

TENDENCIES OF FUTURE MUSIC TEACHERS' ATTITUDE TOWARDS THE ASSESSMENT OF THE STUDENTS' PROGRESS AND ACHIEVEMENTS UNDER THE CONDITIONS OF THE CHANGE OF EDUCATIONAL PARADIGMS

Asta Kriščiūnaitė, Diana Strakšienė
Siauliai University, Lithuania

Abstract

The article deals with the topic that is especially relevant for the system of education of Lithuania that is undergoing the transformation of educational paradigms – assessment of students' progress and achievements, which causes an especially great number of discussions in modern artistic/music education because of its specificity. The article focuses on the attitude of future music teachers towards the functions of the assessment of students' progress and achievements, its impact on the microclimate of the educational process and having identified the relations of the assessment of students' progress and achievements to the creation of pedagogical self-image it helped to understand what the tendencies of music education in Lithuania are and how they should be improved.

Keywords: music education, teacher training, students' assessment, educational paradigms.

Introduction

Globalization processes, joining the European Union, rapidly changing economic, social and political conditions, development of information and communication technologies, constantly increasing needs of the society and requirements set for education, investigations of international educational policy and comparative studies condition current essential changes of the system of education (Jackman, 2014; Reames, 2010; Čiužas & Navickienė, 2008). The latter are actualized performing the reform of the education of Lithuania, where the transition from *teaching to learning* paradigm is clearly stated (Targamadžė, 2010). This direction of change is constantly mentioned in the works of the Lithuanian researchers (Jucevičienė, 2007; Jezerskytė & Janiūnaitė, 2009; Valuckienė, 2012, etc.) and the documents regulating the education of the Republic of Lithuania (Law on Education of the Republic of Lithuania, 2011; The General Curricula for Primary and Basic Education, 2008; Description of the Curriculum of Secondary Education, 2006; Concept of Children's Non-formal Education, 2012, etc.)

Under the conditions of the transformation of educational paradigms the change in the roles of a teacher and a learner becomes relevant. Čiužas (2007) states that distinct pedagogical conservatism predominant in traditional pedagogy is not able anymore to meet the needs of an individual and society, therefore, a teacher in order to make his/her subject remain attractive must strive in his/her activity in one or another way to apply the principles of free education focused on learner's personality, his/her needs, giving up the roles of a transmitter of knowledge, assessor and judge. It becomes especially relevant for a teacher to systemically and constantly learn himself/herself becoming a helper to a learner who would take care of the creation process of a learner's knowledge and an observer creating democratic educational environment. When the aims of education and ways of teaching and learning change, the assessment of learning outcomes changes as well – from learning in order to be assessed towards the assessment that helps to learn successfully (Emeljanovas & Trinkūnienė, 2011). In this context a new concept appears that views assessment as a process that helps to learn and is substantiated in *The Concept of the Assessment of Students' Progress and Achievements* (2004).

It should be noted that the assessment process is closely related to the contents of education, the contexts of its implementation and in modern education science it performs more than a function of the identification and recording of the level of student's knowledge, skills and abilities. The problem of the assessment of teaching/learning outcomes has been analysed by many authors of foreign countries (Chavez, Cao, & Bellara, 2013; Amonašvilis, 2009; Laitmanas, Vinokuras, & Jakovič, 2011; Shapiro, 2008; Berns, 2009, etc.) and Lithuania (Čiužas & Navickienė, 2008; Vaškeliienė & Grabauskienė, 2009; Duoblienė, 2006, 2011). In scientific studies it is emphasized that regarding the change of educational paradigms in the system of education of Lithuania the assessment of students' progress and achievements still remains the least changing element of education that conditions student's self-respect, self-esteem, development of personal features, motivation for learning, etc. Still there is a lack of critical attitude of researchers and *assessors* themselves towards the assessment of students' progress and achievements as an instrument that has a metaphysical impact on a student and forms teaching/learning environment.

Because of its specificity the assessment of students' progress and achievements causes an especially great number of discussions in modern artistic/music education. Girdzijauskienė (2009) emphasizes the gap between assessment procedures and the character of learning, weak relation of assessment to student's knowledge about the world, ignoring child's feelings applying assessment methods and choosing learning material, not relating the contents of teaching/learning and assessment to learner's interests. In music education the assessment of *knowledge* but not of *individual progress and achievements* is especially thriving, it is noticed that music pedagogues working both in the institutions of formal and non-formal education lack information by what methods students' musical achievements should be assessed so that the assessment system is effective, based on actual assessment criteria of educational achievements that could effectively contribute to motivating students and the optimization of the whole process of education (Kriščiūnaitė, Strakšienė, & Deveikytė, 2011). There are discussions about the forms of assessment, especially about assessing by *grades* that often distorts the mission of music education and rather frequently becomes the essential factor suppressing creativity (Grakauskaitė-Karkockienė, 2006).

Although in scientific works the main attention is paid to practical effectiveness of the assessment system, however, there is still a lack of research revealing the expression of the

assessment of progress and achievements in music/artistic disciplines. There is a lack of works that would highlight how under current conditions of the change of educational paradigms the assessment process is evaluated by future music teachers, therefore, it can be treated as an especially relevant *problem*. Namely the research on the attitude of future music pedagogues can help to understand what the tendencies of music education are, whether young music teachers having started their pedagogical practice will be ready to enable students to be active participants of the educational process, will use the assessment of progress and achievements as an instrument of helping how to learn but not of punishment or discipline, it will become clear whether the corrections in training programmes of future music pedagogues are necessary.

Object of the research – Tendencies of attitudes of future music pedagogues towards the assessment of students' progress and achievements.

