

AN EVALUATION OF MUSIC CURRICULUM IN
PRIMARY SCHOOLS IN SHANDONG
PROVINCE, CHINA USING
CIPP MODEL

SUN XIN

SULTAN IDRIS EDUCATION UNIVERSITY

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ABSTRACT

The study aims to evaluate the implementation of the primary school music curriculum in Shandong Province, China, through the CIPP (Context, Input, Process, Product) model, and the research method was a quantitative. The survey was conducted by means of a questionnaire titled "Research and investigation on the implementation of music curriculum in primary schools in Shandong province, China" to find out the perceptions of music teachers from 32 primary schools in Binzhou City, Shandong Province, about the primary music curriculum. A total of 146 respondents participated in the questionnaire. Data were analysed by IBM SPSS Statistic (29) for descriptive statistics (mean, standard deviation, percentage), Pearson's product-moment correlation coefficient and multivariate regression analysis for correlation analysis to answer the research questions. The results of the study showed that the respondents rated the dimensions of context (mean=4.44, sd=0.69), input (mean=4.40, sd=0.69), process (mean=4.43, sd=0.67), and product (mean=4.48, sd=0.66) at excellent level. The results of Pearson's product-moment correlation coefficients showed that the context dimension was associated with the input dimension ($r=0.885$, $p<0.01$), the context dimension was associated with the process dimension ($r=0.775$, $p<0.01$), the context dimension was associated with the product dimension ($r=0.937$, $p<0.01$), the input dimension was associated with the process dimension ($r=0.855$, $p<0.01$), the input dimension was associated with the product dimension ($r=0.923$, $p<0.01$), and a significant positive correlation between process dimension and product dimension ($r=0.896$, $p<0.01$). The results show a strong positive correlation between all four dimensions. Multiple regression results show $R^2 = 0.953$ this indicates that context, input and process dimensions have a significant effect on product dimension. Beta value shows that context dimension has become the strongest unique contribution to explaining the product dimension which is 0.521. The findings of these studies have helped to improve the teaching standards of music teachers and have pushed the education sector to adjust its education policies on music to better meet educational objectives.





AN EVALUATION OF MUSIC CURRICULUM IN PRIMARY SCHOOLS IN SHANDONG PROVINCE, CHINA USING CIPP MODEL

ABSTRAK

Kajian ini bertujuan untuk menilai pelaksanaan kurikulum muzik sekolah rendah di Wilayah Shandong, China, melalui model CIPP (Konteks, Input, Proses, Produk), dan kaedah penyelidikan yang digunakan adalah kuantitatif. Kajian tinjauan ini dijalankan menggunakan soal selidik bertajuk "Research and investigation on the implementation of music curriculum in primary schools in Shandong province, China" bagi mengenal pasti persepsi guru muzik dari 32 buah sekolah rendah di Bandar Binzhou, Wilayah Shandong, terhadap kurikulum muzik sekolah rendah. Seramai 146 orang responden telah mengambil bahagian dalam soal selidik ini. Data dianalisis menggunakan IBM SPSS Statistic (29) bagi statistik deskriptif (min, sisihan piawai, peratusan), pekali korelasi Pearson dan analisis regresi berganda telah digunakan bagi menjawab soalan kajian. Hasil kajian menunjukkan bahawa responden menilai dimensi konteks (min=4.44, sp=0.69), input (min=4.40, sp=0.69), proses (min=4.43, sp=0.67), dan produk (min=4.48, sp=0.66) pada tahap cemerlang. Keputusan pekali korelasi Pearson menunjukkan bahawa dimensi konteks mempunyai hubungan dengan dimensi input ($r=0.885$, $p<0.01$), dimensi konteks mempunyai hubungan dengan dimensi proses ($r=0.775$, $p<0.01$), dimensi konteks mempunyai hubungan dengan dimensi produk ($r=0.937$, $p<0.01$), dimensi input mempunyai hubungan dengan dimensi proses ($r=0.855$, $p<0.01$), dimensi input mempunyai hubungan dengan dimensi produk ($r=0.923$, $p<0.01$), dan terdapat korelasi positif yang signifikan antara dimensi proses dan dimensi produk ($r=0.896$, $p<0.01$). Keputusan menunjukkan bahawa terdapat korelasi positif yang kuat antara keempat-empat dimensi tersebut. Hasil analisis regresi berganda menunjukkan nilai $R^2 = 0.953$, yang menunjukkan bahawa dimensi konteks, input, dan proses mempunyai kesan yang signifikan terhadap dimensi produk. Nilai beta menunjukkan bahawa dimensi konteks memberikan sumbangan unik yang paling kuat dalam menjelaskan dimensi produk, iaitu 0.521. Penemuan kajian ini telah membantu meningkatkan standard pengajaran guru muzik serta mendorong sektor pendidikan untuk menyesuaikan dasar pendidikan muzik bagi mencapai objektif pendidikan dengan lebih baik.



