

A Review Of Music Education Assessments In China

Zhang Yunchao and Diyana Kamarudin

Abstract - Music assessment is critical in the delivery of good, thoughtful, and frequent music instruction. Assessment provides information to both instructors and students regarding student achievement and serves as a guide for instructional practices. In China, the teaching system is affected by an exam-oriented habitus, which has resulted in the use of summative assessment to evaluate learning outcomes in the music classroom for a long time. Traditional assessment methods have the disadvantage of lacking real-world context. Students answer questions one by one without the need to apply long-term critical reasoning skills. Peer assessment is related to both the processes and the outcome. It is a technique where students assess their own performance. Instructors must relinquish their dependence on traditional metrics of technique usage to accommodate this new concept. Peers assess student work on projects, assignments, and reports. Innovative teaching techniques and assessments are not only the exterior expression of innovation in music education, but they are also the focal point of this innovation. When it comes to adapting to the demands of the new millennium, music education assessment is a strategic decision for the twenty-first century. The purpose of this study was to examine best alternative assessment practices of higher education of Chinese music teachers.

Keywords – Peer Assessment, Traditional Assessment, Higher Education, Music Assessment

I. INTRODUCTION

Exams aren't the only way to assess. Student development is tracked via assessments, which impact the learning process at all levels. Assessment typically influences student learning in higher education because it reflects institutional goals. Because of this, it has a considerable backwash effect on teaching and learning (Boud & Falchikov, 2007).

Self- and peer assessment has recently gained popularity in higher education as a way to improve learning outcomes (Wanner & Palmer, 2018). In other words, self and peer assessment helps students learn to evaluate their own and others' work (Carless, 2015). Ballantyne, Hughes and Mylonas (2002) state that examining students' own or peers' work helps them become more motivated, learn and assimilate topic content, and comprehend the grading process. Self- and peer assessment also encourages students to monitor and evaluate their own and their classmates'

progress. Students develop lifelong assessment skills by assessing their own and others' work. Students also develop self-directed and independent learning strategies based on their own evaluations (Janes 2007).

Peer evaluation is an evaluation method. Peer evaluation affects both the process and the result. It is a method where students evaluate their own work. To accommodate this new approach, instructors must abandon conventional method utilization measurements. The Turkish Ministry of Education says peers evaluate student projects, assignments, and reports. Students evaluate each other's work on projects, assignments, and reports. Students must evaluate their peers using the discipline's standards (Willey, 2018). Another modern evaluative approach. Students will be more involved in the assessment process and increase subject matter knowledge. This enhances teaching techniques and provides student's more hands-on experience. Students feel more responsibility when they make remarks. It is important for students to develop self-awareness and self-awareness of Achieving knowledge, motivation, and trust while improving communication and interpersonal skills and overall well-being may be possible. While many instructors believe this is a valuable formative assessment tool, it has certain drawbacks.

To succeed, the instructor's consent is required. Instructors question the method's reliability compared to traditional teacher evaluation. There is no proof that well-designed observed peer evaluation yields trustworthy peer evaluation (Reinhold, 2016).

II. PROBLEM STATEMENT

Traditional assessment is a notion that many students may see as an arbitrary evaluation procedure carried out by their instructors. Traditional assessment methods have the disadvantage of lacking real-world context. Students answer questions one by one without the need to apply long-term critical reasoning skills. They also lack chances to demonstrate their reasoning skills despite a lack of knowledge about a question's specific subject matter (Wanner & Palmer, 2018). Alternative assessment methods allow students to apply their skills and knowledge within a context that more closely resembles problem solving and knowledge application in most jobs or daily tasks. Due to recent pedagogical criticism, traditional methods of evaluation were replaced by an assessment process in which students and teachers share responsibility for making judgments about student performance and achievement, rather than it being limited to teachers with students playing an inactive role (Wanner & Palmer, 2018). According to Gaytan (2002), types of evaluation restricted to leading questions do not always result in student learning; therefore, in order to accomplish targeted learning, instructors must

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keep this in mind while establishing the different criteria, goals, and intended results in the assessment procedures.

