

ŠIAULIAI UNIVERSITY

Asta Kriščiūnaitė

**FORMAL ASSESSMENT OF PUPILS IN
NON-FORMAL MUSIC EDUCATION OF
CHILDREN: EXPERIENCES OF PUPILS,
TEACHERS AND PARENTS**

Summary of Doctoral Dissertation
Social Sciences, Education (07 S)

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**FORMALUSIS MOKINIŲ VERTINIMAS
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INTRODUCTION

Relevance and problem of the research. The goal to create an advanced country, stimulate essential changes in society, provide conditions for (self-) formation of a creative, responsible and open personality, ensure wellbeing of a child in the process of self-creation of personal life (*Lietuvos pažangos strategija Lietuva 2030 [Strategy of the Progress of Lithuania. Lithuania 2030]*, *Geros mokyklos koncepcija [Conception of the Good School]*, 2015) is a challenge to the system of education. The features of the *classical education* paradigm¹ valid in practice, such as authoritarianism, interaction based on hierarchical relations, over-estimation of significance of knowledge, orientation of learners to narrow professionalism, lack of alternative information, suppression of critical thinking, eliteness of education in a dynamically changing world, lose the sense, are too narrow, bookish and distant to the existential experience of learners (Ozmon, Craver, 1996; Navickienė, 2005; Rauduvaitė, 2012; Aslan, Reigeluth, 2013; Gilson, 2013; Gabnytė, 2014 etc.). Therefore, in reaction, education raises the ideas of the liberal education paradigms which are characterised by scientists (VonFoerster, 1998, Jameson, 2002, Bitinas, 2013, Bertran, 2015, Pawlina, Drake, 2016, Wain, 2016 etc.) as diversities of child's culture, recognition of the education and social norm, formation of lifelong learning skills, enhancement of a positive social interaction between educator and pupil while focusing more attention not on the outcome, but rather on the very process of cognition.

In education based on the liberal education paradigm, special attention is paid to non-formal music education of children, the sector which can significantly contribute to development of personal, social, educational, professional

¹ In philosophy of education, the term of a *paradigm* (the view of the world) is established (1) when explaining scientific revolutions, characterising the most highlighted scientists of the revolution period, new methods for obtaining knowledge, when solving specific puzzles (Kuhn, 2003), (2) when explaining the theoretical and methodological image of the educational reality (Bitinas, 2000; Treagust, Mehta, J. 2013; Won, Duit, 2014), (3) when explaining the whole of beliefs, values and methods characteristic to community members, in compliance with which pedagogical problems are being solved (Šiaučiuikėnienė et al., 2006; Malcienė, 2010; Bogotch, Shields, 2014), (4) when modelling or assessing the options of education existing in practice, such as quality of performance, character of education and other circumstances significant to person's maturity (Kievišas, 2008; Sheninger, 2014). The formation, establishment and change of paradigms are a spontaneous process which can be only recorded by investigators, just not impacted, accelerated, redirected or stopped; nevertheless, they are capable of managing paradigm-based activities of people, evoking scientific discussions, promoting and implementing the ideas characterising the paradigm (Bitinas, 2013).

competences providing opportunities to every person to become an active and successfully functioning member of society exactly through satisfaction of the needs for cognition and self-expression (Dereškevičius, 1993; Bruzgelevičienė, 2008; *Neformaliojo vaikų švietimo koncepcija [Conception of Non-formal Education of Children]*, 2012). These learning achievements which are obtained not only through forms of formal education, but also those through non-formal education are valued more (Perulli, 2009), emphasising the worth of the latter, recognising it as a necessary element of education, providing equal opportunities to all young individuals, stimulating and supporting development of non-formal education, enhancing equal collaboration between sectors of formal and non-formal education (Council of Europe, 2003).

Music education organised in music schools is one of the most popular fields of children's non-formal education in Lithuania (Ruškus, Žvirduškas, Stanišauskienė, 2009). According to the AIKOS² data of 2017, out of 367 schools of non-formal education of children, 88 are music (art) schools, and this comprises almost one-fourth (24 per cent) of all options offered to children. The popularity may be influenced by the prevailing concept of music education as making impact on positive personality development (Pličiausias, 2002; Rinkevičius, 2002, Hallam, 2010) and established deep traditions of music performance in Lithuania (Rinkevičius, 1998; Jareckaitė, 2006; Budzinauskienė, 2008; Venslovaitė, 2011; Gabnytė, 2014 etc.).

Music schools were attributed to the sector of non-formal education of children only since 2002 (*Muzikos mokyklų programiniai reikalavimai [Programme Requirements for Music Schools]*, 2002); therefore, they are characteristic of not only the features of the liberal education paradigm which is specific to non-formal education of children, but also still retained features characteristic to the classical education paradigm which were the basis to start foundation of them back in the Soviet period. G. Gabnytė (2016) defines them as the striving for the outcomes oriented towards a musician-professional, determining high standards of education, limited accessibility of education to everyone who wants to perform music, conservativeness of education methods, large gap between music performance as a process of pupil's creative activity and arousing of the emotional spring because this evokes unattractiveness of education today, tendencies of decrease of numbers of pupils.

Conducted research works show that music schools still focus more on assessment and recognition of professional competences (attainments), ignoring development of personal, educational and social competences, and their importance in the process of positive self-creation of a personality (Aleknaitė-

² The Open Information, Counselling and Guidance System, its main purpose is to provide information on opportunities for learning in Lithuania. More information is available at: <https://www.aikos.smm.lt/Puslapiai/Apie-AIKOS.aspx>

Bieliauskienė, 2001; Gabnytė, 2016). The evaluated environment of music schools is oriented towards the pedagogical impact, management of power and knowledge, aiming at the final, perfectionist result during accounting for an assignment, examination etc. (Kriščiūnaitė, Strakšienė, 2015). R. Girdzi-jauskienė (2009) has it that formal assessment in music education in Lithuania is a specific, the weakest least investigated chain in contemporary education which, even though undergoing little changing, makes impact on a positive change of the entire system.

In general, the theme of formal assessment of pupils is one of the most popular social sciences (education) research objects being dealt with in various aspects by both foreign and Lithuanian scientists. In their works, L. Jovaiša, (2007), N. L. Gage and D. C. Berliner (1994), R. I. Ardens (1998) explain the very concept of assessment; others, emphasising diversity of the concept of assessment, investigate its goals and strategies as well as the very process, deal with separate types: *summative assessment*, (Harrison et al., 2015; Helminen et al., 2016; McMillan, 2013 etc.), *individual assessment of pupil's progress*, (Rodrigues, Oliveira, 2014; Noble, Morton, 2013; Simonson, 2016; Anand, Roope, Peichl, 2016; Jonynienė, 2002; Bauer, Brown, 2001 etc.), which ground formal assessment of pupils in the documents regulating education and pedagogue education (*Lietuvos Respublikos švietimo įstatymas [Law on Education of the Republic of Lithuania]*, 2011; *Neformaliojo vaikų švietimo koncepcija [Conception of Non-formal Education of Children]*, 2012; *Pradinio, pagrindinio ir vidurinio ugdymo programų aprašas, įsakymu [Descriptor of Primary, Basic and Secondary Education Programmes, Order] No. V-1309, 2015; Pedagogų rengimo reglamento projektas³ [Project of the Regulations of Pedagogue Education]*, 2018).

The theme of formal assessment of pupils is extensively related to the context of the change of educational paradigms, too. P. Black (2015), S. K. Vonderwell, M. Boboc (2013), P. Keeley (2015) etc. investigate it as a phenomenon undergoing paradigm transition from the final-result-oriented assessment to the assessment of the education process. A. L. Brown (1994), Š. Amonašvilis (2009), M. Foucault (1998) etc. relate the problems of formal assessment specifically to the traditions of a grade which, in the authors' opinion, manifests in the process of education not only as a didactic instrument helping achieve a result, but as a social phenomenon which is incompatible with the goal of education based on the liberal education paradigm to seek each pupil's personal progress (growth). A. L. Brown (1994) states that it is impossible to measure pupil's progress by grades, since the purpose of assessment is hardly compatible

³ More information is available at: [https://www.smm.lt/uploads/documents/Pedagogams/03-07%20PRReglamentas%20\(galutinisPI\)1.pdf](https://www.smm.lt/uploads/documents/Pedagogams/03-07%20PRReglamentas%20(galutinisPI)1.pdf)

with control; moreover, it is efficient only in relation to feedback and continuous diagnosis as support for learning and not instrument teaching.

The questions of formal assessment have been dealt with by scientists in the context of music education, too. T. Groenendijk, C. Van Boxtel, F. Haanstra (2016) put it that exactly formal assessment by giving grades in music education is a controversial process; therefore, it raises many doubts in many scientists questioning suitability of this method of assessment (Portsmouth, 2006; Gudynas, 2010; Lebler, Harrison, Carey, Cain, 2014 etc.). Thus, assessment of results in music education is related to emotions, unpredictability, subjectivity and individual quality of person's learning; whereas a grade is related to rationality, predictability and quantitative expression, which determine *specificity* and *complexity* of assessment of pupils in music schools. When analysing experiences of foreign countries, it was observed that much attention was paid to the questions dealing with assessment in music schools (Bjornavold, 2000; Eerola, Eerola, 2014; Einarsdottir, Gudmundsdottir, 2016; Saarivirta, Saarivirta, Kumpulainen, Kumpulainen, 2016; Laes, Schmidt, 2016; Johnson, Fautley, 2017 etc.). First of all, it is related to assurance of the level of competences in assessing individuals, clearly identifying "what? what for" is assessed, with high emphasis not on pupils' attainments, but rather on their individual artistic progress. Moreover, prevailing diversity of assessment methods was observed.

There is lack of a professional approach to the process of formal education in music schools of Lithuania. Having studied the works on characteristics of education in music schools published by scientists over the latter 20 years (Masienė, 1999; Karalienė, 1999, Aleknaitė-Bieliauskienė, 2001; Dubosaitė, 2001, 2003, 2005; Žadeikaitė, 2010; Ignatonis, 2010; Gabnytė, 2016 etc.), it was found out that questions on formal assessment are dealt with fragmentarily. L. Žadeikaitė (2010) has it that the lack of attention to the process of formal assessment evokes tension because, while ideas of the liberal education are being established, each pupil wants to be positively and justly valued (assessed) according to his/ her abilities, endeavours, attainments and progress. From the legal point of view, formal assessment of pupils in Lithuanian music schools is a slowly forming phenomenon (*Muzikos mokyklų programiniai reikalavimai [Programme Requirements for Music Schools]*, 2002; *Rekomendacijos dėl meninio formalųjį švietimą papildančio ugdymo programų rengimo ir įgyvendinimo [Recommendations on Preparation and Implementation of Programmes of Art Education Supplementing Formal Education]*, 2015), until now letting schools freely decide on the most appropriate method. However, the striving to ensure equal education quality in all music schools of Lithuania encourages practitioners maintain the common tradition of assessment in *grades* in a 10-point scale, testing pupil's abilities by settled, standardised forms, such as accounting for assignments, examination etc. These forms oriented to the

highest standards of professionalism meet the abilities and needs of several per cent of pupils only. This is the criticism-based mechanism of assessment of professional competences, which is directly taken from the sector of formal education of children and adapted in music schools (Dubosaitė, 2009; Gabnytė, 2011, 2016; Kriščiūnaitė, Strakšienė, 2015; 2015a). Until now, music schools still have no designed system for assessment of pupils meeting the specifics of non-formal education and music education of children.

V. Gadliauskienė, Ž. Jautakytė, I. Staknienė and V. Zeliankienė (2010) observe that the methods and forms taken from formal education not always suit non-formal education of children. Therefore, it is highly important to help music schools design the assessment system based on balanced assessment of pupils' attainments and progress, reliable, oriented towards monitoring of pupil's personal growth and support in the context of contemporary education (Stake, Munson, 2008; Gadliauskienė, Jautakytė, Staknienė, Zeliankienė, 2010 Rowley, Bennett, Blom, 2014; Valle, 2015; Santos, 2017). It is relevant to sum up the experiences of pupils, teachers and parents under conditions of formal assessment of pupils, to investigate the problems in order to make decisions for the sake of more advanced education.

The *problem* of the Doctoral Dissertation's research is defined by the following questions: 1. What is the reality of non-formal music education of children? 2. How does formal assessment of pupils manifest in the context of non-formal music education of children? 3. What meanings are rendered to formal assessment by pupils, teachers and parents under circumstances of non-formal music education?

The research object is experiences of formal assessment of pupils in non-formal music education of children.

The research aim is to investigate and generalise experiences of pupils, teachers and parents in formal assessment in the context of non-formal music education of children.

