system. The one-sided pursuit of performance techniques by teachers has led piano teaching to fall into the cognitive misconception of "seeing only the notes without understanding the music". The evaluation concept that emphasizes skill training over aesthetic experience, results presentation over process understanding, and knowledge memory over emotional resonance has seriously constrained the formation of students' music aesthetic ability, resulting in the substantial failure of quality education goals in the field of instrumental music teaching.

3.2 The Evaluation Dimension Overly Emphasizing Skills and Neglecting Music Perception and Understanding

As the foundation for students to learn piano, children's piano education should focus on improving students' artistic competency and cultivating their sentiments. But nowadays, most children's piano teaching goes against the norm, with problems in evaluation objectives, content, principles, and other aspects. The current evaluation of children's piano education focuses too much on students' performance skills, neglecting the assessment of their comprehensive qualities such as music ability, practical ability, and piano cultural connotation. This evaluation mechanism quantifies performance skills as explicit assessment indicators, resulting in core competencies such as

music ability development, cultural understanding depth, and practical innovation consciousness becoming blind spots in evaluation, neglecting the most important emotional experience, and failing to cultivate children's music aesthetic psychology. The ultimate goal of teaching activities is reversed. The evaluation of children's piano education mostly focuses on basic finger training and playing skills, fundamentally ignoring the role of "emotion". When the evaluation system only focuses on how to accurately "reproduce" musical notation symbols, it cuts off students' cognitive channels for emotional expression and meaning creation through music language, ultimately making piano education a technical exercise that loses its aesthetic soul.

3.3 Lack of Diversity in Evaluation Methods

At present, the main evaluation method for children's piano education in China is grading. Grading exams have also become the most concerning topic for students, parents, and teachers. Most students and parents equate the grading schedule with the standard for measuring their children's piano learning outcomes, and teachers also use the pass rate of piano grading as proof of their teaching ability,

"The significance of grading itself is to standardize teaching and provide a rough definition of children's level. Grading can enhance children's interest in learning and encourage them to practice more seriously and diligently, which is a very positive thing for children to learn music. However, with the popularization of grading exams, more and more parents are aiming for grading exams, and many training institutions are also using exaggerated words such as 'passing the tenth grading in three years' to attract parents' attention. Grading exams seem to have become a capital for parents to show off their children and teachers to show off their teaching." [7] This single evaluation method distorts the music aesthetic education that should nourish the soul into a shortcut to further education, fundamentally distorting the purpose and original intention of children's piano education evaluation activities.

The single and boring piano education evaluation model based on grading is not conducive to the cultivation of students' comprehensive music abilities and cannot reflect the music education concept of "aesthetics as the core". Grading exams do not provide students with the motivation to learn piano, but instead become their pressure; Some

students even develop a psychological aversion to learning. Repetitive practice of grading songs to overcome technical difficulties can make most students barely complete the grading songs, but they cannot grasp the musical expression and understand the true meaning of the works. This has no promoting effect on the improvement of students' music sensitivity and overall artistic cultivation.

4. ANALYSIS AND PROSPECT OF EVALUATION OF PRIMARY PIANO EDUCATION IN CHINA

The evaluation of primary piano education should adopt methods that conform to the philosophy of piano education, and conduct comprehensive value evaluations of the constituent elements, teaching processes, teaching outcomes, and other aspects of teaching activities. The evaluation of primary piano education focuses on the participation of teaching activities as the main body, and conducts comprehensive evaluations around teaching content, teaching methods, teaching effectiveness, and social impact, in order to reflect students' knowledge level and ability to apply knowledge, and to identify teachers' teaching ability. This process is planned and purposeful, not only to verify the quality of children's piano education activities, but also to evaluate teaching outcomes. [8]

As an indispensable and important component of piano education, children's piano education should not only follow the basic laws of piano teaching, but also draw on the theories of education and evaluation, which mainly involve evaluation criteria, evaluation objectives, evaluation methods, evaluation content, evaluation management, and evaluation feedback.

4.1 Clarifying the Evaluation Concept and Establishing Evaluation Objectives

The construction of a scientific piano education evaluation system should take the establishment of a developmental evaluation concept as the logical starting point, which plays a guiding role in evaluation activities. The main feedback method for measuring the ultimate effectiveness of piano teaching is piano education evaluation. Piano education evaluation can not only evaluate the quality of teachers' work, but also measure the learning effect of students. "Teaching evaluation has an impact on teachers, making them understand

the influence and achievements of their own teaching, and finding the basis for improving the teaching process. Evaluation also has an impact on students, allowing them to more accurately grasp the learning content and learning rules, clarify what knowledge and skills they should know, and clearly understand what content they have not fully mastered. Therefore, specific adjustment plans can be designed for the above content." Teachers can analyze students' stage performance, accurately identify teaching blind spots, and optimize curriculum design paths; For students, evaluation needs to play the role of a "compass" in the learning process, helping them establish a clear cognitive map of their abilities through dynamic feedback, and forming self-diagnostic abilities in two dimensions: technical mastery and aesthetic understanding.