Today, there are advancements in assessment techniques, with the shift from summative to formative assessment as the primary goal of the process. These innovations include considering alternatives, which necessitates challenging the learning process and integrating learning and evaluation activities rather than relying just on routine testing apps to achieve success. Alternative assessment allows students to demonstrate what they can achieve, that is, pupils are assessed on what they integrate and generate rather than on what they are able to recollect, rather than on what they are able to recall (Coombe et al., 2007). As a result, a great variety of unique techniques to assessment have been proposed, all of which aim to improve the integration of learning and assessment by increasing the level of participation of students in the assessment tasks themselves (Sluijsmans et al., 2003). Peer assessment, according to Saito (2008), promotes reflective learning by allowing students to see others' performances and become aware of the criteria for evaluation. In general, peer assessment appears to elicit positive reactions from students, despite the fact that some student's express concerns and worries. It promotes the development of self-awareness by highlighting the differences between one's own and others' perceptions, as well as the facilitation of further learning and the acceptance of responsibility for it. Additionally, concentrating on peers' strengths and faults may help students learn more effectively, improve their level of critical thinking, and develop their sense of self-direction.

As a result, a shift away from traditional methods of evaluation has taken place. In response to a growing awareness of the impact of testing on curriculum and instruction, educational reformers began to use alternative assessments (Dietel, Herman, and Knuth, 1991). Similarly, Reeves argued that alternative assessment methodologies challenge standard assessment, which is often referred to as testing (Reeves, 2000) So, researcher identify the research problem as "What is the teacher's view of Peer Assessment as a Student Evaluation Technique?"

III. LITERATURE REVIEW

Music Education

Music unites us all. Music is a universal language that transcends culture, socioeconomic rank, and political allegiance. Public school music programs are vital to preserving our society's musical history and many students' musical careers. Budget cuts in basic education have increased since 2008. (Leachman et al 2017). Although the idea that arts and music might help children grow has been around for decades, the arts appear to be doomed to academic oblivion. This literature review sought to examine this claim and determine if music education benefits children's cognitive development. The literature review examined music education and cognitive development as well as music education and social-emotional development. These categories were chosen because they reflect crucial developmental phases and areas where music education may both encourage and safeguard a child's growth. Today's educational systems undervalue several of these developmental areas. Throughout their lives, children need

comprehensive care, especially in elementary school, a vital developmental time (Chen et al., 2022). Academic achievement and overall well-being may be improved if children get enough developmental support. We hypothesized that a comprehensive review of the data would show that music teaching positively influenced children's and teenagers' cognitive and social-emotional development. This research would show that music instruction may boost children's development and academic achievement.

Learning Styles

When it comes to the category of learning styles, it is hard to establish a definitive one due to the large number of distinct classifications. Many scholars have conducted some examinations into various elements of learning styles, on the basis of which a variety of distinct terminology have been labeled, often obscuring our knowledge of the subject matter in question. Learning styles study is tough and challenging since several terminology and categories overlap often, making it difficult to distinguish between them. Riding and Cheema (1991), after reviewing the descriptions, correlations, methods of assessment, and effects on behaviors of more than 30 labels, came to the conclusion that they could be divided into two fundamental dimensions, which they termed holistic-analytic and verbal-imagery. Riding and Cheema (1991) concluded that they could be divided into two fundamental dimensions, which they termed holistic-analytic and verbal-imagery. A subsequent study by Reynar and Riding confirmed this point of view: "the holistic-analytical style dimension is the one in which an individual tends to organize information in whole or parts, and the verbal-imagery style dimension is the one in which an individual tends to represent information while thinking verbally or using mental pictures" (Riding, 2001.).

Assessments

There are just a few control groups studies that examine the impact of peer evaluation on academic achievement, despite the optimism surrounding it as a formative practice. While most peer evaluation research has focused on either students' or instructors' subjective views of the practice, few studies have looked at the technique's impact on academic achievement (Jackman 2014). Furthermore, interventions using peer evaluation often confuse the impact of peer assessment with the effects of other assessment techniques that are conceptually linked under the umbrella term of formative assessment (e.g., formative assessment vs summative assessment) (Black and William 2009). A formative assessment intervention, for example, was found to have an average effect size of .32, but William et al. (2004) was unable to determine whether peer assessment was the only assessment practice included in the intervention, even though it was one of more than 15 assessment practices included in the intervention.