The research objectives:

1. To analyse characteristics of development of non-formal education of children in the context of the change of educational paradigms, revealing the tendencies of organisation of education in music schools.
2. To theoretically substantiate the concept of formal assessment of pupils, highlighting the prevailing trends in music schools.
3. Grounding on experiences of pupils, teachers and parents, to reveal the context of teaching and learning dominating in music schools, which gives a sense to formal assessment of pupils.
4. Grounding on the analysis of experiences of pupils, teachers and parents, to emphasise the segments of the content of formal assessment of pupils in music schools.

Theoretical and methodological provisions of the Doctoral Dissertation:

1. *Paradigm shift theory* (Kuhn, 2003).
2. *Humanistic theory* (Maslow, 1971; Rogers, 1965).
3. *Pragmatic theory* (Peirce, 1974; Dewey, Moore, 1917).
4. *Constructivist theory* (Vygotsky, 1987; Piaget, 2011; Bronfenbrenner, 1990).
5. *Postmodern theory* (Jameson, 2002; Eco, 1992; Harvey, 1992, Lyotard, 1984).
6. *Critical theory* (Freire, 2000).

Stages of implementation of the Doctoral Dissertation's research:

During the first stage (2013–2016), methodological preparation for research took place. In compliance with the social constructivist and critical theories, based on the empirical research methodology, the design (including methodology and methods) of the qualitative research has been prepared and completed.

During the second stage (February–April 2016), while applying the semi-structured interview and snowball methods of selection, the research data has been collected in music (art)⁴ schools of Šiauliai region.

During the third stage (May 2016–June 2017), the collected data was analysed by employing the method of qualitative content analysis grounded on the inductive logic.

During the fourth stage (June 2017–December 2017), analysis of scientific literature and legal acts related to education of children, child rights, non-formal music education etc. has been carried out, going deeper into the sector of non-formal music education of children, its purpose, objectives etc.; emphasising contemporary tendencies of music education at Lithuanian and European levels, revealing the areas of the most important and recent research on questions of organisation and implementation of music education, formal assessment of pupils; the theoretical part of the Doctoral Dissertation has been prepared.

During the fifth stage (January 2018–March 2018) the part on generalisation and discussion of the research has been prepared; it highlights the most important findings of the Doctoral Dissertation's research; the conclusions of the Dissertation's research have been formulated and prepared.

⁴ In art schools, music education is identical and based on the same legal acts as in music schools, i.e. *Neformaliojo vaikų švietimo koncepcija [Conception of Non-formal Education of Children]*, 2012; *Rekomendacijos dėl meninio formalųjį švietimą papildančio ugdymo programų rengimo ir įgyvendinimo [Recommendations on Preparation and Implementation of Programmes of Art Education Supplementing Formal Education]*, 2015. To avoid confusion of the terms, further in the Dissertation, in relation to music schools, the latter for the sake of an idea will be merged with music education organised in art schools and treated as the undivided whole.

Scientific novelty and theoretical significance of the results of the Doctoral Dissertation:

- Qualitative research of formal assessment of pupils in the context of non-formal music education is the first research study of this kind in Lithuania; in the research, grounding on teachers' and parents' experiences, the scientific area is given valuable information crossing the boundaries of new knowledge and established understanding, existing assumptions, values and perspectives under conditions of changing educational paradigms concerning prevailing conditions for teaching and learning in music schools and formal assessment of pupils giving a sense to them.
- Grounding on the theories of humanism, pragmatism, constructivism and postmodernism, (1) the construct of non-formal music education, its development and tendencies in organisation of education in music schools *have been substantiated*; (2) the concept of formal assessment of pupils has been *defined* by characterising it by common specific features attributed to education science and music schools.
- Qualitative research of experiences of formal assessment of pupils in music schools, based on the theories of social constructivism and criticism, emphasised the context of the environment under evaluation, i.e. the process of teaching and learning, teacher's role in it, relations of interaction of the participants, features of organisation and implementation of education in music school, revealed significant segments of the assessment content, which provide new knowledge to education science on the mismatches between declared and existing realities of education present in music schools.

Practical significance of the Doctoral Dissertation:

- The results of the research of formal assessment of pupils in non-formal music education of children are an informative source of data, based on new ideas, experiences of pupils, teachers and parents, easily transferable to various contexts of education.
- Grounding on the generalisations and conclusions of the Doctoral Dissertation, education politicians may be encouraged to correct the legal base, paying more attention to establishment of the concept of formal assessment of pupils as support in learning, the didactic and social expression of assessment, which would contribute to more favourable inclusion of every child and active his/ her participation in activities of non-formal education of children.
- The results of the Doctoral Dissertation suppose preconditions for practitioners of music schools to review and correct the strategies and methods of formal assessment used in work, expand their diversity, correct the forms of organisation of education, interaction of participants in order

the latter would meet the objectives set to contemporary non-formal education of children by the state and society.

Structure of the Doctoral Dissertation. The Doctoral Dissertation consists of the introduction, three chapters, generalisation and discussion, conclusions and the list of references as well as annexes. The Dissertation comprises 4 figures, 47 tables, 14 annexes (e-resource).

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REVIEW OF THE CONTENT OF THE DOCTORAL DISSERTATION

The first chapter of the Doctoral Dissertation deals with the system of non-formal education of children in the context of the change of educational paradigms. Up until now, the change of educational paradigms is a relevant phenomenon characteristic of a cardinal shift *from the classical paradigm of education to the paradigm of liberal education*. The theories of humanism, pragmatism, constructivism and postmodernism characteristic to the paradigm of liberal education help understand basic principles of formation of non-formal education of children. Pedocentrism highlighted by the *humanist theory* grounds recognition of child's culture, nature, age features, interests, individual needs, the need for self-expression and self-realisation in non-formal education of children. *Pragmatism* makes importance of children's experience, experimentation and equal social interaction between educator and pupil in the process of teaching and learning relevant, aiming to not memorise facts, but rather perceive the methods of cognition that form the skills of lifelong learning, named the meaningful axis of non-formal education of children. The *constructivist* theory enables making non-formal education of children autonomous in the sense of educational content, grounding organisation of education on agreement because, in the process of non-formal education of children, attention is focused not on the result, but on the proceeding of cognition depending on each child's authenticity and uniqueness of his/ her personality. Grounding on the *postmodern* theory, diversity in non-formal education of children becomes an educational and social norm enabling assurance of the principles of non-discrimination, inclusion and universality of education in practice based on the system of the forms of liberal education for the sake of wellbeing of every learner.

The change of educational paradigms also determines the features of development of non-formal education of children in Lithuania; these features are continuously proceeding since 1992 when non-formal education of children still was defined as supplementary education. Today, besides formal education of children, non-formal education is already legally acknowledged as an equal component of the education system, developing personal, professional, educational and social competences of children on the ground of developed individual abilities. The areas of quality, diversity and inclusion of children in education are treated as priorities. Nowadays, to implement it, non-formal education of children is divided into two groups: education supplementing

formal education⁵ and non-formal education of children⁶. The conception of non-formal education of children is not complete, its gradual implementation is constantly observed and evaluated, and, if needed, it can be updated, detailed and corrected.

Music education is one of the most popular areas of non-formal education of children in Lithuania; it is organised in music schools. The first chapter of the Doctoral Dissertation singles out two assumptions determining popularity of (self-) education in music school. One of them is the prevailing concept of music education as influencing positive development of a personality. The society shares an attitude that child's participation in music activities impacts his/ her development of cognitive and emotional intelligence, culture and dissemination of creativity, formation of moral attitudes, physical and psychological condition, personal and social development, and is attributed with an impact on other activities the child is involved in besides music education, i.e. linguistic understanding, learning to speak, read, learning mathematics, spatial perception etc. Another circumstance deals with established deep tradition of music performance in Lithuania. They reach as far back as the second half of the eighteenth century maintaining the tendency to religious music, which later turned to the universal goal to educate children through music. The following resistance movement against Russian Empire and German occupation turned into an impulse for origination of springs of instrumental education, identified as the very beginnings of the current music schools. Their essential development proceeded during the Lithuanian occupation period in the framework of an example of the system of music schools operating throughout the USSR. Since 2002, music schools, already recognised as part of non-formal education of children, established the principles of dissemination of professional performance art valid back then, which became a distinguishing feature of music schools. They are still being followed.

⁵ Education supplementing formal education is organised and developed in compliance with legal acts in schools of non-formal education, e.g. sports, music, fine art, arts etc., operating according to long-term accredited programmes, recommended very specific concrete programmes with clear goals of learning, core subjects of learning, duration of learning and class activities etc.

⁶ Programmes of non-formal education of children regulate only the hours allocated for education and the sector of implementation (non-formal education schools, comprehensive education schools, other providers of education, free-lance teachers etc.), there is lack of comprehensive statistics on diversity, quality of possibilities to choose from non-formal education programmes; the data is fragmentary, imprecise, there is lack of system in collecting and presenting information. Due to these reasons, it is difficult to make non-formal education more concrete and define in the context of diversity of the offer of non-formal education of children.

The first chapter of the Doctoral Dissertation is ended with the review of the tendencies of organisation of education in music schools in Lithuania and Europe. It is observed that in general in Europe educational content is employed when aiming to develop person's ability to communicate, in learning as pleasant leisure time, formation of his/ her personal social behaviour, projecting long-term goals. However, to achieve this music education of an academic character becomes too narrow; therefore, there is a tendency towards formation of traditions of salon⁷ style music performance. Inclusion of society in education in music schools is underlined as a priority, i.e. striving to make it attractive and accessible to everyone (individuals of various ages, with different special needs etc.). Therefore, the network of music schools in Europe is highly diverse and broad: from state (public) schools to specialists of music services, freelance teachers performing the function of state (public) schools; organising education not only for classes, which is characteristic to Lithuanian music schools, but also according to levels, eliminating time restrictions, allowing each learn at an individual pace; developing music education not only in a particular music school, but also integrating it in the educational content and schedule of the comprehensive education school, in kindergartens, merging with other arts or even employing the virtual environment to facilitate education. This experience is familiar to Lithuania as well, especially bearing in mind integrity of education in other institutions of education or merging art schools and their striving to establish the concept of "(self-) education for everyone", organising and implementing music education. However, this remains quite a challenge to Lithuanian music schools. Even though a decade ago music schools were classified within the sector of non-formal education of children, today still there is a sense that this was done without sufficient preparation. After accepting the reorganisation as a balanced plan for destruction of the system of teaching music, there was no will demonstrated to reject post-Soviet experience, i.e. to refuse the traditions of training professionals, focusing major attention not on pupil's music expression, but on the with precision defined and perfected final result of teaching. Therefore, a distance between practice and demands, expectations, learning habits of contemporary society increases, and attractiveness of education decreases. The controversy of education dominates because the purpose to consistently and systematically develop pupils' natural artistic abilities and personal capacities by developing musical and general (personal, social, educational) competences, observing and assessing the progress of a learner remains merely a declaration. Hence, in order to gain a certificate of completion of a music school, the standards apply; unfortunately, they are oriented towards to assessment and recognition of professional competences

⁷ Salon style – intended for indulgence, enjoyment (Tarptautinių žodžių žodynas [Dictionary of International Words], 2008).

(attainments) only, they are acceptable solely to a narrow circle of pupils, while projecting short-term goals, such as preparation for accounting for assignments, examinations, festivals, contests etc., which makes significance of traditional assessment by grades absolute in entire development of the process of teaching and learning in music school.

In the second chapter of the Doctoral Dissertation, the problems of formal assessment of pupils in the process of non-formal music education are theoretically being solved. In the period of educational changes, as the classical education paradigm is transforming to the liberal education paradigm, formal assessment of pupils becomes a more relevant problematic field both in foreign countries and Lithuania because the it is the essential axis of the process making impact on the entire proceeding of teaching and learning. To sum up, assessment is an inseparable constituent part of the process of teaching and learning, feedback based on observation and accumulated information on learning on what, how and how much a pupil learns. This becomes the fundamental of the decision-making aiming to ensure quality of teaching and learning. Nevertheless, dependence of variety of assessment on a selected strategy of assessment cannot be unnoticed. Assessment of attainments is one of them; in the context of this strategy, formal assessment of pupils is perceived as a process which is performed after completing the programme, course or module which is required to compare pupils' attainments with each other and/ or with the criteria set earlier. In the context of another highlighted strategy, formal assessment of pupils is understood as the striving to develop the perspective of learning through assessment, enhance the progress while analysing the process of teaching and learning grounded of collaboration, assessing pupil's individual progress while comparing pupil's current attainments with earlier ones, by identifying strengths and weaknesses, shortcomings of learners. The essential goal of all this is to create an environment encouraging perfection, render positive reviews, show guidelines for corrective teaching and learning. Therefore, formal assessment of pupils can be understood both as a measure to estimate pupil's attainments in equivalence to the curriculum, module, course, norms and standards and as support in pupil's learning while striving for his/ her individual progress.