4.2 Clearly Defining the Evaluation Content

Clear evaluation content is the basic guarantee for the smooth implementation of piano evaluation activities. The design of scientific evaluation content needs to consider three dimensions: it should not only conform to the national aesthetic education policy orientation, but also respect the laws of piano art itself, and pay more attention to the comprehensive development needs of learners.

The dimensions of teacher evaluation should cover such professional quality indicators as the progressiveness of teaching philosophy, the innovation of curriculum design, and the effectiveness of aesthetic guidance; Student evaluation requires the construction of a three in one evaluation model consisting of "technology cognition aesthetics", incorporating elements such as performance accuracy, depth of music understanding, and artistic expression into the evaluation system. Special attention should be paid to process evaluation, which can truly reflect the cultivation process of students' aesthetic psychological mechanisms by recording their progress from initial mechanical spectrum recognition to emotional expression.

4.3 Comprehensive Evaluation Method

The current evaluation of children's piano education has structural limitations at the methodological level, and a single evaluation method is difficult to objectively reflect students' learning level or evaluate teachers' educational

level. The evaluation of children's piano education is a dynamic system composed of teachers, students, and textbooks, using various scientific evaluation methods to comprehensively evaluate both internal and external aspects. Teachers should pay attention to choosing appropriate evaluation methods, scientifically integrate several teaching evaluation methods, and evaluate them in a timely and real-time manner to obtain in-time, objective, comprehensive, and effective feedback information. They should communicate more with students, so that the process of evaluating students by teachers can become a driving force for students' progress, and achieve the goal of improving students' learning efficiency and teaching quality. [9]

4.4 Strengthening Evaluation Management

Standardizing industry ecology and improving evaluation mechanisms are the dual cornerstones for ensuring the quality of education. The current piano training market has prominent problems such as irregular grading standards and lack of supervision: some grading units arbitrarily lower their evaluation standards in order to compete for students, and training institutions and grading institutions operate in secret to form a profit chain, resulting in a serious reduction in the value of grading. The cultural department should strengthen the supervision of the training industry, conduct regular spot checks and visits to social training institutions, and have certain standards for the ability and scale of education, so that the quality of education can be guaranteed.

The scientificity of evaluation management directly affects the authenticity of educational effectiveness. Under the influence of long-term exam-oriented education, there is a widespread problem in society of not valuing the evaluation of children's piano education. Evaluation activities are virtually non-existent, and the evaluation methods are too singular. Regarding the traditional evaluation model, Li Xiuman, a teacher and training expert at Stanford University, stated that traditional education is about to disappear in front of people. [10]

To solve this dilemma, it is necessary to construct a "three-dimensional" evaluation model: on the evaluation subject, establish a diversified dialogue mechanism of student self-evaluation, teacher mutual evaluation, parent participation evaluation, and expert supervision evaluation; In terms of evaluation content, there is a must to not

only consider the accuracy of performance techniques, but also pay more attention to the developmental nature of music understanding; In terms of evaluation methods, empirical methods such as classroom video analysis, growth record tracking, and artistic practice observation should be used to make every change in keystroke intensity and evolution of music processing traceable teaching evidence. Only by organically combining the rigidity of industry regulation with the flexibility of evaluation management can we truly achieve the educational goal of "promoting education through evaluation and cultivating beauty through evaluation".

5. CONCLUSION

In summary, primary piano education should not only cultivate students' piano playing skills, but also focus on cultivating their humanistic qualities and practical abilities. It should not only cultivate piano teaching talents for society, but also promote teachers and students to transform themselves, develop themselves, and improve themselves. The evaluation of children's piano education is an assessment of the entire teaching process, adhering to the principle of putting people first and emphasizing the improvement of students' comprehensive quality.

The analysis of the evaluation system for primary piano education in China is essentially a reflection on the return and reconstruction of the value-based approach to music education. The construction and improvement of the evaluation system for children's piano education is not only related to the technical improvement of evaluation tools, but also a philosophical return to the essence of music education - elevating piano teaching from mechanical reproduction skills training to artistic enlightenment that cultivates aesthetic personality.

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