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CHAPTER 1

INTRODUCTION

1.1 Introduction



Art is an important part of human spiritual civilization, utilizing specific media, language, form, and techniques to shape artistic images and reflect the creative activities of nature, society, and humanity. In a sense, art is the best at fostering people's imagination and creativity. That is why many scientists attach great importance to art education (Peng & Xiang, 2022, p. 142).

Music is a social activity that can be a joyful and aesthetic form of play, and children are naturally inclined to participate. Many studies indicate that children typically enjoy music and naturally use it to express their emotions (Corina, 2013). Bredekamp and Copple (1997) assert that children spontaneously experiment with and enjoy music, and should benefit from





opportunities to encounter music every day. Music education can also promote communication skills, stimulate social interaction, and provide a background for cultural development (Corina, 2013).

Music plays a very important role in human development, and it is clear that music education is essential. In China, music education is highly valued and promoted. Music curriculum are introduced from the elementary school stage, and detailed music curriculum standards have been developed.

As one of the provinces in China with a rich history and culture, Shandong Province holds an important position in the country's education system. In 2021, there were a total of 39,400 schools (excluding vocational schools) and 21.64 million students in all levels and types of schools, with 1.6671 million education staff, including 1.4001 million full-time teachers. Among them, there were 9,458 primary schools.

As a strong educational province in China, the implementation of the music curriculum in Shandong Province is highly representative.

1.2 Background

With the continuous reform of China's education system, the Ministry of Education, education departments of various provinces and cities, and educators are reflecting on the various social problems brought about by





teaching to the test. At the same time, the role, significance, status and value of quality education are being increasingly emphasized, and the effectiveness of quality education is gradually becoming apparent in some schools, and has been well verified in the process of students' future development. The purpose, significance and value of quality education are gradually coming to the fore.

In June 2001, the Ministry of Education issued the curriculum regulation "Outline of Basic Education Curriculum Reform (for Trial Implementation)," which kicked off a new round of basic education curriculum reform, clarifying the curriculum structure of "primary school stage with a comprehensive curriculum, and junior high school stage with a curriculum that combines subdisciplines and a comprehensive curriculum," and putting forward the requirement of "focusing on the cultivation of students' lifelong learning aspirations and abilities" in the formulation of curriculum standards for compulsory education (Huang, 2023).

In January 2005, the Ministry of Education announced six key tasks for educational reform and development, including "educating people as the foundation and moral education as the first priority", and comprehensively advancing quality education"; in 2010, the Central Committee of the Communist Party and the State Council issued the "Outline of the National Medium- and Long-Term Educational Reform and Development Plan 2010-2020", which emphasized the importance of promoting quality education through the use of aesthetics (Huang, 2023). In 2010, the Communist Party's Central Committee and State Council issued the National Programme for





Medium- and Long-Term Educational Reform and Development 2010-2020, which emphasized the importance of aesthetic education in "cultivating students' aesthetic interests and humanistic qualities", and in July of the same year, the first nationwide conference on education since the turn of the new century was convened, with important content published at the conference guiding the development of China's educational reforms in the decade that followed (Huang, 2023).

Shandong Province started music quality education relatively early, and music has been included as a major curriculum in many primary and secondary schools, and even kindergartens in many areas. Many schools have achieved good results in music quality education. However, it should be noted that some schools' quality education has not achieved the expected goals, and many problems have emerged in the implementation of specific music curriculum. (Xiao, 2010)

In April 2022, the Ministry of Education issued the "Compulsory Education Art Curriculum Standards (2022 Edition)". The "new curriculum standards" clearly pointed out that the music curriculum in compulsory education is divided into four stages: grades 1-2, 3-5, 6-7, and 8-9. Each stage has specific goals. Among them, the first two stages (grades 1-2 and 3-5) are the primary education stage of China's compulsory education, which plays a fundamental role in music education. (Compulsory Education Art Curriculum Standards, 2022)





However, after the implementation of the "new curriculum standards " issued by the Ministry of Education in April 2022, it is unclear whether the expected results have been achieved in the implementation of the music curriculum, whether music teachers have made corresponding changes to their teaching activities, and what specific problems have arisen in the teaching process. Therefore, a comprehensive evaluation of the music curriculum in primary schools in Shandong Province is necessary.