Theoretical analysis of formal assessment revealed the fact that the transition proceeding in practice of education from *the assessment oriented towards the final result to the assessment oriented towards the process of education* evoked by the change of educational paradigms focuses attention not on pupils' attainments anymore, but rather on their individual progress, the process of learning, aiming to balance attainments and progress assessment as equal and significant components of support in pupil's learning. Experience of advanced foreign countries, such as Finland, Denmark, Germany etc., shows this as well. The latter focus not on monitoring and assessment of pupils' attainments,

not pupils' literacy, ability to calculate etc., but on the process of activity itself, aiming that pupils would obtain skills of lifelong learning. Therefore, besides learning attainments, cognitive abilities, the pupil's learning progress, attainments in non-formal education, social-emotional skills etc. are assessed as well, various alternative forms of education and assessment are applied. When analysing the situation in Lithuania, it was observed that standardised policy of education towards assessment of children's attainments, while observing and diagnosing the correspondence of one's learning to set general standards of education, which basically obstructs establishment of assessment of pupils' progress, which is to be improved in many schools of the country, prevails. Diversity of assessment methods during lessons is insufficiently used as well. Non-formal assessment partially performs the function of assessment of progress during the lesson. Lacking information, teachers understand assessment only as the writing of a grade. In the education process, the cult of rendering knowledge prevails, while perceiving assessment as measure to control the learning and not as support in learning. As a reaction to the formed situation in Lithuania, observing the trend of the change of the strategies for formal assessment of pupils and reacting to experiences of advanced countries, it can be pointed out that here teachers are encouraged to refuse the identification of the good school only with formal academic (examinations, tests etc.) results, which prevailed until now; they are encouraged to highlight personality growth as a major criterion in evaluation of school activities. Moreover, it is not enough to limit with formal assessment by grades, which still remains one of the most attractive methods of assessment in Lithuanian system of education, including music schools. It is observed that grades are characterised as those losing their purpose in the context of assessment of pupils' progress and that in educational practice based on liberal education they manifest not as a didactic, but rather as a social instrument. The origin of assessment by grade, reaching as far back as almost 400 years, is related with this. Founded in parallel with establishment of the prison order, it obtained a strong social value after rejecting corporal punishment for regulation of child's behaviour/ living not only in school, but also outside it. Therefore, more and more alternative methods of assessment and their variants appear (e.g. descriptive: the writing of learning journals, methods of efficient questions, assessment portfolios). In transition from the classical paradigm of education to the paradigm of liberal education, assessment portfolios, as a positive alternative method of assessment, receive special attention. Hence, application of this method in practice allows assessing not only the final result of teaching and learning, but also the learner's progress, i.e. helps to balance assessment of both attainments and progress. When practicing alternative methods of assessment in the process of teaching, the most important functions are given not to a pedagogue, but to a child who becomes a subject of education,

and a pedagogue becomes an object helping the first perfect, get acquainted with the world, perceive the true interests and goals. In such a way, conditions for reciprocal trust and respectful environment form, competition with each other disappears; moreover, each pupil experiences joy and satisfaction during teaching and learning.

The second chapter of the Doctoral Dissertation is ended with the theoretical analysis of the tendencies of formal assessment in music schools in Lithuania and foreign countries. It was identified that in the theoretical aspect the systems of assessment are analogical, i.e. standardised; however, the practical attitude towards them essentially differs. Even though in Lithuanian music schools formal assessment of pupils is a phenomenon legally undergoing formation, in transition from attainments to the strategy of assessment of individual progress, however, there is lack of a professional attitude towards the process of formal assessment organised in music schools, including established forms of testing pupils' abilities: public accounting for assignments, examinations. Until now, music schools have not created the system for assessment of pupils that meets the specificity of non-formal education and music education of children. It was directly taken from the sector of formal education of children and adapted to their education institutions, even though it is acknowledged that methods of formal education and assessment not always suit non-formal education of children. Assessment of attainments in music education is always related to emotions, unpredictability, subjectivity and individual quality of pupil's learning. Whereas the system of the 10-point scale of assessment by grades valid in Lithuanian music schools is based on the principles of criticism, rationality, predictability and quantitative assessment. Basically, this becomes an obstacle to allocate more attention to observation and decisions concerning pupil's personal growth and success in learning because attention is focused on means and estimation of measurements of academic attainments according to set programme recommendations oriented to the highest standards of professionalism meeting only few per cent of learners in Lithuanian music schools. When analysing experience of foreign countries, it is observed that, first of all, much attention is paid to assuring the level of assessors' competences. This issue is discussed in Lithuania with caution, avoiding recognising the lack of them. Not in all countries, e.g. in Great Britain, formal assessment of pupils is applied to measure the results of the education process. Usually, formal assessment of pupils is performed by independent assessors in examination centres or those arriving at an education institution, when a pupil seeks to move to another level of learning. Moreover, not pupils' music attainments, but rather artistic progress is emphasised, while individualising assessment in music school according to natural, physical, mental abilities of each learner, treating assessment as

stimulating and motivating for perfection, helping each pupil to successfully get involved in the education process and take an active part in it.

The third chapter of the Doctoral Dissertation is dedicated to introduction of the methodology and methods of the qualitative research, description of the results. The analysis of formal assessment of pupils in non-formal music education, grounding on experiences of pupils, teachers and parents, is an informative source crossing the boundaries of stiff understanding, existing assumptions, values and perspectives in the context of the changing educational paradigms. To reveal, analyse and interpret the aforementioned experiences of pupils and their parents, pedagogues, the strategy of qualitative research has been selected; it has been integrated at four levels (Žydzūnaitė, 2003): 1) *ontological* – aiming to answer the questions *what the research object is?* and *what are the features/ peculiarities of the investigated social reality?*, while investigating formal assessment of pupils in non-formal music education of children; 2) *epistemological* – answers the question *what is encompassed by the knowledge on the investigated social reality?*, i.e. on formal assessment of pupils in non-formal music education of children; 3) *methodological* – indicates what major conceptions are grounded on while striving to investigate social reality; in this case, the research is based on the conceptions of *social constructivism*⁸ and *critical theory*⁹; 4) at the level of *methods*, a semi-structured interview is presented, since it has been employed to collect data, and the qualitative content analysis based on inductive logic has been used to carry out analysis which enabled to accumulate required information on experiences of pupils, teachers and parents, which occur from the process of formal assessment of pupils in non-formal music education of pupils. The qualitative research is applied in the case of little investigated themes because in such cases the quantitative approach is very limited, does not help finding new ideas on how to more

⁸ **Social constructivism** – the goal to understand the world where an individual lives and/ or works; diversity and multiplicity of meanings, and not narrowing down to several categories or ideas of a specific phenomenon, is supported; the asked questions are broad, general and open to leave some space to reveal the meanings given to phenomena by people; the position of a researcher is that of a listener, i.e. a researcher closely listens to what people say or tell about how they act in their living environment, focus their attention on specific subjects, contexts to understand historical and cultural attitudes of people; attention is paid to how people's experiences form personal interpretations of meanings (Craswell, 2007; Berger, Luckmann, 1999).

⁹ **Critical theory** – the perspectives of this theory are related to investigation of man's capabilities overpassing restrictions of race, class, gender etc.; social actions or activities are interpreted; institutions and their transformation are dealt with, focusing on the meanings of social life, historical problems, domination, exclusion and social fight; the changes in people's thinking are investigated; new possibilities are foreseen (Craswell, 2007; Freire, 2000).

perfectly organise activities to reach the set goal, since the ideas emerge when following the strategies of qualitative research, only testing them by employing quantitative research (Bitinas, Rupšienė, Žydžiūnaitė, 2008).

The sample of the research of the doctoral dissertation was not foreseen in advance, the data was being collected until it started repeating (*data saturation*) and the decrease of its informativity became obvious. The final amount of informants (N = 40) was determined by the researcher's decision concerning detailed analysis of the phenomenon and the method of data collection, i.e. a semi-structured interview, the employment of which requires from 5 to 30 informants (Rudestam, Newton, 2001; Neuman, 2002; Nielsen, 2003; Neal, 2005; Kvale, Brinkmann, 2009).

To form the research sample, the snowball method was applied (Rupšienė, 2007). The choice for selection of the indicated sample was determined, first of all, by the goal of the author of the Doctoral Dissertation to maximally encompass various pupils', teachers' and parents' experiences occurring from formal assessment of pupils in non-formal music education of children; second, it was purposeful to include individuals who were recommended by earlier informants and meeting the research conditions in the research sample. In total, 40 informants took part in the research: 16 current pupils of music (art) school (13) and graduates (3), in general, pupils; 12 parents and 12 teachers. Pupils and graduates of music schools of Šiauliai region, their parents and teachers took part in the survey. The survey location was determined by the following objective reasons: 1) Šiauliai region is the leader in Lithuania in terms of improvement of educational services; 2) the number of children attending non-formal education is twice more than the average countrywide (Šiaulių miesto savivaldybės informacija [Information of Šiauliai City Municipality], 2016).

The research data was being collected by employing the method of a *semi-structured interview*. This is one of the most frequently applied methods to collect data in qualitative social research, fully meets the preconditions of the qualitative methodology, allowing going deeper into the experiences of research participants, collection of abundant details of social lives and data grasping unique nuances, when an investigator aims to understand and perceive the depth of the rendered meanings on the object under investigation (Kvale, Brinkmann, 2009; Gaižauskaitė, Valavičienė, 2016). Main questions of the Doctoral Dissertation were set and formulated before the start of the survey, while planning in detail how each interview session will begin and end in compliance with the stages of an individual interview defined in the methodological literature. Before each interview, there was a conversation with each surveyed person, while exchanging relevant information. The informants were acquainted with the research aim; the questions on the conducted survey and proceeding of the upcoming interview that interested them were answered. Moreover, they were

asked written agreements stating their voluntarily willingness to take part in the survey. At the beginning of the interview, aiming at a proper involvement of the informants in the situation, their demographic data details were recorded, this way consistently moving to the major *three* questions of the research, including first two dedicated to the research context, and the third – to understand/ perceive the phenomenon: 1) to describe experience of dealing with a music school; 2) to share teaching and learning/ child's learning experience gained in music school; 3) to share experience related exactly to formal assessment of pupils in music school. The end of an interview deals with consistent asking finalising questions. Interview recordings were immediately transcribed (word-by-word) and analysed following the principle of compatibility of data collection and analysis (Žydzīūnaitė, Sabaliauskas, 2017), which helped understand what was done and what was not, to make a more comprehensive view of own, as researcher's, competence, to detail and modify additional questions of the interview, to ask about new survey aspects that were found out during the interview. The average duration of the interview was 48 min. The volume of transcribed texts was 500 pages.

The data of the Doctoral Dissertation was investigated by employing the method of qualitative content analysis based on the *inductive*¹⁰ logic, which, currently, is one of major methods applied to deal with problems of education, management, law, nursing and health care (Elo, Kyngäs, 2007; Brinkmann, 2014; Forman, Damschroder, 2007; Haapanen, Tapio, 2016 etc.). This is conducted while *systematically* investigating the content of text documents, aiming to estimate the correlations of texts, meanings, characteristics and common themes and to analyse them in a selected research field. Selection of the qualitative content analysis was acceptable because of these advantages, too: 1) allows researcher *contract* big volume of information; 2) enables dividing research data into sub-categories and categories according to content and meaning; 3) grounding on empirical data facilitates formulation of substantiated conclusions; 4) sensitive and flexible research design (Krippendorff, 1980; Cavanagh, 1997; Harwood, Garry, 2003; Cohen, Manion, Morrison 2007).

The process of qualitative content analysis was implemented in three stages: preparation, organisation and presentation, in compliance with the sequence of the procedure specific to inductive qualitative content analysis (Elo, Kyngäs, 2007): 1) selection of the notional units for the analysis, 2) *immersion* in the research data, 3) open coding, 4) categorisation, 5) abstraction, 6) preparation of the research report (see Fig. 1). The research ethics and quality were followed

¹⁰ *inductive* logic-based method of qualitative content analysis, when the categories have been extracted from data during analysis of it, and single, separate cases illustrating perception and experience of the respondents were merged as the whole (Chinn, Kramer, 1999).

with precision, which is described in detail in the third chapter of the Doctoral Dissertation.