Aim of the research – to investigate the tendencies of attitude of future music pedagogues towards the assessment of students' progress and achievements under the conditions of the change of educational paradigms.

Objectives of the research: 1) to highlight the tendencies of attitude of future music pedagogues towards the functions of the assessment of students' progress and achievements in the process of music education; 2) to reveal the impact of the attitude towards the assessment of students' progress and achievements on the microclimate of the educational process; 3) to discuss the interaction of the process of the assessment of students' progress and achievements and pedagogical self-image.

Methods of the research. Analysis of scientific literature, questionnaire survey. Empirical data were processed with SPSS (Statistical Package for Social Science) and MS Excel computer programmes.

Methodology and methods of the research

In order to investigate the tendencies of attitude of future music teachers towards the assessment of progress and achievements under the conditions of the change of educational paradigms a diagnostic study (questionnaire survey) has been conducted. In the survey presented to the participants of the research the main attention was focused on the assessment of progress and achievements as a component of the educational process, an instrument of education, formation of a personality, development of social skills, stimulation of creativity, a factor conditioning the success of and need for teaching/learning, etc. The questionnaire contained 52 statements prepared with regard to methodological ideas of *humanistic* and *critical* pedagogy, scientific literature about the expression of the assessment of progress and achievements in modern educational domain (Amonašvilis, 2009; Shapiro, 2008, Duoblienė, 2006; Petty, 2006, etc.) and national documents (*Law on Education of the Republic of Lithuania*, 2011, *Concept of the Assessment of Students' Progress and Achievements*, 2004). This article presents a part of more significant research results that reveal how future music teachers understand and interpret the assessment of students' progress and achievements in music education, what functions, according to the respondents, it performs in the educational process, what impact it makes on the microclimate of the educational process, how it interacts with pedagogical self-image, etc.

The sample of the research consists of 128 students of Lithuanian higher educational institutions who study the speciality of *Music Pedagogy*. Sample is convenient and in comparison with target population quite small that's why results of the research could be interpreted as tendencies of attitudes. Out of them – 29 (23 per cent) study at the Lithuanian

University of Educational Sciences; 23 (18 per cent) at the Lithuanian Academy of Music and Theatre; 54 (42 per cent) at Šiauliai University; 14 (11 per cent) at Vytautas Magnus University and 8 (6 per cent) at Klaipėda University. The sample of the research was determined applying the methods of target and convenience sampling; the permissions from the administration of the respective subdivision were obtained.

The biggest part of the group of the respondents – 37 respondents (29 per cent) are the fourth year students – are the pedagogues already ready for the labour market, whose attitude towards the object of the research is the most relevant (see Table 1). The opinion of junior students can still change influenced by obtained experience during study process and facing actual educational process during pedagogical practice. While conducting the research it was supposed that the year of studies of the respondents who participated in the research can give information about contemporary peculiarities of training music pedagogues in Lithuania. On the other hand, it is likely that the first year students' opinion can reveal the predominant culture of assessment in a lower cycle of music education (music or art schools, conservatoire, etc.).

Table 1. Distribution of future music teachers according to their year of studies (N=128)

Year of studies	Number of the respondents	Percentage
First	33	26
Second	31	24
Third	27	21
Fourth	37	29
Total:	128	100

Analysing future music teachers' attitude towards the assessment of progress and achievements we cannot deny the importance of the respondents' musical experience for the research results. According to Berns (2009), adult individual's acting is influenced to a great extent by the experience gained in childhood in one or another environment/field. In simpler words, what we learned to *play* in childhood, what was allowed or forbidden by *educator's* forms the life scenario of every one of us, a certain attitude, according to which we live or which we follow even in adulthood. Consequently, according to these insights of the researcher it is possible to state that a young person having entered the university already has a certain attitude towards the assessment of students' progress and achievements in musical disciplines, because he/she was also assessed in this field. With regard to the presented arguments the respondents were asked what musical experience they had gained prior to their studies at university. 52 (41 per cent) of the respondents indicated that they had graduated from music schools, 19 (14 per cent) of the respondents graduated from a conservatoire, even 57 (45 per cent) future pedagogues graduated from both these institutions. Also 23 respondents (18 per cent) indicated that they studied music for less than 5 years, 74 (58 per cent) – from 5 to 10 years, 31 (24 per cent) studied music for over 10 years.

The attitude of future music pedagogues towards the functions of the assessment of students' progress and achievements in the process of music education

In order to find out future music teachers' attitude towards the importance of the assessment of students' progress and achievements for music education the respondents were

asked what essential function, in their opinion, in music education is performed by the (self-) assessment of students' progress and achievements. During the analysis of the research results it became clear that future music pedagogues understand the assessment of students' progress and achievements as performing the function of disciplining students, measuring the level of knowledge, stimulating competitiveness and correcting behaviour, which does not fully correspond to the description of the assessment functions presented in *The Concept of the Assessment of Students' Progress and Achievements* (2004), where students' assessment is presented as *helping* a student to learn but not as the instrument of *impact* striving for the result. The revealed parameters of students' attitude do not coincide with the aspiration to positively actualize the change of paradigms, from *teaching* to *learning*, in the system of education of Lithuania (see Table 2).