This evaluation is very important to understand the true impact of the new curriculum standards. By evaluating the current status of primary school music curriculum implementation, we can understand the current situation of primary school music education. We can also determine where primary school music teachers are lacking and make corresponding suggestions. It is also important to determine whether the new curriculum standards are effectively improving students' music skills and appreciation abilities. In addition, understanding the difficulties teachers face in implementing the new standards will help make necessary adjustments and improvements. This will ensure that the goals of the new curriculum standards are fully achieved and students receive the best music education. Collecting feedback from teachers will provide valuable insights into the effectiveness of the curriculum.





1.3 Problem statement

Education has been an integral part of human civilization, serving as a means to transmit knowledge, culture, and values across generations. As Taylor (1949) described, education is a process of changing individual behavior (Aslan & Uygun, 2019), and Ertürk (2013) further emphasized that it is a deliberate process through personal experiences. Within this framework, the school curriculum plays a vital role in shaping structured and purposeful education, ensuring that learning experiences are meaningful and effective.

Music education, as an essential component of the primary school curriculum, contributes to students' cognitive, emotional, and social development. However, despite its significance, the implementation of the primary school music curriculum in China faces multiple challenges that hinder its effectiveness. Based on a review of existing literature, several critical issues have been consistently identified in music classrooms:

1. Teacher-centered instruction and inaccurate grasp of teaching content – Wang (2002) noted that many music teachers dominate classroom instruction, leaving little room for student participation, which leads to an overemphasis on rote learning rather than interactive and experiential learning. This limits students' engagement and understanding of musical concepts.
2. Influence of traditional beliefs and neglect of student-centered learning – Liu (2020) highlighted that traditional educational philosophies often prioritize





rigid teaching structures over student autonomy. This results in inadequate emphasis on fostering students' interest and creativity in music learning.

3. Inadequate infrastructure and resources – Xu (2015) and Dai (2023) found that many primary schools, particularly in underprivileged areas, suffer from a lack of proper music classrooms, instruments, and other essential resources. This significantly affects the quality of music education.

4. Lack of a systematic evaluation mechanism – While various studies have examined specific aspects of music education, there is a general lack of comprehensive evaluations that assess the effectiveness of the curriculum as a whole. Without systematic assessment, it is difficult to implement targeted improvements (Dai, 2023).



Although these challenges have been documented in previous research, they remain unresolved, raising concerns about the effectiveness of the primary school music curriculum. One of the key reasons for this persistent issue is that most studies focus on specific problems within the classroom rather than evaluating the curriculum as a whole. Moreover, past research has often examined individual components of the curriculum in isolation rather than adopting a holistic approach.

To address these gaps, this study aims to conduct a comprehensive evaluation of the implementation of the primary school music curriculum in Shandong Province, using the CIPP model (Context, Input, Process, Product)





proposed by Stufflebeam (1971). The CIPP model provides a structured framework that allows for a multi-dimensional assessment of curriculum effectiveness. Through this approach, the study seeks to:

1. Analyze the contextual factors influencing the implementation of the curriculum, including school environments, teacher preparedness, and student needs.
2. Examine the adequacy of inputs, such as infrastructure, instructional materials, and professional development opportunities for teachers.
3. Assess the teaching and learning processes, including instructional strategies, classroom interactions, and student engagement.
4. Evaluate the outcomes of the curriculum in terms of students' musical skills, interest, and overall learning experience.

By providing a comprehensive and systematic evaluation, this study aims to offer valuable insights for educational policymakers, school administrators, and music educators. The findings will help identify areas for improvement and contribute to the development of more effective and student-centered instructional strategies in music education. Furthermore, as the Chinese government introduced new curriculum standards in 2022, this study will serve as a timely effort to assess their implementation and effectiveness in real classroom settings.





In summary, this study seeks to bridge the gap in current research by conducting a holistic evaluation of the primary school music curriculum. By doing so, it will contribute to the ongoing efforts to enhance teaching quality, resource allocation, and student learning experiences in primary music education in China.

1.4 Research objective

The objectives of this study align with the four core dimensions of the CIPP model (Context, Input, Process, and Product). To ensure a structured evaluation, the study objectives are divided into three categories:

- 1) Individual dimension analysis: Evaluating each CIPP component separately (RO1–RO4).
- 2) Interrelationship analysis: Examining how different dimensions influence each other (RO5–RO11).
- 3) Overall impact assessment: Identifying the key predictors of curriculum effectiveness (RO12).

The research objectives of this study are specifically to fulfill the following twelve objectives:





RO1: To determine the level of context dimension in the implementation of primary school music curriculum in Shandong province.