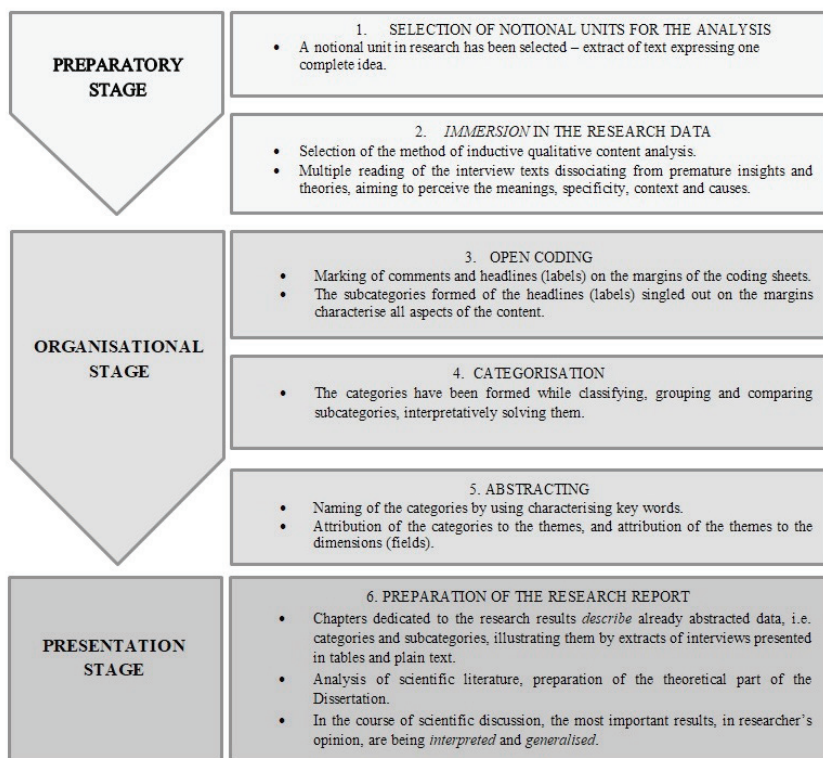


Fig. 1. Stages of the inductive qualitative content analysis applied in the research of the Doctoral Dissertation (cf. Elo, Kyngäs, 2007)

During qualitative content analysis of pupils' experiences in formal assessment in music school, 8 dimensions have been singled out, constructed of 18 themes, comprising 36 categories and 105 sub-categories. It was found out what experiences were gained by children who just started attending music school. First, their decision to attend music school was determined by not only *internal* (e.g. child's wish), but also *external* (e.g. parents' wish) motives. When starting the learning, both positive and negative emotions are experienced; they are evoked by a teacher, environment, (under-) estimation of the decision to attend etc. It is observed that children usually tend to identify non-formal music

education with a formal form of education because of the striving for academic results in teaching and learning, which shaded the expectation to reveal himself/ herself, create and express oneself in music school. While sharing their initial experiences in music school, the surveyed paid special attention to the entrance examination which, in their eyes, was a worthless, incomprehensible and meaningless condition for learning at a music school. The very process of teaching and learning is ambiguously perceived by pupils, i.e. as a process that enhances personal traits or restricts personal perfection and lacks sense, which, in order to develop in one or another direction, needs the important interaction between teacher and pupil, as a subject, object or expressing himself/ herself by inadequate behaviour. In parallel, self-identification of pupils in music school was assessed: in music school, they perceive themselves either as personalities characterised by individuality, assuming responsibility or as the “grey bulk”, statistical unit. When talking about the process of teaching and learning, besides positive thoughts (experiences evoked through the community sense during accounting for assignments or concert), they do not avoid considerations on negative (manifestations of bullying, negative emotions, fears) experiences. To pupils, formal assessment is a multiple, not quite understandable, beyond their awareness part of the education process, uneven, manifesting in various ways during lesson and accounting for assignments, conditioning pupil’s motivation, self-value and emotional experiences, also characteristic of a metaphysical impact, i.e. stimulation of pupils’ competition with each other, increase of divide among children; moreover, formal assessment becomes the goal of learning, the form of manifestation of teacher’s opinion on a particular pupil. Pupils state that such assessment in music school poorly reflects their endeavours, restricts self-expression and is not the most suitable form of formal assessment.

Qualitative content analysis of teachers’ experiences in formal assessment of pupils in music school allowed singling out 7 dimensions encompassing 15 themes comprising 31 categories and 78 sub-categories. It was identified that the choice of their pedagogical careers was determined by *internal* (e.g. experiences in learning of teachers themselves) and *external* (e.g. attractive example of others) motives. During the period of professional establishment in music school, teachers also undergo both positive (e.g. personal satisfaction with pedagogical work or obtained new experience) and negative (e.g. being aware of temporality of the position or the status of an “outsider”, fight to gain favour of colleagues etc.) experiences. Analysis of the survey data reveals likely two-fold identification of the teachers’ self-value during the period of professional establishment in music school, namely a person who is *self-confident* and is *lacking self-confidence*. Referring to teachers’ attitudes arising in the process of education, one can state that their character is determined by the opinions of participants of the education process (administrative staff, teachers themselves,

pupils and parents) towards a pedagogue, interaction and emotional experiences. Behaviour of administrative staff can be either *motivating* (creating environment motivating for teaching/ learning, supposing openness to solve problems, to changes etc.) or *demotivating* (blanketing innovations and changes, rejecting teachers' initiatives, discriminating them etc.). Pedagogues identify themselves as those who conform to circumstances, tend to compete and are innovative. They name the interaction with a pupil in two ways: as oriented to assurance of child's wellbeing and oriented to child's individual needs, while creating conditions which are favourable to education. Also, a stimulus to meet personal interests is not rejected, too, when control over a pupil becomes important to teacher for the sake of good grades or quick result, treating a pupil as a guarantee of financial stability etc. Teachers note that pupils lack motivation for self-training and learning, tend to obey and conform to existing conditions.

Formal assessment of pupils is characterised by teachers as a game to regulate pupil's self-value and motivation for learning. They emphasise a dual manifestation of assessment during lesson and accounting for assignments. Assessment during lesson is characterised by the surveyed as a planned process; on the other hand, it is also a punishment, threatening by spoken word or/ and formal assessment because of pupil's unwillingness to learn, his/ her hyperactivity, demonstrated low interest in the content being taught. Assessment is characterised also as a purposeless and rare phenomenon. When characterising manifestation of formal assessment through accounting for assignments, pedagogues emphasise that this is an object of teacher negotiation, they have no regulations for professional assessment of pupil's progress, the number of errors is the determining criterion in assessment, this is the process that obviously highlights competition among teachers. Informants of this group have it that formal assessment of pupils in music school is a tool for pupil's conformity to the system of education, a meaningless part of the process of teaching and learning, constructor of teacher's professional self-value and emotional experiences, not interesting and incomprehensible to pupils, reducing attractiveness of education; and, to parents, this is a tool to control the situation of learning and a reason to punish a child.

In the course of qualitative content analysis of parents' experiences of formal assessment of pupils in music school, 8 dimensions consisting of 18 themes comprising 36 categories and 105 sub-categories have been identified. In the course of analysis it was observed that parents' decision to direct their child to attend a music school was influenced by *external* (e.g. encouragement of people who are close to them etc.) and *internal* (an opportunity to get a formal certificate after completion of the school, child's age, meeting of his/ her needs to play music etc.) motives. The analysed experiences of parents provided preconditions to identify a two-fold image of a music school. First, this is an institution which

is oriented to a child and his/ her occupation; second, this is an institution which is oriented to consistent training of specialists. Many parents have it that a music school is as if a privilege, that it not always meets parents' expectations (child's self-realisation, stimulation of creativity, awareness, revealing of talents, inclinations etc.). Despite that, when sharing their experiences that arose when their child started learning music, parents state that teaching and learning at such type institution influences growth of child's personality, i.e. his/ her cultural sophistication, liberation of personality, expansion of worldview, enshrined sensitiveness, child's personal development, one's intellectual perfection etc. Moreover, parents hold it that attendance of a music school develops child's personal qualities (independence, sense of responsibility, duty, skills of time planning etc.). In the parents' view, the teaching and learning of a child in music school is influenced by extenuating and aggravating circumstances. According to parents, child's talent makes his/ her teaching and learning easier; whereas such factors as programme's requirements, obligation and duty in the process of learning, as well as the pace of learning and lack of talent make child's teaching and learning at a music school more difficult. When analysing parents' experiences, manifestation of interaction of participants of the education process was found out. Parents observe that administrative staff do not build interaction relationships with parents, do not show effort to involve parents in planning and implementation of activities. Parents describe the style of teachers' communication with children during the education process in various ways: as a listening and caring conversationalist, adjusting to child's learning needs (not always positively), as demonstrating the power relation to a child and creating negative emotional atmosphere. According to the research data, some parents involve themselves in the process of education, others usually forward education of their child to a music school; therefore, the interaction between parents and teachers depends on activity of both parties. The surveyed parents characterised their and children's emotional experiences within the process of education. They put it that children experience tension, stress, even suffering in the process of education, and they do not reject the sense of guilt, anger, shame, doubts, stress and pressure conditions themselves. When talking about positive emotional experiences, parents mention that these are caused by a positive process of education, whereas they get positive emotional experiences from their child playing music. Formal assessment of pupils in music school is understood by parents as an important part of the process of education, as much relevant as in a comprehensive education school; however, they note that music schools lack clear criteria of assessment, there is no feedback, formal assessment of pupils is characteristic of subjectivity and dependence on child's individuality. When characterising the functions of formal assessment, parents note that they are not unambiguous. This may turn into a stimulus for further learning; however, it

may demotivate as well. The procedure of assessment may stimulate pupils' and teachers' reflections on teaching and learning, discipline, encourage comparison of oneself with others or pupils with each other. Some other opinions were also found out: assessment manifests in a form of racket, when teachers strive to gain the profit.

In the part dedicated to generalisation of the research results and discussion, major findings of the Doctoral Dissertation's research are emphasised and presented; their significance and importance are substantiated in relation to the outcomes of similar studies conducted by other researchers. The segments of the content of formal assessment have been singled out: dissociation of formal assessment of pupils from the process of teaching and learning, multiplicity of meaning of the concept, duality of the process of assessment in music school, impact on formal assessment of pupils in relation to regulation of motivation for learning, revelation and forming of pupils' and teachers' self-value as well as their emotional experiences in music school. The listed segments of the content of formal assessment depend on the context of education. Therefore, aiming to better know the nature and causes of experiences related to formal assessment, the part of generalisations and discussions analysed other components of the education process that were found out in the Doctoral Dissertation's research through pupils', teachers' and parents' experiences, too, i.e. the concept of education, the attitude to the process of teaching and learning as well as interaction between teacher and pupil in music school.

CONCLUSIONS

Conclusions of the theoretical part of the Doctoral Dissertation:

1. Basic principles of non-formal education of children based on the ideas of the humanistic, pragmatic, constructivist and postmodern theories which are characteristic to the paradigm of liberal education change the reality of education in music schools. Aiming to establish the concept of *(self-) education for everyone*, organising and implementing the educational content in music schools, controversy is unavoidable both in practice and legal documents. This is caused by hastily, without subject-matter and legal preparation made attribution of music schools to the sector of non-formal education of children. The final result of teaching (attainments, achievements), which is oriented to *short-term goals*, defined by professional provisions and perfected, is left in the centre of education. This is the aspect that Lithuania basically differs from other European countries which project *long-term goals* ensuring an opportunity for everyone to learn in music school at an individual pace, foster ability to communicate, form personal social behaviour for learning as a pleasant leisure time activity.
2. Formal assessment is an inseparable part of the teaching and learning process: having accumulated required information by observation, feedback on *what, how* and *how much* is learnt by a pupil is measured in order to make decisions to ensure quality of teaching and learning. Formal assessment of pupils can be understood both as a measurement to assess correspondence of pupil's attainments to the curriculum, module, course, norms and standards and as support to a pupil seeking individual progress. After establishing the paradigm of liberal education, attention is more focused not on achievements and academic results demonstrated by pupils, but rather on individual his/ her progress, personal growth, process of learning. In such a way, achievements and made progress are balanced as equal and significant components stimulating the learning. When restricting with formal grades only, diversity of assessment methods is insufficiently used in practice, and this basically obstructs objective definition of individual's progress, establishment perspective of such assessment.
3. The system prevailing in Lithuanian and foreign music schools is standardised; however, different points of view of practitioners towards its application in the process of education are observed. Foreign countries emphasise each learner's artistic progress which is sought for by individualising assessment of pupils in music schools. For this purpose, each child's natural, physical, mental abilities are regarded, while treating assessment as encouraging and motivating for improvement of the education process, helping each pupil

to successful involve himself/ herself in it or take an active part in it. In Lithuania, formal assessment of pupils in music schools is a process which is still legally undergoing formation. It is based on the principles of criticism, rationality, predictability and quantitative measurement, distant from the idea of *assessment of a pupil as support in learning*, lacks professional point of view to the very process itself, established forms for testing pupils' abilities, competences of assessors. Lithuanian music schools still apply the system of assessment which does not correspond to the specificity of non-formal education and music education of children. It has been taken from the sector of formal education of children, even recognising that the methods of formal education and assessment not always suit non-formal education of children.