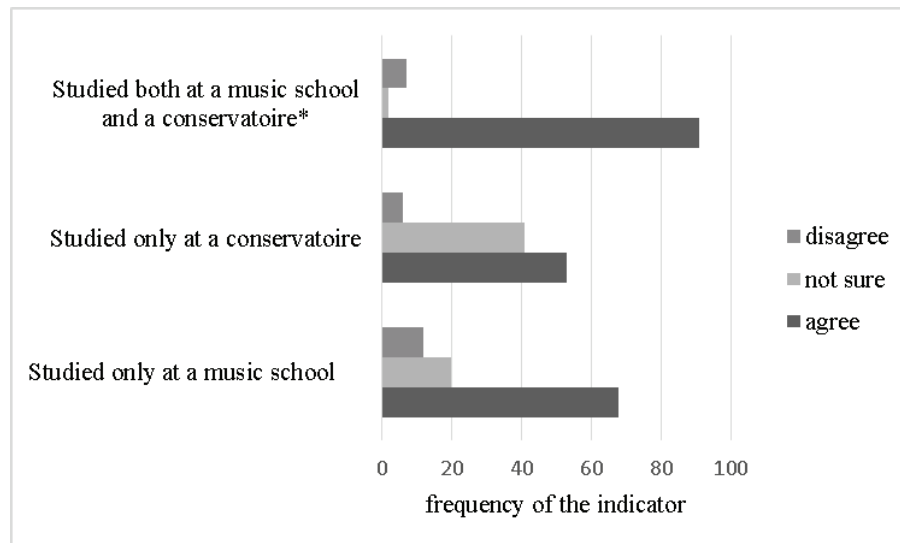
Table 2. Future music pedagogues' opinion about the functions performed by the assessment of students' progress and achievements (N=128)

Statement	Agreed (percentage)	Not sure (percentage)	Disagreed (percentage)
Assessment of students' progress and achievements helps to cope with the problems of discipline.	48	12	40
Assessment of students' progress and achievements helps to notice the level of students' knowledge.	85	6	9
Assessment of students' progress and achievements and public discussion encourages healthy competitiveness in students.	64	14	22
Assessment of students' progress and achievements – the indicator of the success of the pedagogical process.	76	16	10
By the assessment of students' progress and achievements a teacher has an opportunity to correct student's personal features (impudence, insolence, exaggerated diligence, etc.).	67	8	25

We should note that even 76 per cent of the respondents said that students' assessment is an *indicator of the success of the educational process*, i.e. the process of the assessment of students' progress and achievements and final assessment of student's knowledge and abilities (examination, semester grade, etc.) is the main indicator revealing the quality of the educational process closely related to the *quality of teacher's work* – pedagogue's ability to appropriately transmit the *knowledge*, to succeed in solving *didactic tasks* (planning of education, formulation of aims and objectives, choosing methods, etc.), etc. The obtained data are worrying because the perception of assessment as an instrument of measuring the success of the educational process is very close to students' assessment function of *pedagogy of the oppressed* manifested in a classical educational paradigm. Pedagogues who tend to follow the aforementioned pedagogical ideology have one main aim in education – to fill students with knowledge, and students' duty remains to successfully take it (Freire, 2000). Consequently, under such conditions not student's individual progress and achievements are assessed but student's *knowledge* – whether it was successfully broadcast by a teacher, whether it was successfully intercepted and mastered by a student.

Having analysed these research results statistically significant differences between the respondents' music education gained prior to the studies at a higher educational institution were identified, they were evaluated applying the probability of statistical bias and treated

as statistically significant when $p \leq 0,05$. The level of the significance of the aforementioned indicator $p=0.001$. The respondents who graduated from *a music school and a conservatoire* more tended to agree that students' assessment is an indicator of the quality of teacher's work in a certain way measuring the success of the educational process (see Figure 1).



Note: * the level of the significance of the indicator $p=0.001$

Figure 1. Assessment of students' progress and achievements – the indicator of the success of the educational process. The differences in the evaluation of the respondents from the aspect of music education (N=128)

If we analyse the data presented in Figure 1, we will see that in music schools this phenomenon is more strongly expressed than in conservatoires. It is possible to make a presumption that namely the environment of assessment in music schools could have influenced the opinion that future music pedagogues expressed about the functions of the assessment of students' progress and achievements in music education. This fact is related to the results of the research conducted by Gabnytė (2011) that perfectionistic professionalism predominant in the music schools of today makes the educational process very monodimensional, where the aspiration for the *result* focused on perfection is strongly dominating without fulfilling the aims, objectives and principles of the concept of children's non-formal education. In this case in music schools only education focused on vocational training is left, which in the current non-formal education strategy should be only a secondary priority, the consequence of education. Such scientific insights encourage paying more attention to the experiences of the participants of informal music education, i.e., learners, their parents and teachers striving to understand and reveal existing subjective world of music education, referring to which we would make decisions in order to optimize non-formal music education in Lithuania in essence.

Having learned what functions of the assessment of students' progress and achievements are distinguished by future music pedagogues it was important to reveal how they can condition the interaction between a student and a teacher. 45 per cent of future music teachers did not hide that the assessment of progress and achievements rather often *causes tension between a student and a teacher*. The assessment process that is focused on the identification of the success of the educational process causes tension. Teacher's efforts to achieve the best result

possible expressed by student's (self-)assessment are not always based on the most humane measures, and the gap that appears between a teacher's and a student's needs and abilities becomes a factor that causes tension. Girdzijauskienė (2009) states that students' musical achievements are still very problematically assessed and they receive not enough attention to choosing and planning the contents of assessment, foreseeing the assessment strategy and particular objectives, creatively combining assessment methods. All this makes the interaction of the participants of music education more difficult and the contents of education poorer. Training future music pedagogues attention must be drawn to these tendencies and in study programmes more attention must be paid to the assessment of students' progress and achievements that increases students' motivation to learn, closer convergence of the assessment criteria with the aims of teaching and learning, more active participation of learners in the process of assessment and self-assessment of their achievements, the integration of assessment into the whole process of education and the change of the essence of assessment with regard to teaching and learning needs.