RO2: To determine the level of input dimension in the implementation of primary school music curriculum in Shandong province.

RO3: To determine the level of process dimension in the implementation of primary school music curriculum in Shandong province.

RO4: To determine the level of product dimension in the implementation of primary school music curriculum in Shandong province.

RO5: To determine the relationship between the context and input dimensions.

RO6: To determine the relationship between the context and process dimensions.

RO7: To determine the relationship between the context and product dimensions.

RO8: To determine the relationship between the input and process dimensions.

RO9: To determine the relationship between the input and product dimensions.





RO10: To determine the relationship between the process and product dimensions.

RO11: To determine the extent to which the context, input and process dimensions influence the product dimension in the implementation of the primary school music curriculum in Shandong Province.

RO12: To determine the best predictors between the context, input and process dimensions on the product dimension in the implementation of primary school music curriculum in Shandong Province.

1.5 Research question



Based on the research objectives of this study, the researcher asked the following research questions.

RQ1: What is the level of context dimension in the implementation of primary school music curriculum in Shandong province?

RQ2: What is the level of input dimension in the implementation of primary school music curriculum in Shandong province?

RQ3: What is the level of process dimension in the implementation of primary school music curriculum in Shandong province?





RQ4: What is the level of product dimension in the implementation of primary school music curriculum in Shandong province?

RQ5: What is the relationship between the context and input dimensions?

RQ6: What is the relationship between the context and process dimensions?

RQ7: What is the relationship between the context and product dimensions?

RQ8: What is the relationship between the input and process dimensions?

RQ9: What is the relationship between the input and product dimensions?



RQ10: What is the relationship between the process and product dimensions?

RQ11: To what extent do the context, input, and process dimensions influence the product dimension in the implementation of the primary school music curriculum in Shandong Province?

RQ12: Which among the context, input, and process dimensions is the best predictor for the product dimension in the implementation of music in primary schools in Shandong Province?





1.6 Research hypothesis

Research Questions 1 - 4 are answered using descriptive statistics so they require no hypothesis. Research question 5 - 12 was used to identify the relationship among context, input, process, product dimensions. The research hypotheses are as follows:

H_{a1}: Context dimension is positively correlated with the input dimension.

H_{a2}: Context dimension is positively correlated with the process dimensions.

H_{a3}: Context dimension is positively correlated with the product dimension.



H_{a4}: Input dimension is positively correlated with the process dimension.

H_{a5}: Input dimension is positively correlated with the product dimension.

H_{a6}: Process dimension is positively correlated with the product dimension.

H_{a7}: The context, input and process dimensions have a significant influence on the product dimension in the implementation of the primary school music curriculum in Shandong Province.

H_{a8}: Context dimensions significantly predict the product dimension in the implementation of music in primary schools in Shandong Province.





1.7 Conceptual framework

The CIPP evaluation model has been widely used to evaluate the outcomes of service-learning projects (Zhang et al, 2011). According to Stufflebeam and Shinkfield (1985), CIPP can serve as a tool to help projects better serve the people they intend to serve. In the context of music education research, Colwell (2003) and Ferguson (2007) both recognize that CIPP has been widely used to evaluate music curriculum. For example, Wing (1978) and Corina (2013) used the CIPP evaluation model to guide their evaluation of music curriculum.

The model used in this study is Stufflebeam's (1971) method called CIPP (Context, Input, Process, Product) model. The CIPP evaluation model is a comprehensive framework to guide the evaluation of projects, programmes, people, products, institutions and systems. The philosophy of evaluation, based on the CIPP model, is that evaluations should assess and report on the strengths, value and significance of the entity and provide lessons learned.

According to Stufflebeam, evaluation is closely tied to decision-making. The different dimensions of evaluation - context, input, process, and product - subsequently inform decisions related to planning, structuring, implementing, and refining the evaluated program. When conducting "context evaluation," decision-makers have an opportunity to review and plan the program objectives. This may involve confirming existing objectives, modifying them, or developing new ones. Consequently, the selection of program objectives significantly influences the planning decisions. It is akin to asking the question,





"Are important needs being met?" (Stufflebeam, 2003). Or "What should we be trying to achieve?" or "How should we evaluate this programme?" (Isaac and Michael, 1982, p. 10)

The second is "input assessment", which enables decision makers to make informed choices about the structure of the programme. This includes an assessment of processes, people, strategies, resources and expected costs consistent with the programme objectives derived from planning decisions. Input evaluation includes asking the following question: 'Is this work guided by a well-supported plan and budget?' (Stufflebeam, 2003). Or "What procedures or strategies should be implemented" or "How should we evaluate the programme?" (Isaac and Michael, 1982, p. 10)