Conclusions of the qualitative research of the Doctoral Dissertation:

1. Formal **assessment** of pupils in music schools is **dissociated from the very process of teaching and learning**, and this becomes a barrier to establish the concept of assessment as perfection of teaching and learning as well as support to a pupil in learning in institutions of such a type. Formal assessment is a non-informative action because it does not record changes in learning, limits itself with marking of errors, assessment of performance technique. It is wedged between limited timelines of learning and is quite formalised, i.e. poorly reflects endeavours and personal progress of learners; moreover, it restricts creativity and self-expression. Due to unclear criteria of assessment, poor feedback and subjectivity in assessment depending on child's individual abilities, formal assessment of pupils in music schools becomes a negative part of the process of education because it reduces attractiveness of education and raises doubts about purpose of learning and the need of grade-based assessment as such at all.
2. Music schools are characteristic of **multiple meanings of the concept of formal assessment**, which creates much tension because there is lack of agreements regarding expectations on questions of teaching and learning as well as assessment criteria. This type of assessment is understood by pupils in three ways: as *support* in learning, as *an instrument of conformity to the system* and as *a stimulus of competition among children*. Teachers perceive assessment as a tool of a *manipulative game* or as *recording of pupil's professional abilities and attainments* which, in parents' view, by its functions is equal to standardised assessment of pupils' in comprehensive education school.
3. In practice of education in music school, formal assessment manifests as a **dual process**, i.e. different during lesson and public accounting for assignments. Assessment during lesson is a purposeless, rare and usually

even to be avoided phenomenon because it is directed to recording of lack and shortcomings of preparation when reaching for the final result. Pedagogues admit that in extreme cases they do not avoid using assessment as a likely punishment: orally threaten about a worse grade or/ and write it in a journal/ transcript of records. This is unambiguously off the match with the striving to assess individual progress of a pupil. The process of pupil's public accounting for assignments is more often perceived as a formal act, usually becoming the only assessment per half-year term and is determined by the *success* factor, which does not reflect the true ability, mastery and/ or skills, made progress or even attainments because during the accounting for assignments a number of errors is the decisive criterion in (self-) assessment of a pupil. When analysing experiences of teachers, it was found out that formal assessment of pupils during accounting for assignments pointed out competition of teachers, which is strongly rooted in institutions and basically obstructs professional and objective assessment of a pupil. Assessment becomes an object of negotiation of teachers anticipating to get a higher grade to their pupils. It is acknowledged that due to occurring tension between the standards regulating high musical professionalism and goals of non-formal education of children, increasing difficulty to compete appears. Because of this reason, formal assessment of pupils in music school obtains a high social power.

4. Formal assessment in music schools **regulates pupils' motivation for learning** in direction of positive stimulation or demotivation. When analysing pupils' experiences, it was found out that motivation for learning depended not only on *external factors*, such as pressure or encouragement of a teacher and/ or poorer, even low grades, but also on *internal stimuli*: striving of a pupil himself/ herself to be assessed by as high grade as possible and/ or somehow avoid bad grades. This is significant when dealing with coherence of the goal of teaching and learning with the purpose of formal assessment of pupils as support in learning.
5. The prevailing process of assessment in music school **helps to reveal the self-value of pupil and teacher alike, also facilitates the making of the impact on (self-) formation of it**. Such features as personal rejection of formal assessment or giving little significance to it, treating it only as others' opinion making an impact on perception of person's value, independently even from obtained musical talent, giftedness or inclinations, helped to identify the pupils endowed with high self-value during the research. Second, unwillingness to recognise own talent after receiving a high grade and/ or inability to say anything positive about himself/ herself revealed the children who had low self-value. In this case it must be emphasised that the obtained low grade not always turns to the derogation of self-value, thinking

of the self as a worthless person, loser and the like. This happens due to insufficient observation of pupil's progress in music school, assessment and too poor positive feedback. When formally assessing pupils, teachers do not allocate sufficient attention to enhance their self-value, focusing their perception on taking care of personal image because they identify formal assessment of pupils with their own, as professionals', (self-) assessment and competence to perform pedagogical work, they perceive a grade as an instrument to form others' opinion about themselves. This identifies a very low self-value of pedagogues in music schools.

6. Formal assessment of pupils **determined emotional experiences undergone by pupil and teacher in the course of the process of education.** High assessment evokes positive emotions which reduce fear, cause joy experiences to pupils, mutual (to pupil and teacher) emotional pleasure. Teachers relate negative emotions experienced during formal assessment to experiences of uneasiness, inner pain, bad condition, negative personal experiences manifesting through experiences of personal constraint, inner fault. Exactly negative experiences of teachers may manifest in the weakening of professionalism which negatively influences self-value, poor assessment of own capabilities and one's place among other music pedagogues. When continued, such condition leads to the losing of dignity and self-esteem, without finding purpose of own work performance anymore. Analysis of the interview with pupils revealed that *experiences of fear* were strongly undergone by them during formal assessment. Referring to the research data, this may be directly linked to pupil's low self-value, competition among pupils, teachers or/ and music schools. Children's other negative emotions, such as guilt and disappointment, sadness caused by low assessment, stress and anxiety, confusion, experienced during formal assessment in music school partly depend on condition of pedagogues when pupils do not meet their expectations.
7. Experiences of formal assessment of pupils in music school **depend on the prevailing context**, i.e. on the concept of education, the process of teaching and learning and interaction between teacher and pupil. Having set the goal to correct formal assessment of pupils in music school, it is not enough to eliminate multiplicity of its concept, duality of the assessment in practice, while correcting the trends of construction of motivation, emotions and self-value. It is necessary to maintain a systematic point of view, encompassing the whole of drawbacks, weaknesses, vices, which can be characterised as: 1) a privileged training of specialists, when priority is given to academic attainments of teaching and learning, 2) a supporting principle of levelling in the process of teaching and learning, 3) demonstration of teacher's power over a pupil-object, without recognising a child as a personality.

These circumstances obstruct comprehensive involvement of a child in the process of education in music school, the meeting of his/ her individual needs, observation and evaluation of the performed progress, assurance of wellbeing of a learner and his/ her right to high quality education accessible to all. Formal assessment of pupils becomes one of the tools aiming to integrate children in the system, without recognising diversity, i.e. not adjusting the system to the learners, but the learners to the system.

RECOMMENDATIONS

- It is obvious that practitioners and education politicians lack competences to identify, conceptualise and strategically solve the problems that occurred/ are occurring in non-formal music education of children. Therefore, *scientists* must continue research on the sector of non-formal music education of children and provide recommendations in the following provisional fields: 1) socio-educational problems are still beyond disclosure and obstruct comprehensive enhancement of the system of education and contribution to creation of the advanced country, 2) ideas of foreign scientists are too narrowly implemented in national music schools, being unable to integrate them in the specific context of scientific knowledge characteristic to our culture due to various reasons, extending cognition of non-formal music education of children, 3) there is inability to employ recent scientific knowledge in the striving for perfection of the part of non-formal music education of children at the international level. Grounding on this Doctoral Dissertation, it is recommended to carry out consistent, continuous quantitative research aiming to analyse the segments of formal music assessment in all music schools countrywide and contexts which make impact on them.
- *Education politicians* must implement the amendments to the documents regulating performance of music schools. The most important objective in elimination of drawbacks is to annul the contradictions among the existing purpose of education, content of education and outcomes of teaching and learning, aiming to ensure wellbeing and inclusion of each child, prevent any cases discrimination (e.g. towards physical, mental, natural abilities) because this harshly violates rights to high quality music education accessible to all and personality growth. It is recommended to build and develop a continuous, gradual dialogue among scientists, politicians and practitioners, i.e. to accept and recognise conclusions and suggestions of

researchers, while grounding on them, accumulating political will, to make science-based decisions and, in compliance with the principle of close collaboration, to render them to practitioners who will implement them, to provide conditions to researchers to identify advantages and shortcomings of the decisions made, to search for new possibilities leading towards more advanced non-formal music education of children. It is recommended to pedagogues of music schools to organise long-term individualised training conducted by experts. Thus, favourable conditions for a public discussion on obligation of non-formal education of children based on the paradigm of liberal education, on the mission of music schools exceeding the limits of development of professional competences, on the concept of formal assessment of pupils as support in learning, on the priority to ensure competences of assessors, on responsibility etc. would be provided.

- Practitioners must get acquainted with the results of this Doctoral Dissertation and analogical research studies, recognise individual assessment of pupil's progress as a priority goal of education ensuring the fostering of child's individuality in music school. It is recommended to deeper study and use the diversity of methods of formal assessment of pupils, to support, encourage and believe in every pupil's capacities and progress. To move to the concept of assessment as support in learning, while observing, analysing and rendering feedback to pupils and their parents. It is highly important to seek openness and dialogue, first of all, inside community of each music school, and then search for understanding and support of politicians and researchers, while discussing on other components of education, such as the prevailing concept of education, attitude towards the process of teaching and learning as well as interaction between teacher and pupil in music school pointed out by the Doctoral Dissertation's research, because successful changes in the system of assessment inevitably require the re-constructing of the aforementioned components of education. Solely identification and recognition of problems provide favourable conditions for the sake of interest of all participants of education.

Papers on the theme of the Doctoral Dissertation in peer-reviewed publications:

1. **Kriščiūnaitė A.**, Strakšienė D. (2014). Mokinių pažangos ir pasiekimų vertinimas: būsimų muzikos pedagogų požiūrio analizė [Assessment of Pupils' Progress and Attainments: Analysis of the Attitudes of Future Music Pedagogues]. *Acta paedagogica Vilnensia*, 3, 116–127.
2. **Kriščiūnaitė A.**, Strakšienė D. (2015). Neformaliojo muzikinio ugdymo pažangos ir pasiekimų vertinimas kaip mokinio savivertę sąlygojantis veiksnys [Assessment of the Progress and Attainments in Non-formal Music Education as a Factor Determining Pupil's Self-value]. *Mokytojų ugdymas [Teacher Education]*, 24 (1), 87–100.
3. **Kriščiūnaitė A.**, Strakšienė D. (2015). Change in Quality of Lithuanian Higher Education: the Aspect to Organisational Learning. *Society, Integration, Education: Proceedings of the International Scientific Conference, I*, 222–230.
4. **Kriščiūnaitė A.**, Strakšienė D. (2015). Ugdymo organizavimo raiškos tendencijos meno ir (ar) muzikos mokyklose: absolventų požiūrio refleksija [Tendencies of Manifestation of Organisation of Education in Art and (or) Music Schools: Reflection of Graduates' Point of View]. *Kūrybos erdvės [Spaces of Creation]*, 22, 58–68.
5. **Kriščiūnaitė A.**, Strakšienė D. (2016). Tendencies of Future Music Teachers' Attitude towards the Assessment of the Students' Progress and Achievements under the Conditions of the Change of Educational Paradigms. *Social Welfare: Interdisciplinary Approach*, 6 (1), 77–91.
6. **Kriščiūnaitė A.**, Strakšienė, D., Bubnys, R. (2018). Neformalusis muzikinis švietimas vaikų patirčių kontekste: įtraukusis ar ribojantis? [Non-formal Music Education in the Context of Children's Experiences: Inclusive or Limiting?]. *Pedagogika [Pedagogy]*, 129 (1), 126–141.

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ĮVADAS

Tyrimo aktualumas ir problema. Siekis kurti pažangią valstybę, skatinti esminius visuomenės pokyčius, sudaryti sąlygas formuotis kūrybingai, atsakingai ir atvirai asmenybei, užtikrinti vaiko gerovę asmeninio gyvenimo savikūros procese (*Lietuvos pažangos strategija Lietuva 2030, Geros mokyklos koncepcija*, 2015) – iššūkis švietimo sistemai. Praktikoje galiojantys *klasikinei ugdymo* paradigmai¹¹ būdingi bruožai, kaip antai: autoritarizmas, hierarchiniais santykiais grįsta sąveika, žinių reikšmės pervertinimas, besimokančiųjų orientavimas į siaurą profesionalizmą, alternatyvios informacijos stygius, kritinio mąstymo slopinimas, ugdymo elitiškumas dinamiškai kintančiame pasaulyje, praranda prasmę, besimokančiųjų egzistencinei patirčiai yra pernelyg siauri, knygiški ir tolimi (Ozmon, Craver, 1996; *Navickienė, 2005; Rauduvaitė, 2012; Aslan, Reigeluth, 2013; Gilson, 2013; Gabnytė, 2014 ir kt.*). Todėl kaip reakcija – švietime keliamos laisvojo ugdymo paradigmos idėjos, kurios mokslininkų (VonFoerster, 1998, Jameson, 2002, Bitinas, 2013, Bertran, 2015, Pawlina, Drake, 2016, Wain, 2016 ir t. t.) apibūdinamos kaip vaiko kultūros įvairovės, kaip edukacinės ir socialinės normos pripažinimas, mokymosi visą gyvenimą įgūdžių formavimas, pozityvios socialinės sąveikos tarp ugdytojo ir ugdytinio stiprinimas, daugiau dėmesio telkiant nebe į rezultatą, o į patį pažinimo procesą.