The impact of the assessment of students' progress and achievements on the microclimate of the educational process

In the process of the analysis of the research results the opinion of future music pedagogues about the impact of the assessment of students' progress and achievements on the interaction between teacher and student prompted to distinguish the respondents' attitude about *assessment* as one of the factors conditioning the microclimate of the educational process. The results of the survey revealed that the assessment of students' progress and achievements in the opinion of future music teachers is related to the microclimate of the educational process. Students are ready to postpone the assessment process expecting a better *result*, they do not agree with the attitude that assessment should have a positive impact on the collaboration between teachers, students and parents, i.e. assessment is perceived as a negative element of the educational process making open and friendly relations with learners more complicated, because of which a teacher rather often has to make excuses (see Table 3).

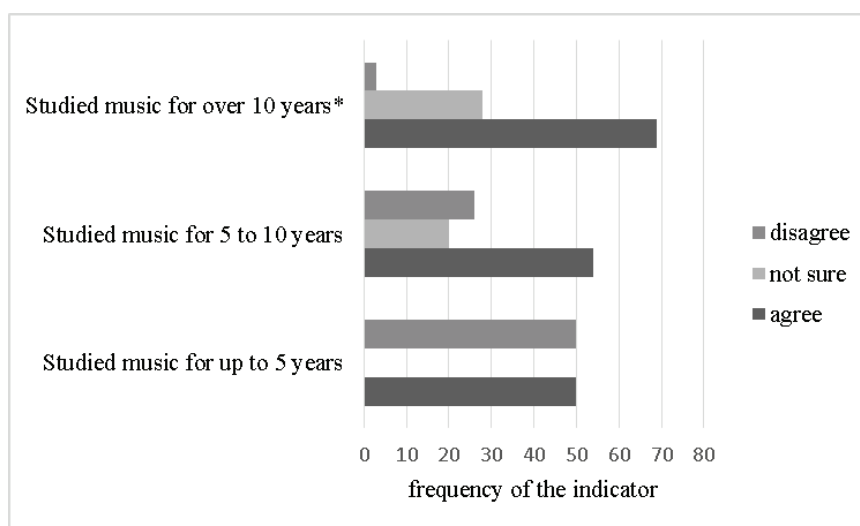
Table 3. Future music teachers' opinion about the impact of the assessment of students' progress and achievements on the microclimate of the educational process (N=128)

Statement	Agreed (percentage)	Not sure (percentage)	Disagreed (percentage)
Teacher often postpones assessment because she/she expects a better result.	57	16	27
Assessment of students' progress and achievements has a positive impact on the collaboration between teachers, students and parents.	20	15	65
Assessment often causes negative experiences.	55	19	26
Teacher often has to make excuses because of student's assessment.	38	34	28
Exaggerated student's activeness in the classroom often hinders from achieving high assessment.	40	21	39
Assessment makes open and friendly relations with learners more complicated.	46	14	40

During the analysis of the results it has been identified that for the majority of the respondents the assessment of students' progress and achievements in music education is

directly related to negative experiences – 55 per cent of the students state that the assessment of learners' progress and achievements cause *negative emotions*. Negative experiences in the educational process can occur when a pedagogue projects the assessment of students' progress and achievements as an instrument (of *teaching*) but not a consequence (of *learning*) unconsciously taking responsibility for student's results that are not always excellent. In this case assessment naturally becomes a punishment for a lesson that is not learned, lack of discipline, etc. Based on such a position the microclimate of the educational process becomes negative, brings disappointment to teacher and student, does not actualize positive emotions in class that would allow enjoying student's achievements even if they are rather moderate.

During the research it became clear that during the assessment a *frustrating* state of mind is more strongly experienced by the respondents who had studied music for the longest time. Statistically significant differences have been identified (the level of the significance of the indicator $p=0.003$) (see Figure 2). The significance of the musical experience for negative feelings caused by assessment that was revealed gave an impulse to more thoroughly analyse the data obtained. The researchers' curiosity was evoked by the interest to find out what stage of music education the respondents whose attitude was still decisive had graduated from. The results were very surprising. It had been expected that nevertheless the negative attitude towards the assessment of students' progress and achievements would be expressed by students who graduated from a *conservatoire*. However, it became clear that negative emotions from the aspect of assessment are more strongly experienced by future music pedagogues who had graduated only from a *music school*. Even two thirds of the respondents who graduated from music schools expressed their position that assessment causes negative feelings to them. Such crystallized tendencies allow predicting that the attitude of future music teachers towards the emotions caused by the assessment of students' progress and achievements in music education could have been influenced by the educational tradition that had formed through decades in the Lithuanian music schools – based on a student's dependence on a teacher's authority, teaching based on requirements, strict control and supervision while a student is mastering learning material, the distribution of time input to obtain particular skills, the identification of the quality of mastering the learned material (Gabnytė, 2011).