With regard to "process evaluation", the aim of the decision maker is to decide how the programme will be implemented. This involves evaluating the effectiveness of the chosen design, strategy or action plan and asking questions such as, "Was the service design implemented appropriately and were necessary adjustments made?" (Stufflebeam, 2003) or "How are these strategies and plans doing in terms of concrete implementation?" Or "Are the plans we have implemented effective?" (Isaac & Michael, 1982, p. 10)

Finally, "product evaluation" is the basis for making recovery decisions on the programme. It includes identifying and examining specific outcomes of the programme, conducting a cost-review assessment, and evaluating cost-effectiveness. It contains questions such as, "Did the implementation of the



programme produce successful outcomes?" (Stufflebeam, 2003). Or "To what extent have the goals and objectives of the programme been achieved?" Or "Should the programme be stopped or continued?" (Isaac & Michael, 1982, p. 10). We can understand it as comparing the expected goals of the programmed with the final outcome.

Figure 1.1

CIPP conceptual framework for the Music Curriculum

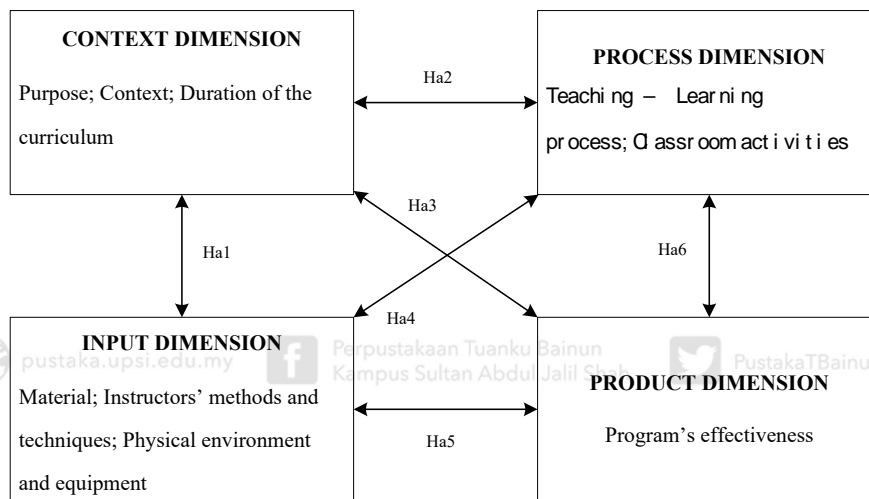


Table 1.1

The Context, Input, Process and Product Evaluation

Context dimension	Input dimension	Process dimension	Product dimension
Purpose; Context; Duration of the curriculum	Material; Instructors' methods and techniques; Physical environment and equipment	Teaching - Learning process; Classroom activities	Program's effectiveness

The context dimension focuses on the changes occurring in the environment. In this study, as shown in Table 1.1, the sub-dimensions of the



context dimension include the purpose of the music curriculum, the context, and the duration of the music curriculum. Input evaluation dimension of three sub-dimensions: Material; instructors' methods and techniques; physical environment and equipment. As the process dimension is intended to provide information on the implementation phase and a comprehensive description of the actual programme activities (Stufflebeam, 1971a), it deals with the important and relevant processes involved in achieving the programme objectives in the music curriculum. Process dimension is structured into two sub-dimensions: Teaching - Learning process and classroom activities. The product dimension quality contains a sub-dimension: program's effectiveness.



1.8 Definition of key words

1.8.1 Art Curriculum Standards (2022 version)

In accordance with the new requirements for school art education in the new era and the new concepts and goals of deepening the reform of compulsory education curriculum, and drawing on the experience of international art curriculum standards, this revision integrates the music, fine arts, dance, drama (including traditional Chinese opera), and film and television (including digital media art) curriculum standards to form the "Art Curriculum Standards". The text structure is unified in terms of the nature of the curriculum, curriculum concepts and design ideas, core competencies and overall objectives of the curriculum, and curriculum implementation, highlighting the common





requirements for developing students' art core competencies. For the content of the curriculum and academic quality, which have individual characteristics of the subject, they are described separately by subject.