Laisvojo ugdymo paradigma grįstame švietime ypatinga atida skiriama neformaliajam vaikų švietimui, kaip sektoriui, galinčiam reikšmingai prisidėti prie asmeninių, socialinių, edukacinių, profesinių kompetencijų ugdymo, teikiančių galimybių kiekvienam asmeniui tapti aktyviu visuomenės nariu, sėkmingai veikiančiu visuomenėje, būtent, per jo pažinimo ir saviraiškos poreikių tenkinimą (Dereškevičius, 1993; Bruzgelevičienė, 2008; *Neformaliojo vaikų švietimo*

¹¹ Ugdymo filosofijoje *paradigmos* (pasaulio vaizdinys) terminas įtvirtintas (1) aiškinant mokslines revoliucijas, apibūdinant ryškiausias revoliucijos laikotarpio mokslininkus, naujus žinių gavimo metodus sprendžiant konkrečius galvosūkius (Kuhn, 2003), (2) ugdymo realybės teorinį ir metodologinį vaizdinį (Bitinas, 2000; Treagust, Mehta, J. 2013; Won, Duit, 2014), (3) bendruomenės nariams būdingų įsitikinimų, vertybių ir metodų visumą, kuria vadovaujantis sprendžiamos pedagoginės problemos (Šiaučiuikėnienė ir etc. 2006; Malcienė, 2010; Bogotch, Shields, 2014), (4) modeliuojant ar vertinant praktikoje egzistuojančius ugdymo variantus, tokius, kaip veiklos kokybė, ugdymo pobūdis ir kitos asmens brandai reikšmingos aplinkybės (Kievišas, 2008; Sheninger, 2014). Paradigmų formavimasis, įsitvirtinimas ir kaita – spontaniškas ir stichiškas procesas, kurį tyrėjai išgali tik užfiksuoti, tik negali jo paveikti, paspartinti, pakreipti tam tikra linkme ar sustabdyti, tačiau yra pajėgūs valdyti paradigmą grindžiamą asmenų veiklą, provokuojant mokslines diskusijas, propaguojant ir diegiant paradigmą nusakančias idėjas (Bitinas, 2013).

konceptija, 2012). Labiau vertinami mokymosi pasiekimai, kurie įgyjami ne tik formaliojo, bet ir neformaliojo švietimo formomis (Perulli, 2009), pabrėžiant pastarojo vertę, pripažįstant jį kaip būtiną švietimo elementą, sudarant lygias galimybes visiems jaunuoliams ugdytis, skatinant ir remiant neformaliojo švietimo plėtrą, stiprinant lygiavertį bendradarbiavimą tarp formaliojo ir neformaliojo švietimo sektorių (Council of Europe, 2003).

Viena populiariausių neformaliojo vaikų švietimo sričių Lietuvoje – muzikinis ugdymas, kuris organizuojamas muzikos mokyklose (Ruškus, Žvirdauskas, Stanišauskienė, 2009). 2017 metų AIKOS¹² duomenimis, iš 367 neformaliojo vaikų švietimo mokyklų, 88 yra muzikos (meno) mokyklos, o tai sudaro vos ne ketvirtadalį (24 proc.) visų vaikams siūlomų pasirinkimų. Populiarumui įtakos gali turėti vyraujanti muzikinio ugdymo samprata, kaip daranti poveikį pozityviai asmenybės raidai (Pličiausias, 2002; Rinkevičius, 2002, Hallam, 2010), ir susiklosčiusios gilios muzikavimo tradicijos Lietuvoje (Rinkevičius, 1998; Jareckaitė, 2006; Budzinauskienė, 2008; Venslovaitė, 2011; Gabnytė, 2014 ir kt.).

Muzikos mokyklos neformaliajam vaikų švietimo sektoriui buvo priskirtos tik nuo 2002 metų (*Muzikos mokyklų programiniai reikalavimai*, 2002), todėl pasižymi ne tik neformaliajam vaikų švietimui būdingais laisvojo ugdymo paradigmos bruožais, bet ir iki šiol išlaikytais klasikinei ugdymo paradigmai būdingais požymiais, kurių pagrindu dar sovietmečiu buvo pradėtos jos kurti. G. Gabnytė (2016) pastaruosius įvardija kaip į būsimą muziką profesionalą orientuotą rezultatų siekiamybę, lemiančius aukštus ugdymo standartus, ribotą ugdymo prieinamumą kiekvienam norinčiam muzikuoti, ugdymo metodų konservatyvumą, didelį atotrūkį nuo muzikavimo, kaip ugdytinio kūrybinės veiklos proceso ir emocinio prado žadinimo, nes tai šiandien provokuoja ugdymo nepatrauklumą, mokinių skaičiaus mažėjimo tendencijas.

Atlikti tyrimai rodo, kad muzikos mokyklose labiau orientuojamasi dar vis į profesinių kompetencijų (pasiekimų) vertinimą ir pripažinimą, ignoruojant asmeninių, edukacinių ir socialinių kompetencijų plėtotę bei svarbą pozityviam asmenybės savikūros procesui (Aleknaitė-Bieliauskienė, 2001; Gabnytė, 2016). Vertinamoji aplinka muzikos mokyklose – orientuota į pedagoginį poveikį, galios ir žinių valdymą, siekiant galutinio, perfekcija pasižyminčio rezultato atsiskaitymo metu, per egzaminą ir pan. (Kriščiūnaitė, Strakšienė, 2015). R. Girdzijauskienės (2009) pastebėjimu, formalusis vertinimas muzikiniame ugdyme Lietuvoje – specifinė, silpniausia ir mažiausiai tyrinėta šiandieninio ugdymo grandžių, kuri, menkai kisdama pati, daro poveikį visos sistemos pozityviam kismui.

¹² Atvira informavimo, konsultavimo ir orientavimo sistema, kurios pagrindinis tikslas – teikti informaciją apie mokymosi galimybes Lietuvoje. Daugiau informacijos: <https://www.aikos.smm.lt/Puslapiai/Apie-AIKOS.aspx>

Apskritai paėmus, formaliojo mokinių vertinimo tema – vienas populiariausių tiek užsienio, tiek Lietuvos mokslininkų socialinių (edukologinių) tyrimų objektų, analizuojamų įvairiais rakursais. L. Jovaiša, (2007), N. L. Gage ir D. C. Berliner (1994), R. I. Ardens (1998) savo darbuose aiškina pačią vertinimo sąvoką, kiti, išryškindami vertinimo sampratą įvairovę, jo tikslus ir strategijas bei patį procesą nagrinėja atskirais tipais, kaip: *apibendrinamąjį vertinimą* (angl. *summative assessment*), (Harrison ir kt., 2015; Helminen ir kt., 2016; McMillan, 2013 ir t. t.), *individualios mokinio pažangos vertinimą* (angl. *individual assessment of progress*), (Rodrigues, Oliveira, 2014; Noble, Morton, 2013; Simonson, 2016; Anand, Roope, Peichl, 2016; Jonynienė, 2002; Bauer, Brown, 2001 ir t. t.), kuriais grindžiamas mokinių formalusis vertinimas švietimą ir pedagogų rengimą reglamentuojančiuose dokumentuose (*Lietuvos Respublikos švietimo įstatymas*, 2011; *Neformaliojo vaikų švietimo koncepcija*, 2012; *Praadinio, pagrindinio ir vidurinio ugdymo programų aprašas, įsakymu Nr. V-1309, 2015; Pedagogų rengimo reglamento projektas*¹³, 2018).

Formaliojo mokinių vertinimo tema plačiai siejama ir su edukacinių paradigmų kaitos kontekstu. P. Black (2015), S. K. Vonderwell, M. Boboc (2013), P. Keeley (2015) ir kt. jį tyrinėja kaip reiškinį, išgyvenantį paradigmą perėjimą nuo į galutinį rezultatą orientuoto vertinimo į ugdymo proceso vertinimą. A. L. Brown (1994), Š. Amonašvilis (2009), M. Foucault (1998) ir kt. formaliojo vertinimo problemas konkrečiai sieja su pažymio tradicijomis, kurios, minėtų autorių nuomone, ugdymo procese pasireiškia ne tik kaip didaktinis instrumentas, padedantis siekti rezultato, tačiau ir kaip socialinis fenomenas – nesuderinamas su laisvojo ugdymo paradigma grįsto ugdymo tikslu siekti kiekvieno mokinio asmeninės pažangos (ūgties). A. L. Brown (1994) teigia, kad matuoti mokinio pažangą pažymiais – neįmanoma, kadangi vertinimo tikslas sunkiai suderinamas su kontrole, be to, efektyvus tik tada, kai siejamas su grįžtamuju ryšiu ir nuolatiniu diagnozavimu, kaip pagalba mokytis, o ne instrumentu mokant.

Formaliojo vertinimo klausimai mokslininkų nagrinėti ir muzikinio ugdymo kontekste. T. Groenendijk, C. Van Boxel, F. Haanstra (2016) teigia, kad, būtent, muzikinio ugdymo formalusis vertinimas pažymiais yra kontraversiškas procesas, tad keliantis daugelio mokslininkų abejonių dėl šio vertinimo būdo tinkamumo (Portsmouth, 2006; Gudynas, 2010; Lebler, Harrison, Carey, Cain, 2014 ir kt.). Mat, muzikinio ugdymo rezultatų vertinimas susijęs su emocijomis, nenuspėjamumu, subjektyvumu ir individualia asmens mokymosi kokybe, o pažymys siejamas su racionalumu, nuspėjamumu ir kiekybine išraiška, kas ir lemia mokinių vertinimo *specifiškumą* ir *sudėtingumą* muzikos mokyklose. Analizuojant užsienio šalių patirtį, pastebėta, kad vertinimo klausimams muzikos mokyklose skiriama daug dėmesio (Bjornavold, 2000; Eerola, Eerola, 2014; Einarsdottir, Gudmundsdottir, 2016; Saarivirta, Saarivirta, Kumpulainen,

¹³ Daugiau informacijos: [https://www.smm.lt/uploads/documents/Pedagogams/03-07%20PRReglamentas%20\(galutinisPI\)1.pdf](https://www.smm.lt/uploads/documents/Pedagogams/03-07%20PRReglamentas%20(galutinisPI)1.pdf)

Kumpulainen, 2016; Laes, Schmidt, 2016; Johnson, Fautley, 2017 ir kt.). Jis pirmiausia siejamas su vertintojų kompetencijų lygio užtikrinimu, aiškiai įsivardijant „ką? vardan ko?“ vertiname ypač akcentuodami ne mokinių muzikinius pasiekimus, o jų individualią meninę pažangą. Be to, pastebėta ir vyraujanti vertinimo būdų įvairovė.

Lietuvoje pasigendama profesionalaus požiūrio į formaliojo vertinimo procesą šalies muzikos mokyklose. Išstudijavus per pastarąjį 20-metį mokslininkų parengtus darbus ugdymo ypatumų muzikos mokyklose tema (Masienė, 1999; Karalienė, 1999, Aleknaitė-Bieliauskienė, 2001; Dubosaitė, 2001, 2003, 2005; Žadeikaitė, 2010; Ignatonis, 2010; Gabnytė, 2016 ir kt.), nustatyta, kad formaliojo vertinimo klausimai analizuojami fragmentiškai. L. Žadeikaitės (2010) teigimu, dėmesio stoka formaliojo vertinimo procesui provokuoja įtampą, nes, įsivertinant laisvojo ugdymo paradigmos idėjoms, kiekvienas besimokantysis nori būti pozityviai ir teisingai (i)vertinamas pagal gebėjimus, įdėtas pastangas, pasiekimus ir pažangą. Teisiniu požiūriu, mokinių formalusis vertinimas Lietuvos muzikos mokyklose yra lėtai besiformuojantis reiškinys (*Muzikos mokyklų programiniai reikalavimai*, 2002; *Rekomendacijos dėl meninio formalųjį švietimą papildančio ugdymo programų rengimo ir įgyvendinimo*, 2015), iki šiol paliekantis mokykloms laisvę savo nuožiūra pasirinkti tinkamiausią būdą. Tačiau siekis užtikrinti vienodą ugdymo kokybę visose Lietuvos muzikos mokyklose skatina praktikus išlaikyti bendrą vertinimo *pažymiais* 10 balų tradiciją, mokinio gebėjimus tikrinant nusistovėjusiomis standartizuotomis formomis, kaipantai atsiskaitymais, egzaminais ir pan. Tos formos, orientuotos į aukščiausius profesionalumo standartus, atitinka tik kelių procentų besimokančiųjų gebėjimus bei poreikius. Tai kritikavimu grįstas profesinių kompetencijų vertinimo mechanizmas, tiesiogiai perimtas iš formaliojo vaikų švietimo sektoriaus ir adaptuotas muzikos mokyklose (Dubosaitė, 2009; Gabnytė, 2011, 2016; Kriščiūnaitė, Strakšienė, 2015; 2015a). Muzikos mokyklos iki šiol taip ir neturi susikūrusios neformaliojo vaikų švietimo ir muzikinio ugdymo specifika atitinkančios mokinių vertinimo sistemos.