Note: * the level of the significance of the indicator $p=0.003$

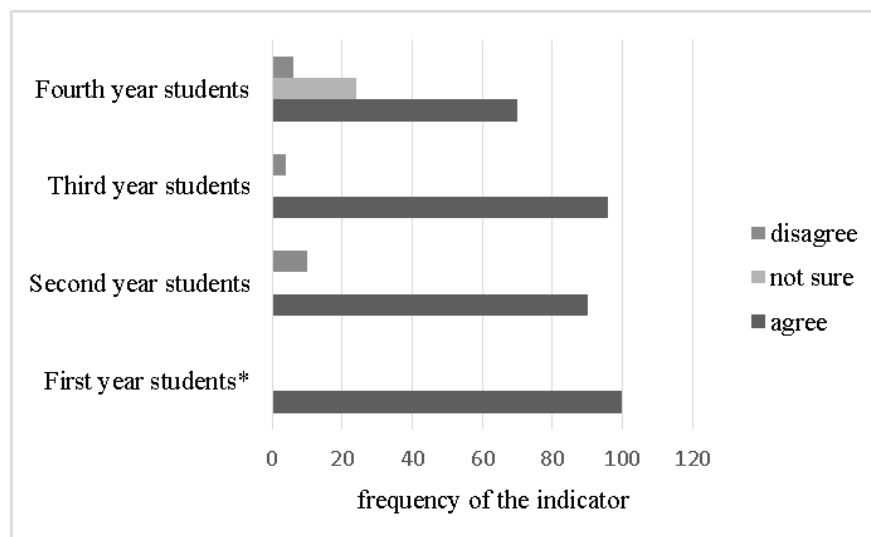
Figure 2. Assessment often causes negative experiences. The differences in the respondents' evaluation from the aspect of the experience of music studies (N=128)

The results of the research confirm that future music teachers' musical experience gained before their studies at university has not completely positive pedagogical aspirations from the aspect of the assessment of students' progress and achievements, it encourages to make a deeper investigation into today's music education in Lithuania, especially delivered in music schools, the contents of education, the culture of the assessment of students' progress and achievements, because the vast majority of future music pedagogues do not skip this element of music education. Future music pedagogues' critical attitude towards the importance of the assessment of students' progress and achievements for the educational process not being encouraged during the studies in their forthcoming pedagogical practice will evoke clearer and clearer *paradigmatic incongruities* between theory and practice.

The interaction of the process of the assessment of students' progress and achievements and pedagogical self-image

In order to highlight the interaction of the pedagogical self-image of future music teachers with their attitude towards the assessment of students' progress and achievements under the conditions of the change of educational paradigms it was very important to draw attention to *the aim why in music education teacher assesses students' progress and achievements*. It was relevant to find out whether future music teachers assessing student's progress and achievements will strive to *help* a student to learn and mature as a personality; to present information about student's learning experience, achievements and progress taking reasonable decisions (*Concept of the Assessment of Students' Progress and Achievements*, 2004). The students were asked what the aim that stimulates a teacher to assess student's progress and achievements in music education was. 88 per cent of all the respondents said that *assessment enables a student to put more efforts in order to get a higher assessment score*. The perception of assessment as an instrument of motivating students is not harmful in itself, however, it is very important to notice what kind of motivation a teacher has in mind while assessing a student. In *teaching* paradigm a student is motivated to strive for the result, students are rated enhancing the competitiveness among them expecting to surpass the classmates and get as high assessment as possible. Under such circumstances the learning process suffers, it loses its sense and depth, because to receive as high as possible *grade* at any cost becomes the most important thing. A teacher promoting such assessment environment retains his/her authority, the importance of *knowledge*, performs the role of an assessor/a judge, strengthens the relation of *power over* with a learner. In a new *learning* paradigm the assessment of students' progress and achievements can also have a hue of motivating a student but it is very important to emphasize that in this case motivation is focused on the aspiration to develop student's learning motivation where the final result is not that important for a student anymore. For a learner it becomes more relevant how he/she succeeds in learning, how his/her individual progress and achievements develop. Under such circumstances teacher's *pedagogical self-image* also changes – a teacher can plan and construct teaching material becoming a child's partner/adviser, observe how active a student is and in the right moment evoke his/her curiosity and create conditions to make the *joy of learning* stronger. Consequently, the aforementioned research data on the attitude of future music teachers towards assessment as an instrument for motivating to strive for the result prompted to investigate this problem in more detail. Statistically significant difference ($p=0.000$) between the students' years of studies was identified. The first year students unanimously agree with the aspirations of assessment set by a *teaching* paradigm, however, it has been noticed that attitudes tend to change, i.e. in the second or third year of studies the opinions are not that unambiguous, and in the fourth year of studies

the diversity of opinions is the most strongly expressed. Therefore, it is possible to make a presumption that the experience gained before the studies at a higher educational institution is not that strong not to have a possibility to change future pedagogues' attitude. On the other hand, the change today is not as strong as it is probably expected, but this enables the authors of study programmes to think about the necessity to strengthen the contents of the subject of didactics integrating and more widely analysing the traditions of students' assessment, their change and implementation directly in practice.



Note: * the level of the significance of the indicator $p=0.000$

Figure 3. Assessment enables a student to put more efforts striving to get higher evaluation. The differences in the respondents' evaluation from the aspect of the year of studies (N=128)

During the analysis of the research results in order to find out towards what kind of motivation future music pedagogues tend to direct students, it became very important to find out what pedagogical self-image is constructed by future music pedagogues in the educational process because the latter interacts with the assessment environment. Even 72 per cent of the first year students pointed out that a *teacher always takes the main role in the educational process* – always knowing the truth, the correct answer, infallible. Such an opinion of future music teachers in the first year of studies could have been formed by the example of pedagogues they saw even at their school desk. We should notice that while studying at higher educational institution the attitude towards the pedagogue's role in the educational process gradually changes (see Figure 4). It is possible to predict that the subjects of the field of education delivered in study programmes are indeed enriched with the ideas of modern education and future music pedagogues consciously perceive that in the transition from *teaching to learning* paradigm the status of a teacher changes and students become equally important in the educational process. However, in the system of education of Lithuania it is still very relevant that teacher remains the main and most important participant of the lesson, there are too few discussions about the factors conditioning the educational process, their metaphysical impact on a student, his/her maturity, etc. Therefore, it is natural that only the first year students refer to what they had seen or personally experienced.