Assessment Methods

Assessment Methods that foster students' ability to analyze, synthesize, and apply information enable students to grow into self-sufficient and lifelong learners. On the other hand, evaluations that focus only on a narrow set of abilities sometimes result in pupils memorizing data in order to complete certain projects. This concept of surface

learning may be complemented by the concept of a hidden curriculum, in which students look for explicit or implicit cues about what matters in evaluation (Gibbs, 1999). Brown (2005) emphasizes the need of considering not just "what we are evaluating, but also how and why we are evaluating it." Thus, by examining the advantages and limitations of different assessment techniques, we may get a better understanding of student learning behavior and evaluate the quality of each assessment type.

Self-Assessment

The ability to self-assess is essential for self-regulation and lifelong learning to take place (Yan 2020). Although self-assessment might be thought of as a talent or a capability, it is not. A substantial process in which students seek and utilize input from a variety of sources, reflect on it, and then measure their learning success against set criteria, self-assessment is more than just self-rating or grade guessing. An empirical demonstration of a cycle process model of self-evaluation with three core activities was presented by Yan and Brown (2017). These acts were (1) setting assessment criteria, (2) self-directed feedback seeking, and (3) self-reflection. As part of this reframing, we emphasize the critical role of feedback seeking and creating internal feedback as essential factors in the development of feedback literacy.

When students engage in self-assessment, they first select and apply the evaluation criteria for the self-assessment that they will be doing. It is then up to them to evaluate the overall quality of their own performance in relation to the evaluation criteria, identifying their own strengths and flaws. An evaluation judgement is reached as a result of this kind of self-reflection, and this judgment is subjected to constant recalibration in response to various assessment criteria, feedback and/or self-reflection. Feedback seeking plays an important part in the whole process, as it helps to support each phase. For example, students may like to get feedback on the appropriateness of the assessment criteria as well as their grasp of the assessment criteria. Additionally, they may seek feedback in order to modify the direction and tactics of self-reflection, as well as to improve the accuracy of their self-assessment judgments. (Nicol 2020).

Peer Assessment

Peer assessment is a method in which students appraise the performance of their classmates, and it is thus very important for teacher development. Studies on peer assessment have revealed that students who actively participate in peer evaluations produce better-structured written work and assessment replies, as well as more effective interactions with their peers (Topping, 2009). Even more importantly, as students evaluate both their results and their writing processes, they gain the ability to communicate more effectively with their peers. Peer evaluation may be thought of as a sort of cooperative learning in its most basic form. Peer assessment, on the other hand, is more restricted when contrasted to cooperative or peer learning, in which students collaborate to create a collective product, exchange information, and learn from their experiences. This implies that students evaluate the works and efforts of their peers

using appropriate criteria not only for the aim of rewarding the work and effort, but also for the sake of their own personal growth. In a formative sense, peer evaluation seems to be beneficial to students in the development of their capacity to self-assess, self-government, higher-level thinking abilities (Chetcuti & Cutajar, 2014), and metacognitive self-awareness (Chetcuti & Cutajar, 2014). Peer feedback, according to Nicol, has been shown to be more useful than getting remarks because it is more cognitively engaging: it involves higher-order processes, such as detecting issues and providing solutions. Student evaluation techniques also aid in calibrating their own judgements and developing their own self-evaluative abilities. As an added benefit, peer evaluation enhances verbal communication skills, as well as bargaining and diplomacy abilities. Peer evaluation allows students to learn how to provide and accept constructive feedback from their classmates (Chetcuti & Cutajar, 2014).