V. Gadliauskienė, Ž. Jautakytė, I. Staknienė ir V. Zeliankienė (2010) pastebi, kad neformaliajam vaikų švietimui ne visada tinka perimtieji formaliojo švietimo mokymo ir vertinimo metodai ir būdai. Todėl labai svarbu šiandieninio švietimo kontekste padėti muzikos mokykloms kurti subalansuotą mokinių pasiekimų ir pažangos vertinimą grįstą patikimą, į mokinio asmeninės ūgties stebėjimą ir palaikymą orientuotą vertinimo sistemą (Stake, Munson, 2008; Gadliauskienė, Jautakytė, Staknienė, Zeliankienė, 2010; Rowley, Bennett, Blom, 2014; Valle, 2015; Santos, 2017). Aktualu apibendrinti mokinių, mokytojų ir tėvų patirtis formaliojo mokinių vertinimo sąlygomis, išnagrinėti problemas, kad būtų galima priimti sprendimus pažangesnio ugdymo labui.

Disertacijos tyrimo *problema* nusakoma šiais klausimais: 1. Kokia neformaliojo muzikinio vaikų švietimo realybė? 2. Kaip neformaliojo muzikinio vaikų

švietimo ugdymo kontekste pasireiškia mokinių formalusis vertinimas? 3. Kokių prasmių formaliajam vertinimui suteikia mokiniai, mokytojai ir tėvai neformaliojo muzikinio švietimo aplinkybėmis?

Tyrimo objektas – formaliojo mokinių vertinimo patirtys neformaliajame muzikiniame vaikų švietime.

Tyrimo tikslas – ištirti ir apibendrinti mokinių, mokytojų ir tėvų formaliojo vertinimo patirtis neformaliojo muzikinio vaikų švietimo kontekste.

Tyrimo uždaviniai:

1. Išanalizuoti neformaliojo vaikų švietimo raidos ypatumus edukacinių paradigmu kaitos kontekste, atskleidžiant ugdymo organizavimo tendencijas muzikos mokyklose.
2. Teoriškai pagrįsti formaliojo mokinių vertinimo sampratą, išryškinant vyraujančias kryptis muzikos mokyklose.
3. Remiantis mokinių, mokytojų ir tėvų patirtimis, atskleisti muzikos mokyklose dominuojantį mokymo(si) kontekstą, kuriame įprasminamas formalusis mokinių vertinimas.
4. Mokinių, mokytojų ir tėvų patirčių analizės pagrindu išryškinti formaliojo mokinių vertinimo turinio segmentus muzikos mokyklose.

Disertacijos teorinės ir metodologinės nuostatos:

1. *Paradigmu teorija* (Kuhn, 2003).
2. *Humanizmo teorija* (Maslow, 1971; Rogers, 1965).
3. *Pragmatizmo teorija* (Peirce, 1974; Dewey, Moore, 1917).
4. *Konstruktivizmo teorija* (Vygotsky, 1987; Piaget, 2011; Bronfenbrenner, 1990).
5. *Postmodernizmo teorija* (Jameson, 2002; Eco, 1992; Harvey, 1992, Lyotard, 1984).
6. *Kritinė teorija* (Freire, 2000).

Disertacinio tyrimo įgyvendinimo etapai:

Pirmajame tyrimo etape (2013–2016 metai) vyko metodologinis pasirengimas tyrimui. Vadovaujantis socialinio konstruktivizmo ir kritine teorija, pagrįsta empirinio tyrimo metodologija, parengtas ir išbaigtas kokybinio tyrimo dizainas (su metodologija bei metodais).

Antrajame etape (2016 m. vasario–balandžio mėn.) taikant pusiau struktūruoto interviu ir sniego gniūžtės atrankos metodus, Šiaulių regiono muzikos (meno)¹⁴ mokyklose buvo renkami tyrimo duomenys.

¹⁴ Meno mokyklose muzikinis ugdymas yra tapatus ir grindžiamas tais pačiais teisės aktais kaip ir muzikos mokyklų, t. y. *Neformaliojo vaikų švietimo koncepcija*, 2012; *Rekomendacijos dėl meninio formalųjų švietimų papildančio ugdymo programų rengimo ir įgyvendinimo*, 2015. Vengiant terminų maišaties, toliau disertacijoje, kalbant apie muzikos mokyklas, jos mintyje jungiamos su meno mokyklose organizuojamu muzikiniu ugdymu, kaip nedaloma visuma.

Trečiojo etapo (2016 m. gegužės mėn.–2017 m. birželio mėn.) metu surinkti tyrimo duomenys buvo analizuojami taikant indukcine logika grįstą kokybinės turinio analizės metodą.

Ketvirtajame tyrimo etape (2017 m. birželio mėn.–2017 m. gruodžio mėn.) atlikta mokslinės literatūros ir teisės aktų, susijusių su vaikų švietimu, vaikų teisėmis, neformaliojo muzikiniu ugdymu ir kt., analizė, gilinantis į neformaliojo muzikinio vaikų švietimo sektorių, paskirtį, uždavinius ir t. t.; išryškinant šiandienines muzikinio ugdymo tendencijas Lietuvos ir Europos mastu, atskleidžiant svarbiausių ir naujausių mokslinių tyrimų sritis muzikinio ugdymo organizavimo ir įgyvendinimo, mokinių formaliojo vertinimo klausimais, parengta teorinė disertacijos dalis.

Penktajame etape (2018 m. sausio mėn.–2018 m. kovo mėn.) parengta tyrimo apibendrinimo ir diskusijos dalis, išryškinanti svarbiausi disertacinio tyrimo radiniai; suformuluotos ir parengtos disertacinio tyrimo išvados.

Disertacijos rezultatų mokslinis naujumas ir teorinis reikšmingumas:

- Formaliojo mokinių vertinimo neformaliojo muzikinio švietimo kontekste kokybinis tyrimas – pirmasis tokio pobūdžio tyrimas Lietuvoje, kuriame mokinių, mokytojų ir tėvų patirčių pagrindu mokslui pateikiama vertingos informacijos, peržengiančios naujų žinių ir nusistovėjusio supratimo ribas, egzistuojančias prielaidas, vertybes ir perspektyvas besikeičiančių edukacinių paradigų sąlygomis apie dominuojančias mokymo(si) aplinkybės muzikos mokyklose bei jose įprasminamą formalųjį mokinių vertinimą.
- Remiantis humanizmo, pragmatizmo, konstruktyvizmo ir postmodernizmo teorijomis, (1) *pagrįstas* neformaliojo muzikinio vaikų švietimo konstruktas, jo raidos ypatumai ir muzikos mokyklų ugdymo organizavimo tendencijos; (2) *apibrėžta* formaliojo mokinių vertinimo samprata, charakterizuojant ją bendraisiais edukologijos ir muzikos mokykloms būdingais specifiniais bruožais.
- Formaliojo mokinių vertinimo muzikos mokykloje kokybinis patirčių tyrimas, pagrįstas socialinio konstruktyvizmo ir kritine teorijomis, išryškino vertinamosios aplinkos kontekstą – mokymo(si) procesą, mokytojo vaidmenį jame, ugdymo dalyvių sąveikos ryšius, ugdymo organizavimo ir įgyvendinimo bruožus muzikos mokykloje, atskleidė reikšmingus vertinimo turinio segmentus, kas teikia naujų žinių edukologijos mokslui apie muzikos mokyklose esamus nesutapimus tarp deklaruojamos ir egzistuojančios ugdymo realybės.

Disertacijos praktinis reikšmingumas:

- Formaliojo mokinių vertinimo neformaliajame muzikiniame vaikų švietime tyrimo rezultatai – informatyvus, naujomis idėjomis, mokinių, mokytojų ir

tėvų patirtimis grįstas, lengvai perkeliamas į įvairius švietimo kontekstus duomenų šaltinis.

- Remiantis disertacijos apibendrinimais ir išvadomis, galima skatinti švietimo politikus koreguoti teisinę bazę, daugiau dėmesio skiriant formaliojo mokinių vertinimo, kaip pagalbos mokytis, sampratos įtvirtinimui, didaktinei ir socialinei vertinimo raiškai, kas prisidėtų prie kiekvieno vaiko palankesnio įsitraukimo ir aktyvaus jo dalyvavimo neformaliojo vaikų švietimo veiklose.
- Disertacinio tyrimo rezultatai suponuoja prielaidas muzikos mokyklų praktikams peržiūrėti ir koreguoti darbe taikomas formaliojo vertinimo strategijas ir metodus, plėsti jų įvairovę, koreguoti ugdymo organizavimo formas, dalyvių sąveikas, kad pastarosios atitiktų nūdienos neformaliajam vaikų švietimui keliamus valstybės ir visuomenės uždavinius.

Disertacijos struktūra. Disertaciją sudaro įvadas, trys skyriai, apibendrinimo ir diskusijos dalis, išvados ir literatūros šaltinių sąrašas bei priedai. Disertacijoje pateikiami 4 paveikslai, 47 lentelės, 14 priedų (elektroninis išteklius).

IŠVADOS

Disertacijos teorinės dalies išvados

1. Neformaliojo vaikų švietimo baziniai principai, grindžiami laisvojo ugdymo paradigmai būdingų humanizmo, pragmatizmo, konstruktyvizmo bei postmodernizmo teorijų idėjomis, keičia muzikos mokyklų ugdymo realybę. Siekiant įtvirtinti *ugdymo(-si) kiekvienam* sampratą, organizuojant ir įgyvendinant ugdymo turinį muzikos mokyklose, neišvengiama kontraversiškumo tiek praktikoje, tiek ir teisiniuose dokumentuose. To priežastis – skubotai, nepakankamai pasirengus dalykiniais ir teisiniais aspektais muzikos mokyklos priskirtos neformaliajam vaikų švietimo sektoriui. Ugdymo centre paliktas į *trumpalaikius tikslus* orientuotas, profesinėmis nuostatomis apibrėžtas ir išstobulintas galutinis mokymo rezultatas (pasiekimai). Tuo Lietuva iš esmės skiriasi nuo kitų Europos šalių, kurios projektuoja *ilgalaiikius tikslus*, užtikrinančius galimybę kiekvienam muzikos mokykloje mokytis individualiu tempu, puoselėja gebėjimą bendrauti, formuoti asmeninį socialinį elgesį mokymusi, kaip maloniu laisvalaikio leidimu.
2. Formalusis vertinimas neatsiejama mokymo(-si) proceso sudedamoji dalis: stebėjimu sukaupus reikalingą informaciją, matuojamas grįžtamasis ryšys apie tai, *ką, kaip ir kiek* besimokantysis moka, kad būtų galima padaryti sprendimus mokymo(-si) kokybei užtikrinti. Mokinių formalusis vertinimas gali būti suprantamas ir kaip mokinio pasiekimų atitikties ugdymo programai, moduliui, kursui, normoms ir standartams nustatymo matmuo, ir kaip pagalba mokiniui, siekiančiam individualios pažangos. Įsitvirtinus laisvojo ugdymo paradigmai, dėmesys labiau fokusuojamas ne į ugdytinių pasiekimus ir akademinius rezultatus, bet į individualią jo pažangą, asmenybės ūgtį, mokymosi procesą. Tokiu būdu subalansuojami pasiekimai ir padaryta pažanga kaip lygiaverčiai ir svarūs dėmenys, stimuliuojantys mokymąsi. Apsiribojant tik formaliais pažymiais, praktinėje veikloje nepakankamai išnaudojama vertinimo būdų įvairovė, o tai iš esmės trukdo objektyviai apibrėžti individo progresą, įsitvirtinti tokio vertinimo perspektyvai.
3. Lietuvos ir užsienio šalių muzikos mokyklose vyraujanti vertinimo sistema – standartizuota, tačiau pastebimas nevienodas praktikų požiūris į jos taikymą ugdymo procese. Užsienio šalyse akcentuojama kiekvieno besimokančiojo meninė pažanga, kurios siekiama individualizuojant mokinių vertinimą muzikos mokyklose Tuo tikslu atsižvelgiama į kiekvieno vaiko prigimtinius, fizinius, mentalinius gebėjimus, vertinimą traktuojant kaip skatinantį ir motyvuojantį tobulinti ugdymo procesą, padedantį kiekvienam mokiniui sėkmingai įsitraukti į jį ir jame aktyviai dalyvauti. Lietuvoje mokinių formalusis vertinimas muzikos mokyklose teisiškai vis dar besiformuojantis reiškiny. Jis grįstas kritikavimo, racionalumo, nuspėjamumo ir

kiekybinio matavimo principais, nutolęs nuo *mokinio vertinimo, kaip pagalbos, mokantis* idėjos, stokoja profesionalaus požiūrio į patį procesą, nusistovėjusias mokinių gebėjimų tikrinimo formas, vertintojų kompetencijas. Lietuvos muzikos mokyklose iki šiol taikoma vertinimo sistema neatitinka neformaliojo vaikų švietimo ir muzikinio ugdymo specifikos. Ji perimta iš formaliojo vaikų švietimo sektoriaus, net pripažįstant, kad neformaliajam vaikų švietimui ne visada tinka formaliojo švietimo mokymo ir vertinimo metodai ir būdai.