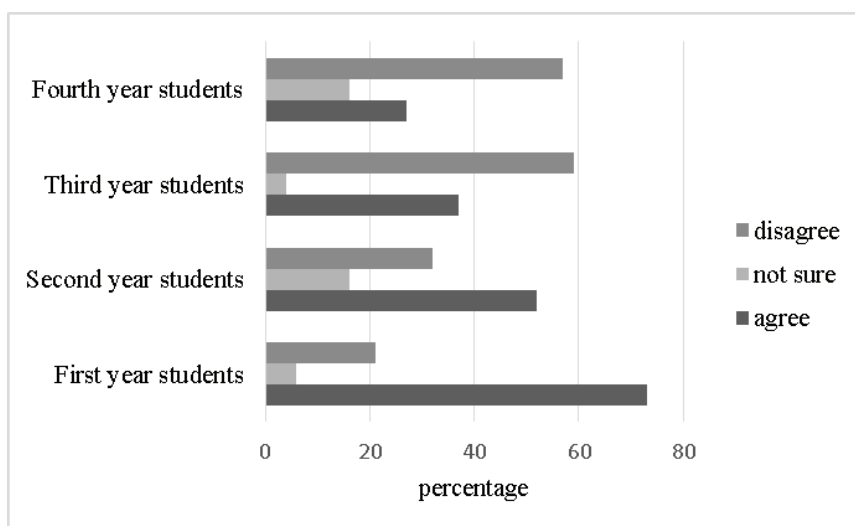


Figure 4. Teacher always has a main role in the educational process. The respondents' answers from the aspect of the year of studies (N=128)

Having noticed that among the respondents the pedagogical self-image of *power over* is predominant future music pedagogues were asked to what extent *students* can contribute to the planning of the contents of education, i.e. whether teacher and student review the content of education together so that it corresponds to a greater extent not only to student's learning interests and needs but also spiritual, moral, social and cultural ones, creates the possibility for all students to learn. Music pedagogues of the fourth year of studies were the most categorical from this aspect (see Figure 5). More than a half of the fourth year students who participated in the research state that the content of education chosen by the teacher is unquestionable and students should not participate in its planning. This position of the respondents that was revealed tends to get stronger, because 39 per cent of the first year students, 48 per cent of the second year students and 48 per cent of the third year students also agreed with it. Teacher's attitude towards a *student* as a passive participant of the educational process can have a negative impact on the assessment of students' progress and achievements as well. If a student is not involved in the planning of the contents of education, he/she naturally will not be involved in the planning of the assessment process that should be closely related to the contents of education either. If the agreements about *what* and *how* students will learn during a certain period, what aims and objectives are set for the educational process do not exist, the assessment process becomes spontaneous, unpredictable, students may not understand for what they are assessed, what learning strategy they have to follow, to what assessment criteria they should refer in order to successfully grow and develop.

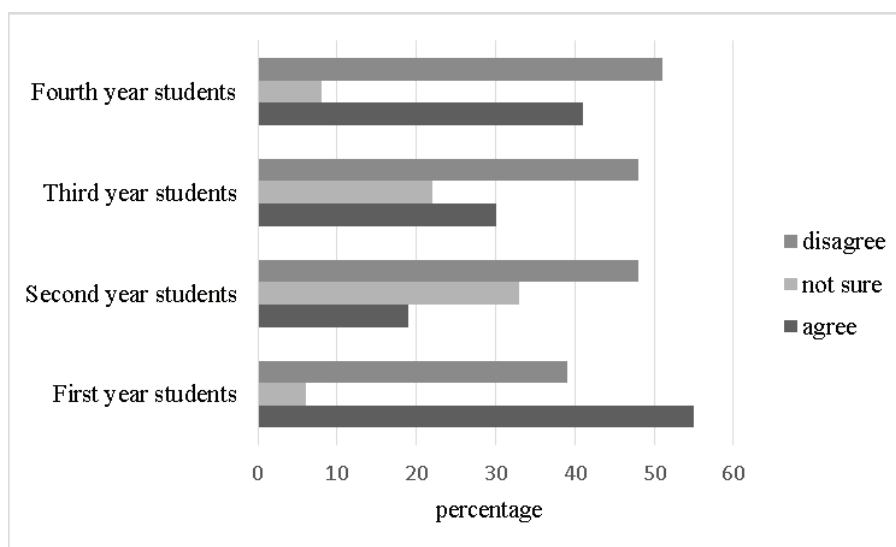


Figure 5. Student should have a possibility to contribute to the planning of the contents of education. The differences in the respondents' opinion from the aspect of the year of studies (N=128)

Summing up it is possible to state that the attitude of future music teachers towards the assessment of students' progress and achievements is related to pedagogical self-image and its perception under the conditions of the change of educational paradigms. The lack of the perception of assessment that has a multifunctional and metaphysical impact on a student hinders from giving up the orienting of students only towards the aspiration towards the result in modern pedagogy. Study organizers should take students experience gained prior their studies at university into account and in the subjects of the field of education more deeply and critically analyse not only the change of educational paradigms but also the transformations of the role of a teacher and assessment in the educational process encouraging future music pedagogues' aspiration in future to apply the principles not of impact but of interaction, defining the aim of the assessment, choosing assessment methods to be able to recognize the features of different educational paradigms and manage them.