It is also possible to utilize peer evaluation as a way to broaden the range of learning experiences available to students and to meet their specific learning requirements. Vickerman (2009) identified some of the potential benefits of peer assessment for students, including the ability to self-govern the assessment process, the ability to increase motivation, the ability to encourage students to take responsibility for their own learning and development, the ability to view assessment as a part of learning, the ability to view errors as opportunities for the development of metacognition, and the ability to support deep rather than surface learning. As Vickerman (2009) points out, instructors may benefit from peer evaluation methods in terms of cost and time efficiency since they may aid them in evaluating huge numbers of pupils. Vickerman also asserts that thorough, positive, and timely feedback regarding a student's work is essential to the development of learning in that student. In recent years, the use of self- and peer evaluation in higher education has been seen as a step towards more transparency and openness in the educational process (Boud & Falchikov, 2007). Self and peer evaluations are crucial in teacher education because they assist student teachers in developing skills that will be useful in their professional working lives when they graduate from college. In teacher training and education science, one of the most essential goals is to educate teacher candidates how to analyze their own performance (Ylmaz, 2017). Despite growing attention, self- and peer evaluation continue to be on the periphery of assessment procedures in higher education, despite their importance (Wanner & Palmer, 2018).

In academic settings, it is a common practice for academic instructors to "retain complete ownership and control over the assessment process, as well as to make all of the decisions," so restricting the possibility for learner improvement through assessment (Ylmaz, 2017). Academics' ideas regarding assessment seem to have been the subject of very little investigation at the Australian Journal of Teacher Education Vol 45, 1, January 2020 50 higher education programs in Turkey (Ylmaz, 2017), according to the findings of this study. It becomes clear from a review of the literature on self and peer assessment that the majority of the studies were concerned with (1) the

assessment of individual assignments in relation to group assignments; (2) the validity and reliability of such assessments; or (3) the comparison of students' self and peer assessment and teacher scores. There are, however, just a few studies in the literature that evaluate students' experiences with self and peer evaluation from their own points of view (e.g., in the classroom) (Wanner & Palmer, 2018). So it was decided to investigate teacher candidates' perspectives on the advantages and limits of self and peer evaluation in order to learn more about them. Research of this kind might indicate the areas of pre-service teacher preparation that would be necessary to build assessment abilities in the classroom.

Assessment in Music

Russell and Austin (2010) presented a study of secondary music teachers' assessment and grading approaches. Their three research questions were: What school district structures do instructors use most commonly in secondary education? Second, how do they evaluate and assess? Is there any evidence of individual differences that could influence teachers' grading and assessment practices? The data show evaluations based on a combination of accomplishment (e.g., performance, competence, and knowledge) and non-achievement criteria (e.g., attendance, attitude and practice). Grades favored failure over accomplishment. It had no effect on teacher evaluations (in this case, the concerts that were put on by the students). To find out how to evaluate musical compositions and how assessment might help students, Leung, Wan, and Lee (2009) performed study. Three composer-teachers and six undergraduate music students from diverse universities took part in the study. The creation of an assessment tool for assessing music student compositions employed both macro and micro philosophies of evaluating music compositions. The composers considered have basic composition teaching experience. Among the composition students were in-service music educators seeking a music education credential. Despite not having official composition degrees, they were required to teach composition and grade students' writing tasks. Les résultats suggèrent que les évaluateurs se sont concentrés sur les micro talents plutôt que les macro capacités lors de l'évaluation de la création musicale. Ceci est dû au fait que la section "macro" nécessitait plus d'"artisanat" et était donc plus facile à évaluer. En conséquence, il est plus difficile d'obtenir une haute note dans ce domaine. La critique constructive a été trouvée pour aider les étudiants à améliorer leurs compositions musicales et à évaluer la création musicale. Standley (1984) identified the author related institutions of music research. Her research graded persons and music institutions fairly. They served as a method to recognize researchers who have made major contributions to the field. A descriptive/historical study like this one uncovered the researchers, institutions, and other facets of such issues and topics.

Peer Assessment and Music Performance

Preparation of music educators is a major topic in the realm of music education (Campbell, 2007). To teach music, prospective students must have knowledge of the music domain and abilities in performing, creating, listening, thinking about, and comprehending music. They must also

learn more about music teaching approaches, including class preparation and organization. They also research educational topics including assessment and evaluation, counseling, and special needs education to better express the educational obstacles of music learning to their pupils. After graduation, music students begin teaching in schools to use their musical knowledge and teaching skills.