Among them, the music curriculum standard, based on the basic content of the "Compulsory Education Music Curriculum Standards (2011 Edition)" that has been proven in practice and has strong guiding significance for frontline teaching, and according to the overall requirements of the art curriculum standards, revised the curriculum objectives, content, and academic quality standards of the music curriculum at the compulsory education stage, further clarifying the overall requirements of the music curriculum at the compulsory education stage, ensuring its consistency with the overall direction of national education reform and development, reflecting the will of the country, meeting the requirements of the times, highlighting the function of art education, and playing a key role of curriculum standards in education reform. (Du, 2022, p. 58)

1.8.2 CIPP

This study adopted the context, input, process, and product (CIPP) model proposed by Stufflebeam in 1971. This evaluation method helps evaluators obtain information about each component and is particularly useful when only one component is needed. The CIPP model is a useful and straightforward tool to help evaluators find important answers during the evaluation process.





According to Stufflebeam, evaluation involves identifying, obtaining, and reviewing necessary information to draw conclusions and make decisions. He supported situational evaluation as a means of providing information about needs, problems, and opportunities in educational settings. In this model, the most important purpose of evaluation is not to prove something but to improve the existing situation. The CIPP evaluation model is a comprehensive model used to guide program evaluation with the goal of achieving long-term, sustainable, and program improvement. It is used to evaluate the strengths and value of a program. The model also emphasizes the importance of continuous feedback throughout the evaluation process. This feedback helps to make timely adjustments and improvements to ensure that the program stays on track and effectively achieves its goals (McBride, 2012).



1.8.3 Context dimension

A context dimension evaluation is an assessment of the needs, problems, resources, and opportunities in a given setting. The main purposes of a context dimension evaluation are to (1) describe the context in which services are needed; (2) define the intended beneficiaries and assess their needs; (3) identify problems and barriers to meeting needs; (4) define local resources and funding opportunities; and (5) evaluate the clarity and appropriateness of the objectives of the project, instruction, and other services. Context evaluation is fundamentally orientated towards identifying gaps between project objectives and the actual impact of the project, and is essentially diagnostic in nature





(Xiao, 2003). This helps ensure that the evaluation is comprehensive and addresses all relevant aspects. In this study, context is the first dimension of the model, which is related to the purpose, duration, and context of the music curriculum.

1) Purpose of the music curriculum – This refers to the intended learning outcomes and educational objectives outlined in the official curriculum documents. It is measured by examining policy guidelines, curriculum standards, and teachers' perceptions of the goals of the music curriculum.

2) Duration of the music curriculum – This refers to the length of time allocated for music instruction within the primary school schedule. It is measured by the number of weekly class hours and the overall instructional time provided for music education across different grade levels.

3) Context of the music curriculum – This refers to the broader environmental factors influencing curriculum implementation, such as school infrastructure, student demographics, and administrative support. It is measured through school-based reports, teacher surveys, and resource availability assessments.

1.8.4 Input dimensions

Input dimension evaluation is an assessment of the conditions, resources, and relative advantages of each selected program on the basis of the context





evaluation, essentially judging the feasibility and effectiveness of the programs. The main purpose of input evaluation is to assist the client in considering various possible program strategies, developing appropriate programs, and ultimately forming the best program, given the needs and environment. At the same time, input evaluation also helps the client avoid wasting time and money on a program that is bound to fail or waste resources. (Gao, 2010). In this study, the input includes the material, instructors' methods and techniques, physical environment and equipment.

1) Materials – This refers to the availability and quality of teaching resources, including textbooks, digital materials, and musical instruments. It is measured by an inventory of resources and teacher-reported adequacy of materials.



2) Instructors' methods and techniques – This refers to the pedagogical approaches used by teachers in delivering the music curriculum. It is measured through classroom observations, teacher self-reports, and student feedback.

3) Physical environment and equipment – This includes classroom settings, acoustics, and space for music activities. Also includes the availability of instruments, audio-visual aids, and other necessary tools for music instruction. It is measured through school resource inventories and teacher assessments.





1.8.5 Process dimensions

Process dimension evaluation is a continuous monitoring, checking and feedback process during programme implementation. Its objectives are First, to provide feedback to programme developers, managers and implementers on the progress of programme implementation, whether it is being implemented according to the original plan, and whether the available resources are being used effectively; second, since it is not possible for a programme to be comprehensively and thoughtfully designed at the time of its initial design, the process evaluation is used to identify problems that may arise during programme implementation, and to provide guidance for the rectification of the programme; Third, to To provide effective information for programme participants to evaluate the work of the programme on a regular basis; and fourthly, to provide detailed records of the programmes actually implemented, including comparisons between the implemented programme and the original programme, accounts of the money spent on the implementation process, and the overall assessment of the quality of the programme by observers and participants. In short, process evaluation aims to adjust and improve the implementation process and is essentially a formative assessment. (Xiao, 2003). In this study, the process dimension of the model includes teaching – learning process, classroom activities.