Conclusions

1. During the analysis of the research results it became clear that future music pedagogues understand the assessment of students' progress and achievements as performing the function of disciplining students, measuring the level of knowledge, stimulating competitiveness and correcting behaviour, which does not fully correspond to the description of the assessment functions presented in *The Concept of the Assessment of Students' Progress and Achievements* (2004), where students' assessment is presented as *helping* a student to learn but not as the instrument of *impact* striving for the result. It has been identified that the assessment process focused on the identification of the success of the educational process causes tension and does not coincide with the aspiration to positively actualize the change of paradigms, from *teaching* to *learning*, in the system of education of Lithuania.
2. The results of the survey revealed that the assessment of students' progress and achievements in the opinion of future music teachers is related to the microclimate of

the educational process. Students are ready to postpone the assessment process expecting a better *result*, they do not agree with the attitude that assessment should have positive impact on the collaboration between teachers, students and parents, i.e. assessment is perceived as a negative element of the educational process making open and friendly relations with learners more complicated, causing negative emotions when assessment is projected as an instrument (of *teaching*) but not a consequence (of *learning*).

3. During the research it was identified that future music pedagogues consider the *motivation for the aspiration towards the result* as the aim of the assessment of students' progress and achievements thus strengthening their *power over* relation with learners. As a consequence, the respondents point out that the content of education chosen by the teacher is unquestionable and students should not participate in its planning. It is evident that if a student is not involved in the planning of the contents of education, he/she naturally will not be involved in the planning of the assessment process that should be closely related to the contents of education either. The direction of the interaction of pedagogical self-image and the assessment of students' progress and achievements that became distinct shows the lack of the perception of assessment that has a multifunctional and metaphysical impact on a student hinders from giving up the orienting of students only towards the aspiration towards the result in modern pedagogy.
4. The distinguished statistically significant differences from the aspect of music education, experience of music studies, year of studies show not completely positive pedagogical aspirations from the aspect of the assessment of students' progress and achievements. The obtained results of the research encourage making a deeper investigation into today's music education in Lithuania, especially delivered in *music schools* (the contents of education, the culture of the assessment of students' progress and achievements), the experiences of their participants of education in order to optimize non-formal music education in Lithuania in essence. It is also recommended for the organizers of university studies in the subjects of the field of education to more deeply and critically analyse not only the change of educational paradigms but also the transformations of the role of a teacher and assessment in the educational process encouraging future music pedagogues' aspiration in future to apply the principles not of impact but of interaction, defining the aim of the assessment, choosing assessment methods to be able to recognize the features of different educational paradigms and manage them.

References

- Amonašvilis, Š. (2009). *Gyvenimo mokykla. Mokyklos tiesos*. Vilnius: Adrena.
- Berns, R. (2009). *Vaiko socializacija: šeima, mokykla, visuomenė*. Vilnius: Poligrafija ir informatika.
- Concept of Children's Non-formal Education*. (2012). Retrieved from <http://www.smm.lt/uploads/documents/svietimas/neformalus%20ugdymas/KONCEPCIJA%202012%2003%2029%20isak%20Nr.%20V-554.pdf>
- Čiužas, R. (2007). Mokytojo ir mokinio vaidmenų kaita edukacinių paradigų virsmo sąlygomis. *Pedagogika*, 87, 64-70.
- Čiužas, R., & Navickienė, J. (2008). Mokinių pažangos ir pasiekimų vertinimo kaita edukacinės paradigmos virsmo sąlygomis. *Pedagogika*, 91, 53–59.
- DeLuca, C., & Hughes, S. (2014). Assessment in Early Primary Education: An Empirical Study of Five School Contexts. *Journal of Research in Childhood Education*, 28, 441–460.
- DeLuca, C., Chavez, T., Cao, C., & Bellara, A. (2013). Changing conceptions of assessment: Pedagogies for pre-service assessment education. *Teacher Educator*, 48(2), 128–142.