Assessment and evaluation procedures are crucial in teacher training institutions to identify whether or not the desired information and behaviors are being learned. In order to assess the success of music teacher preparation programs and the quality of aspiring music instructors, To succeed in their future careers, music student instructors must learn to analyze and assess themselves. Assessment is one of the most urgent issues facing educators today. Contrary to popular belief, music teacher education does not effectively equip students to conduct different sorts of assessment and evaluation. The capacity of kids to learn via music is assessed. Music education evaluation requires valid and precise measurement, as well as efficient and effective assessment methodologies. According to Yayla (2004), the following techniques are used to evaluate musical performance: 1) Ticking technique: this method assesses just whether or not observable behaviors exist. 2) Likert-type; a performance scale 3) Using antonyms to show contrasts between things, such as lovely and ugly. The Thurstone scale is a fourth scale designed to examine people's opinions about a single, clear idea. 5) Rubrics are used to assist and assess student performance. The criteria score a performance from 1 to 5 on multiple musical characteristics and degrees of quality (superior, excellent, mediocre, terrible) (tone, intonation, balance, technique, etc.). The most significant parts of a rubric are the adjectives that characterize a performance at all levels.

Cavitt (2008) states that musical evaluations must teach and change students' musical behaviour in real time. Music student teachers should be given with various means of learning as well as insight into the process of their own musical growth via alternate evaluation procedures. Students should be more active in the assessment process and accountable for their own learning.

Evaluations of musical performance

According to previous research and theoretical frameworks, assessment is crucial in higher education teaching and learning, especially continuous assessment and feedback, transparency of criteria, and self-evaluation. For the students as well as the professors, the influence of the disciplines mentioned above is helpful, as it prepares them for future classroom teaching. Disciplines that do not use traditional lecture-based or even small group tutor-led instruction have had to establish their own methods of assessment, as shown in the health professions. Traditional multiple-choice bubble exams, essays, and even written assignment models do not function well for evaluating student progress on a subject. The arts, particularly dance, theater, and music, have historically relied on 'performance' as both a judgment and a description of the process. According to Schleuter, the applied music studio was late to the 'assessment movement' since students learn independently. "Despite unthinking commitment to

tradition, good, poor, and inefficient ways and strategies of teaching music survive," he adds (Schleuter, 1997). The Western music conservatoire has been "conserving tradition" for hundreds of years. In performance disciplines like music, the student comes once a week to learn one-on-one with the master teacher, who is usually a well-known performing artist. Historically, remarks made during class have demonstrated the nature of formative evaluation. It describes technique, musicality, and style. An unnamed global system of experienced faculty judges evaluated the formal, summative review, frequently in the form of a performance, referred to as a jury. Judges are applied performance educators with vast experience as both performers and listeners of music. This semester's juror performance exam has regularly shown high inter-rater reliability (Bergee, 2003). In certain cases, judges differed on the importance of particular criteria at this ultimate performance level, resulting in heated disputes. After considerable thought, the judges handed the student a final grade on a document that also contained some observations suggesting improvements or triumphs. While this kind of procedure is still common in certain areas of the US, it is not in others. Until recently, the applied music studio and its assessment were seldom studied and so reported on. Recent research has emphasized the need of incorporating assessment into the teaching and learning process. The literature studies of some of the most notable music performance assessment academics show a similar trend in approaches, but oddly, no relevance to other disciplines. Recent music education research focuses on dynamic and continuing evaluations, feedback, transfer, criteria and self-assignment, among other themes mentioned by Shepard (2000). This article will highlight some of this research and its implications for people creating performance rating systems.

IV. RESEARCH METHODOLOGY

Research Design

Researcher used a Systematic Literature Review Design (Whiting, 2009) to investigate the best alternative assessment practices of higher education of Chinese music teachers. The following question was applied to the design.

What is the most prevalent form of assessment in literatures?

A literature review is existing scholarly research relevant to a particular issue, area of research, or theory, and by so doing, it provides a description, summary, and critical evaluation of these works (Ramdhani, Ramdhani, & Amin, 2014). Valdes (2020) shows that writing a literature review means justifying your own research, demonstrating your expertise and engaging in conversation. Systematic review is a way to synthesize research findings in a systematic, transparent, and reproducible way (Davis, Mengersen, Bennett, & Mazerolle, 2014).