- 1) Teaching-learning process – This refers to instructional activities, student engagement, and assessment methods. It is measured by classroom observations, lesson plan analyses, and student participation levels.





- 2) Classroom activities – This refers to the practical execution of music lessons, including singing, instrument playing, and music appreciation exercises. It is measured through teacher-reported activity frequency, student engagement surveys, and direct observation of classroom practices.

1.8.6 Product dimensions

Product dimension evaluation is an assessment of the extent to which objectives have been achieved, including measuring, judging and interpreting the achievements of the programme and confirming the extent to which people's needs have been met. Questions to be answered in a product dimension evaluation are (1) What results (positive and negative, expected and unexpected) were observed? (2) How do the contributing parties perceive the value and advantages of these outcomes? (3) To what extent did the results achieved meet the needs of the programme's target audience? Product dimension evaluation is essentially a summative assessment. (Xiao, 2003). Product dimension evaluation also involves a thorough analysis of the data collected to determine if the program was successful. This includes comparing actual results with expected goals to determine if there are discrepancies. In addition, it is important to collect feedback from participants to understand their experience and satisfaction levels. This feedback helps identify areas for improvement and make necessary adjustments to enhance the impact of the program. Evaluators also focus on long-term effects and sustainability to ensure that positive results





are maintained over the long term. In this study, the product dimension refers to program effectiveness.

Program effectiveness – This refers to the extent to which the music curriculum achieves its intended objectives. It is measured by student performance assessments, teacher evaluations of student progress.

1.9 Study Limitations

This study used the CIPP model to evaluate the implementation of the music curriculum in primary schools in Shandong Province. The study may have the following limitations:



This study surveyed the opinions of only a subset of primary school music teachers. The study did not include surveys of students or parents, which may limit the development and validation of instruments to measure certain factors. Teachers' views may differ from the actual situation.

This study also employed a survey research design, which may not provide the same level of accuracy as an experimental research design. Add two more limitations of survey research design.





The sample for this study was selected from music teachers in primary schools in Binzhou City, Shandong Province, China. Therefore, it cannot be generalized to all schools in other province in China.

1.10 Importance of research

Music education plays an irreplaceable role in cultivating students' aesthetic emotion, creative thinking and social communication ability. With the advent of globalisation and the information age, the study of music education has become particularly important, not only for the comprehensive development of individuals, but also for cultural inheritance and social progress.



1.10.1 Improving education quality

Improving the quality of education is a core objective of the modernisation of education, and is related to the overall development of students' knowledge and skills, as well as their ability to innovate and think critically as future members of society. Music education, as an important part of the education system, can not only cultivate students' aesthetic emotions and art appreciation, but also stimulate their creativity and imagination. In our evaluation of the implementation of the music curriculum in primary schools in Shandong Province, we found that high-quality music education has a significant impact on improving the overall quality of students. Through well-designed curriculum





content, we ensure that students are exposed to a wide variety of musical cultures and art forms, thereby broadening their horizons and enhancing their cross-cultural understanding. Innovative teaching methods such as interactive learning, project-based learning and inquiry-based learning have been proven to increase student engagement and motivation, which are essential for students to deepen their understanding of musical concepts and skills. In addition, diversified assessment methods allow for a more holistic assessment of students' learning outcomes, focusing not only on their knowledge acquisition but also on their creativity and practical skills. The application of education technology such as digital audio workstations and virtual reality has brought new teaching resources and tools to music education, greatly enriching students' learning experience. At the same time, a balanced distribution of educational resources and opportunities for teachers' professional development are the basis for ensuring that every student receives quality music education. The involvement of the family and the community provides invaluable support and supplements to music education in schools and helps students learn and grow in the wider social context. In short, through these holistic efforts, we are able to create a more vibrant and inspiring music learning environment for our students, thereby effectively improving the quality of education and preparing them to become globally aware and socially responsible citizens.