- Description of the Curriculum of Secondary Education*. (2006). Retrieved from <http://www.smm.lt/web/lt/smm-svietimas/svietimas-vidurinis-ugdymas>
- Duoblienė, L. (2011). *Ideologizuotos švietimo kaitos teritorijos*. Vilnius: Vilniaus universiteto leidykla.
- Duoblienė, L. (2006). *Šiuolaikinė ugdymo filosofija: refleksijos ir dialogo link*. Vilnius: Tyto alba.
- Emeljanovas, A., & Trinkūnienė, L. (2011). Mokinių požiūris į pažangos ir pasiekimų vertinimą kūno kultūros pamokose. *Filosofija. Sociologija*, 22 (4), 466-475.
- Freire, P. (2000). *Kritinės sąmonės ugdymas*. Vilnius: Tyto alba.
- Gabnytė, G. (2011). Edukacinių pokyčių vaikų muzikos mokykloje galimybės laisvojo ugdymo paradigmos kontekste. *Jaunųjų mokslininkų darbai*, 4 (33), 21-28.
- Girdzijauskienė, R. (2009). Jaunesniojo mokyklinio amžiaus vaikų muzikiniai pasiekimai ir jų vertinimo problema. *Pedagogika*, 94, 64-72.
- Grakauskaitė-Karkockienė, D. (2006). *Kur dingsta kodėlčiukai? Kūrybiškumo ugdymo pagrindai*. Vilnius.
- Jackman, W. M. (2014). Assessing the Practicality and Relevance of Adventist Educational Philosophy in a Contemporary Education Paradigm. *Journal of Research on Christian Education*, 23 (3), 307-325.
- Jezerskytė, E., & Janiūnaitė, B. (2009). Dėstytojo inovacinės veiklos bruožai tobulinant studijų programas: besikeičiančios edukacinės paradigmos kontekstas. *Jaunųjų mokslininkų darbai*, 1 (22), 73-82.
- Jucevičienė, P. (2007). *Besimokantis miestas*. Kaunas: Technologija.
- Kriščiūnaitė, A., Strakšienė, D., & Deveikytė, J. (2011). Mokinių pasiekimų vertinimo muzikos mokykloje ypatumai. *Jaunųjų mokslininkų darbai*, 4 (33), 40-45.
- Laitmanas, M., Vinokuras, I., & Jakovič, I. (2011). *Šiuolaikiniai vaikai/Integralaus auklėjimo metodika*. Vilnius: Alma litera.
- Law on Education of the Republic of Lithuania*. (2011). Retrieved from http://www3.lrs.lt/pls/inter3/dokpaieska.showdoc_l?p_id=395105&p_query=&p_tr2=
- Reames, E. (2010). Shifting Paradigms: Redesigning a Principal Preparation Program's Curriculum. *Journal of Research on Leadership Education*, 5 (12), 436-459.
- Petty, G. (2006). *Šiuolaikinis mokymas*. Vilnius: Tyto alba.
- Shapiro, L. E. (2008). *Kaip ugdyti vaiko emocinį intelektą*. Kaunas: Presvika.
- Targamadzė, V. (2010). Ugdymo ir ugdymosi paradigma bendrojo lavinimo mokykloje: realija ar vizija?. *Acta Pedagogica Vilnensia*, 24, 69-77.
- The Concept of the Assessment of Students' Progress and Achievements*. (2004). Retrieved from <http://www.pedagogika.lt/puslapis/samprata.pdf>
- The General Curricula for Primary and Basic Education*. (2008). Retrieved from <http://www.upc.smm.lt/suzinokime/bp/>
- Valuckienė, J. (2012). *Studijų kokybės vertinimas edukacinių paradigmų kontekste* (Daktaro disertacija, Kaunas).
- Vaškeliene, L., & Grabauskienė, D. (2012). Mokinių pasiekimų ir pažangos vertinimo kaitos tendencijos ir problemos įvairiais Lietuvos švietimo reformos etapais. *Švietimas: politika, vadyba, kokybė*, 2 (2), 18-25.

THE FUTURE MUSIC TEACHERS' ATTITUDE TOWARDS THE ASSESSMENT OF THE STUDENTS' PROGRESS AND ACHIEVEMENTS UNDER THE CONDITIONS OF THE CHANGE OF EDUCATIONAL PARADIGM

Summary

Asta Kriščiūnaitė, Diana Strakšienė
Siauliai University, Lithuania

The article deals with the topic that is especially relevant for the modern system of education – assessment of students' progress and achievements. When the aims of education and ways of teaching and learning change, the assessment of learning outcomes changes as well – from learning in order to be assessed towards the assessment that helps to learn successfully. Because of its specificity the assessment of students' progress and achievements causes an especially great number of discussions in modern artistic/music education. There is a lack of works that would highlight how under current conditions of the change of educational paradigms the assessment process is evaluated by future music teachers, therefore, it can be treated as an especially relevant *problem*, that presupposes the *object of the research* – the attitude of future music pedagogues towards the assessment of students' progress and achievements, and the *aim of the research* – to investigate the attitude of future music pedagogues towards the assessment of students' progress and achievements under the conditions of the change of educational paradigms. To achieve the aim the following objectives were set: 1) to highlight the attitude of future music pedagogues towards the functions of the assessment of students' progress and achievements in the process of music education; 2) to reveal the impact of the attitude towards the assessment of students' progress and achievements on the microclimate of the educational process; 3) to discuss the interaction of the process of the assessment of students' progress and achievements and pedagogical self-image.

The sample of the diagnostic research (questionnaire survey) consists of 128 students of Lithuanian higher educational institutions who study the speciality of *Music Pedagogy*. Out of them – 29 (23 per cent) study at the Lithuanian University of Educational Sciences; 23 (18 per cent) at the Lithuanian Academy of Music and Theatre; 54 (42 per cent) at Šiauliai University; 14 (11 per cent) at Vytautas Magnus University and 8 (6 per cent) at Klaipėda University. The sample of the research was determined applying the methods of target and convenience sampling, the permissions from the administration of the respective subdivision were obtained.

During the analysis of the research results it became clear that future music pedagogues understand the function of the assessment of students' progress and achievements rather as the instrument of an *impact on a student* but not of *helping a student to learn* focused on the identification of the success of the educational process. The results of the survey also revealed that the assessment of students' progress and achievements is related to the microclimate of the educational process. By future music pedagogues assessment is perceived as a negative element of the educational process making open and friendly relations with learners more complicated, causing negative emotions when assessment is projected as an instrument (of *teaching*) but not a consequence (of *learning*). During the research it was noticed that the pedagogical self-image of *power over* predominant among the respondents interacts with the assessment environment in the assessment process proving the lack of the perception of assessment that has a multifunctional and metaphysical impact on a student hinders from giving up the orienting of students only towards the aspiration towards the result in modern pedagogy. The distinguished statistically significant differences from the aspect of music education, experience of music studies, year of studies show not completely positive pedagogical aspirations from the aspect of the assessment of students' progress and achievements. The obtained results of the research encourage making a deeper investigation into today's music education in Lithuania, especially delivered in *music schools*. It is also recommended for the organizers of university studies in the subjects of the field of education to more deeply and critically analyse not only the change of educational paradigms but also the transformations of the role of a teacher and assessment in the educational process.