Disertacijos kokybinio tyrimo išvados

1. Formalusis mokinių **vertinimas muzikos mokyklose yra atsietas nuo paties mokymo(-si) proceso**, ir tai tampa kliūtimi įsitvirtinti vertinimo kaip mokymo(-si) tobulinimo ir pagalbos mokiniui mokantis sampratai šio tipo institucijose. Formalusis vertinimas – neinformatyvus veiksmas, nes nefiksuoja mokymosi pokyčių, apsiriboja klaidų žymėjimu, atlikimo technikos vertinimu. Jis – įspraustas į limituotą mokymosi laiką ir gana formalizuotas – silpnai atspindi besimokančiųjų pastangas ir asmeninę pažangą, be to, riboja kūrybiškumą ir saviraišką. Dėl neaiškių vertinimo kriterijų, dėl per silpno grįžtamojo ryšio bei vertinimo subjektyvumo, priklausančio nuo vaiko individualių gebėjimų, formalusis mokinių vertinimas muzikos mokyklose tampa neigiamu ugdymo proceso dalimi dėl to, kad mažina ugdymo patrauklumą ir kelia abejonių dėl mokymosi prasingumo ir vertinimo pažymiu poreikio apskritai.
2. Muzikos mokyklos būdingas formaliojo **vertinimo sampratos daugiaprasmiškumas** sukuria nemažų įtampų, nes pasigendama susitarimų mokymo(-si) lūkesčių ir vertinimo kriterijų klausimais. Šis vertinimo tipas mokinių suprantamas trejopai: kaip *pagalba* mokytis, kaip *pri(si)taikymo prie sistemos instrumentas* ir kaip *vaikų tarpusavio konkurencijos skatintojas*. Mokytojai vertinimą suvokia kaip *manipuliacinio* žaidimo įrankį arba kaip *mokinio profesinių gebėjimų ir pasiekimų fiksavimą*, kuris atliekamomis funkcijomis, tėvų nuomone, prilygsta standartizuotam mokinių vertinimui bendrojo lavinimo mokykloje.
3. Muzikos mokyklų ugdymo praktikoje formalusis vertinimas reiškiasi kaip **dualus procesas**, t. y. skirtingas pamokoje ir per viešą atsiskaitymą. Vertinimas pamokoje – betikslis, retas ir dažnai netgi vengtinas reiškinys dėl to, kad nukreiptas į mokinio pasiruošimo stokos ir trūkumų, siekiant galutinio rezultato, fiksavimą. Pedagogai pripažįsta, kad kraštutiniais atvejais pamokose nevengia vertinimo panaudoti kaip galimos nuobaudos: žodžiu pagąsdina apie blogesnę pažymį ar / ir įrašo jį į žurnalą / pažymių knygelę. Tai vienareikšmiškai nesuderinama su siekiamybe įvertinti mokinio daromą individualią pažangą. Viešų atsiskaitymų vertinimo procesas mokinių

dažniau suvokiamas kaip formalus dalykas, neretai tampantis vieninteliu įvertinimu per pusmetį ir nulemtas *sėkmės* faktoriaus, kuris neatspindi tikrojo mokėjimo ir / ar įgūdžių, padarytos pažangos ir netgi pasiekimų, nes per atsiskaitymą lemiamas mokinio (į)vertinimo kriterijus – klaidų skaičius. Analizuojant mokytojų patirtis, paaiškėjo, kad formalusis mokinių vertinimas per atsiskaitymus iškelia aikštėn institucijose stipriai įsiskaičiusią mokytojų tarpusavio konkurenciją, kuri iš esmės trukdo profesionaliai ir objektyviai vertinti mokinį. Vertinimas tampa mokytojų derybų objektu, tikintis kuo aukštesnio balo mokiniui. Pripažįstama, kad dėl atsirandančios įtampos tarp aukštą muzikinį profesionalumą reglamentuojančių standartų ir neformaliojo vaikų švietimo siekiamybių darosi vis sudėtingiau konkuruoti. Dėl šios priežasties formalusis mokinių vertinimas muzikos mokyklose įgauna gana didelę socialinę galią.

4. Formalusis vertinimas muzikos mokyklose **reguliuoja mokinių mokymosi motyvaciją** pozityvaus skatinimo ar demotyvuojančia kryptimi. Analizuojant mokinių patirtis, paaiškėjo, kad mokymosi motyvacija priklauso ne tik nuo *išorinių veiksnių* – mokytojo spaudimo ar skatinimo aukštais ir / ar prastesniais, net žemais įvertinimais, bet ir nuo *vidinių stimulų* – paties mokinio siekiamybės būti įvertintam kuo aukštesniu balu ar / ir kaip nors išvengti blogų pažymių. Tai reikšminga kalbant apie mokymo(-si) tikslo dermę su formaliojo mokinių vertinimo, kaip pagalbos mokytis, tiksline prasme.
5. Vyraujantis vertinimo procesas muzikos mokyklose **padeda atskleisti mokinio ir mokytojo savivertę ir daryti poveikį jos formavimui(-si)**. Tokie požymiai, kaip formaliojo vertinimo asmenišką nepriėmimą ar nesureikšminimą, traktuojant jį tik kaip kitų nuomonę, neturinčią poveikio savo, kaip žmogaus, vertės suvokimui, nepriklausomai net nuo turimo muzikinio talento, gabumų ar polinkių, tyrimo metu padėjo identifikuoti aukšta saviverte pasižyminčius mokinius. Antra, nenoras pripažinti savo gabumus, gavus aukštą įvertinimą, ir / ar negebėjimas apie save pasakyti nieko teigiamo atskleidė menku savęs vertinimu išsiskiriančius vaikus. Čia būtina atkreipti dėmesį, kad gautas žemas įvertinimas ne visada virsta savivertės menkinimu, galvojant apie save kaip niekam tikusį, nevykėlį ir pan. Taip nutinka dėl nepakankamo mokinio pažangos muzikos mokykloje stebėjimo, vertinimo ir per menko pozityvaus grįžtamojo ryšio. Mokytojai, formaliai vertindami vaikus, neskiria pakankamai dėmesio jų savivertei stiprinti, savo nuovoką sutelkdami į rūpinimąsi asmeniniu įvaizdžiu. Mat, mokinių formalųjį vertinimą tapatindami su savo, kaip profesionalo, į(si)vertinimu ir kompetencija dirbti pedagoginį darbą, jie pažymi / balą supranta kaip instrumentą kitų nuomonei apie save formuoti. Tai identifikuoja itin žemą pačių pedagogų savivertę muzikos mokyklose.

6. Mokinių formalusis vertinimas **lemia mokinio ir mokytojo patiriamus emocinius išgyvenimus ugdymo(-si) procese**. Aukštas įvertinimas žadina teigiamus išgyvenimus, mažinančius baimę, sukeliančius džiaugsmo išgyvenimus mokiniams, abipusį (mokiniui ir mokytojui) emocinį malonumą. Neigiamas emocijas, patirtas formaliojo vertinimo metu, mokytojai sieja su sunkumo, vidinio skausmo išgyvenimais, bloga savijauta, negatyviais asmeniniais išgyvenimais pasireiškiančiais per asmeninės prievartos, vidinės kaltės patirtis. Būtent, neigiami mokytojų išgyvenimai gali reikštis profesionalumo silpnėjimu, kuris nepalankiai veikia savęs paties, savo galimybių ir vietos tarp kitų muzikos pedagogų vertinimą. Ilgiau besitęsianti tokia būseną veda prie orumo ir savigarbos praradimo, nebeatant prasmės savo darbe. Interviu su mokiniais analizė atskleidė, kad jiems formaliojo vertinimo metu itin stipriai pasireiškia *baimės išgyvenimai*. Tyrimo duomenimis, tai gali būti tiesiogiai susiję su žema mokinio saviverte, konkurencija tarp mokinių, mokytojų ar / ir muzikos mokyklų. Kitos vaikų patiriamos neigiamos emocijos – kaltės ir nuvylimo, liūdesio dėl žemo įvertinimo, streso ir nerimo, neįtakumo išgyvenimai – formaliojo vertinimo metu muzikos mokykloje iš dalies priklauso nuo pedagogų savijautos, mokiniams nepateisinus jų lūkesčių.
7. Formaliojo mokinių vertinimo patirtys muzikos mokykloje yra **priklausomos nuo vyraujančio konteksto**, t. y. nuo ugdymo sampratos, mokymo(-si) proceso, bei mokytojo ir mokinio sąveikos. Užsibrėžus tikslą muzikos mokykloje koreguoti formalųjį mokinių vertinimą, nepakanka eliminuoti jo sampratos įvairialypumą, vertinimo praktikos dualumą, koreguojant motyvavimo, emocijų ir savivertės konstravimo kryptis. Būtinis sisteminis požiūris, apimantis trūkumą, silpnybių, ydų visumą, kurią galima apibūdinti kaip: 1) privilegijuotą specialistų rengimą, kai pirmenybė teikiama akademiniam mokymo(-si) pasiekimams, 2) palaikančią niveliacijos principą mokymo(-si) procese, 3) mokytojo galios demonstravimą prieš mokinį-objektą, nepripažįstant vaiko kaip asmenybės. Šios aplinkybės trukdo visavertiškai įtraukti vaiką į ugdymo muzikos mokykloje procesą, atliepti jo individualius poreikius, stebėti ir vertinti daromą pažangą, užtikrinti besimokančiojo gerovę ir teisę į visiems prieinamą kokybišką švietimą. Formalusis mokinių vertinimas tampa vienu iš įrankių, siekiant integruoti vaikus į sistemą, nepripažįstant įvairovės, t. y. ne sistemą pritaikant prie besimokančiųjų, o besimokančiuosius – prie sistemos.

Disertacijos tema paskelbtos publikacijos recenzuojamuose leidiniuose:

1. **Kriščiūnaitė A., Strakšienė D.** (2014). Mokinių pažangos ir pasiekimų vertinimas: būsimų muzikospedagogų požiūrio analizė. *Acta pedagogica Vilnensis*, 3, 116–127.

2. **Kriščiūnaitė A.**, Strakšienė D. (2015). Neformaliojo muzikinio ugdymo pažangos ir pasiekimų vertinimas kaip mokinio savivertę sąlygojantis veiksnys. *Mokytojų ugdymas*, 24 (1), 87–100.
3. **Kriščiūnaitė A.**, Strakšienė D. (2015). Change inequality of Lithuanian higher education: the aspect of organisational learning. *Society, integration, education: proceedings of the international scientific conference, I*, 222–230.
4. **Kriščiūnaitė A.**, Strakšienė D. (2015). Ugdymo organizavimo raiškos tendencijos meno ir (ar)muzikos mokyklose: absolventų požiūrio refleksija. *Kūrybos erdvės*, 22, 58–68.
5. **Kriščiūnaitė A.**, Strakšienė D. (2016). Tendencies of future music teachers' attitude towards the assessment of the students' progress and achievements under the conditions of the change of educational paradigms. *Social welfare: interdisciplinary approach*, 6 (1), 77–91.
6. **Kriščiūnaitė A.**, Strakšienė, D., Bubnys, R. (2018). Neformalusis muzikinis švietimas vaikų patirčių kontekste: įtraukusis ar ribojantis? *Pedagogika*, 129 (1), 126–141.

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**FORMAL ASSESSMENT OF PUPILS IN NON-FORMAL
MUSIC EDUCATION OF CHILDREN: EXPERIENCES
OF PUPILS, TEACHERS AND PARENTS**

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