First, researcher performed automatic searches using the search engines of electronic databases which are ProQuest, Emerald, Springer Link and Science Direct. We have applied a relevant set of keywords and phrase such as 'Peer Assessment, Traditional Assessment, Higher Education,

Music Assessment'. These keywords search is limited in extent to the title, abstract and keywords search archives published between the year 1990 and current year 2022 as in month of April 2022.

Sample

The database search has returned a total of 196 publications. Besides that, researcher have conducted backward-forward search from the reference lists of other most relevant and good quality reviews of music assessment studies previously done. Then, researcher has filtered the publications to only full text access and written in English only. Finally, researcher obtained a total of 58 publications.

Findings

The approaches that were discussed in the research that were analyzed were all thought to be more effective in terms of fostering students' growth in their musical education. According to the findings of the research, the use of alternative evaluation techniques led to considerable improvements in the four fundamental abilities associated with language acquisition: reading, writing, listening, and speaking. In addition, there has been a beneficial impact on the learners' sense of autonomy and their orientation toward their goals. The ability to play music was one of the talents that received the most attention in the research that were looked at. The majority of the research found that using alternative assessment methodologies had a favorable effect on students' music abilities, ranging from basic performance to argumentation competence. Peer and self-evaluation were found to be the most utilized techniques to develop music talent among other strategies such as conventional assessment, conferencing, and so on. This was shown to be the case based on the outcomes of the research that were evaluated. In addition, the application of these procedures has a favorable impact on the musical competency of learners and is seen as being more practical than more conventional ways. Not only did students become more motivated to study as a result of making and evaluating their own compositions, but the level of responsibility they took for their own education also grew. In addition, instructors felt that these approaches were very helpful in determining both the kids' level of writing ability and the specific challenges they had in this area.

The researcher may concentrate primarily on the various approaches to peer assessment as well as the criteria for evaluation. According to the findings of Bergee (1993) and Hewitt (2001), students are able to recognize their own capabilities and weaknesses, but they are unable to address or overcome these issues. The efficacy, on the other hand, has been steadily proven as systems of peer review have developed further over time. According to the findings of researchers, the most important aspects of peer assessment are instructor support and influence. Even when taking into account the students' ages as adolescents and their status as musicians, the process of peer evaluation must start with the direction of the instructor. Even though students' growth as learners is greatly influenced by their interactions with their peers, it is ultimately the responsibility of the instructor to create an atmosphere in the classroom that stimulates

students' intrinsic desire to learn. Research reveals that continuous classroom peer evaluation, the combination of peer assessment and self-assessment, and video-based assessment are all excellent techniques for students to use while doing peer assessment, as was shown by a review of the relevant literature. According to a number of studies, providing students with opportunities to develop their metacognitive abilities increases the usefulness of peer assessment. As a consequence of this, researchers need to reduce the ages of the participants and the tactics of peer assessment before establishing the process of peer assessment. This is necessary in order to make peer assessment more successful and trustworthy. Students may benefit greatly from engaging in activities that encourage self-regulation as part of their daily routine, such as peer assessment. The primary objective of today's educational system is to teach students how to become lifelong learners by preparing them to teach and be taught by their peers.

Working Definitions

While peer assessment methods vary considerably, a number of characteristics are shared by nearly all of them. Peers are defined as those who are educationally similar (i.e., within 1-2 grades) or identical to the person in issue. Peer evaluation must involve either assessing peers or receiving peer assessment, or a mix of the two. While providing task-relevant feedback (verbally, in writing, or online) is required for peer review to occur, the kind of feedback provided may vary considerably, ranging from comprehensive written and spoken remarks to holistic performance evaluations.

Conclusion

It is important to recognize that this systematic review has a number of limitations, all of which may have an effect on the findings. To begin, the research is not thorough since there was a restriction on the search keywords and databases that were used, which may have resulted in the omission of any pertinent previous research. Even though conducting a comprehensive search to cover alternative assessment in higher education contexts in a holistic manner would be quite difficult, the reviewers hope that the articles that were included will adequately represent the current status of alternative assessment in settings where music education is practiced. When future reviewers have access to greater resources, they will be able to incorporate a wider variety of research works and databases, which will allow them to provide a more complete picture of alternative assessment within this context. It is intended that the conclusions of this systematic review will give educators, practitioners, and researchers working in the field of Education with beneficial recommendations.

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