1.10.2 Promoting educational reform

Educational reform is a key process of promoting the education system to keep pace with the times and to adapt to the needs of social development. Educational reform is particularly important in the context of globalisation and the knowledge economy era. By analysing in depth, the implementation of the primary school music curriculum in Shandong Province, this study reveals the great potential of music education in promoting educational reform. Firstly, music education can enrich students' curricular experience and provide a different way of learning from traditional subjects. In many cases, the music curriculum can serve as a testing ground for innovative teaching methods, such as project-based learning, co-operative learning and inquiry-based learning. These methods can stimulate students' initiative and participation, enabling them to become the leaders of their own learning process rather than just passive recipients of knowledge. Secondly, music education helps develop students' creativity and imagination. In the process of music composition and performance, students need to use their imagination to create unique musical works. This cultivation of creativity is extremely valuable to students' future academic and professional careers. Educational reform should encourage and support the development of such innovative thinking and provide students with more opportunities for free expression and creativity. In addition, music education promotes interdisciplinary learning. Music has a natural connection with subjects such as mathematics, science and language arts. For example, the rhythms and patterns of music can be combined with the concepts of mathematics, and the historical and cultural background of music can be integrated with the study of language arts. Through interdisciplinary music education, students are able to make connections





between different disciplines and develop a more comprehensive and integrated body of knowledge.

Problems and deficiencies identified in the evaluation process can provide references for educational reform and promote innovation and reform of the primary school music curriculum to keep pace with the needs of students' development.

1.10.3 Enhancing teacher quality

In the field of primary school music education in Shandong Province, the importance of this study cannot be ignored. It not only reveals the central role of teacher quality in improving the quality of education, but also emphasises the key position of teacher professional development in the process of educational reform. Through in-depth analyses of music teachers' teaching practices and students' music learning experiences, this study provides an empirical basis for educators to promote innovation and improvement in teacher education.

The improvement of teacher quality involves the deepening of teachers' professional knowledge, the refinement of their teaching skills, and the deepening of their understanding of educational theories. This study emphasizes that teachers should continuously update their pedagogical approaches through continuous professional training and self-reflection to





adapt to the rapidly changing educational environment. In addition, teachers should develop interdisciplinary pedagogical skills to integrate music with other subject areas in order to develop students' integrative literacy and creative thinking. Teachers' emotional intelligence and ethical literacy are essential for building positive teacher-student relationships. Teachers need to demonstrate empathy and caring in order to promote the holistic development of students. Also, teachers' assessment and feedback skills are key factors in improving the quality of teaching and learning; they can provide students with targeted learning guidance and motivation. Through a quantitative research methodology, this study reveals the challenges faced by teachers in their teaching practice and suggests strategies and recommendations to support teachers' professional growth and improvement of educational practice.



1.10.4 Enhancing student interest

In the current education system, stimulating students' interest is crucial to cultivating their enthusiasm for lifelong learning and their ability for independent enquiry. This study reveals the important role and potential value of music education in enhancing students' interest through an in-depth analysis of the implementation of primary school music curriculum in Shandong Province. Music education, with its unique artistic charm and emotional expression, provides students with a learning experience that is very different from everyday subjects. In the world of music, students can experience the joy of learning and discover new ways of self-expression through the exploration





of melody, rhythm and harmony. The richness and diversity of the music programme can effectively capture students' attention and satisfy their desire for novelty and creative learning.

Music education can meet students' individual learning needs. Each student has his or her own unique musical interests and skills, and by providing individualised teaching methods and activities, teachers can inspire each student to learn and help them find their own personal points of interest connected to music. Music education also plays an important role in developing students' teamwork and social interaction skills. For example, in music ensembles, choral singing and composition, students need to collaborate with their peers to complete musical works. This collaborative process not only enhances students' interest in music, but also promotes the development of their social skills and teamwork.

By evaluating the implementation of the music curriculum in primary schools in Shandong Province, this study can help the education department, schools or music teachers to see the current problems more clearly so that changes can be made to make the music curriculum more interesting to students.

1.10.5 Promoting educational equity

This research plays a crucial role in promoting equity in education. Equity in education is not only a matter of providing equal learning opportunities, but





also of ensuring that every student has access to educational resources that meet his or her individual needs and development potential. Music education, as a universal cultural right, should be accessible to all students. By providing an inclusive music programme, it is possible to ensure that students from different backgrounds are exposed to a wealth of musical knowledge and skills, thereby reducing inequalities in music education resources due to socio-economic status, geographical location or cultural differences.

Music education is uniquely valuable in promoting cognitive and emotional development. Music learning enhances students' expressive language skills, mathematical and logical reasoning skills and creative thinking. Therefore, through the provision of quality music education, students who may be disadvantaged in traditional subjects can be helped to identify and develop their strengths and interests, thereby realizing more equitable opportunities for educational development. Achieving equity in education requires support at the policy level and rationalization of resources. By formulating equitable education policies, increasing investment in music education in schools in rural and impoverished areas, and providing the necessary teaching facilities and professional teacher training, the education gap between different regions and schools can be gradually eliminated. Promoting equity in education through music education will not only help to improve the educational achievements of individuals, but also help to build a harmonious society and promote cultural diversity. Music, as a language that transcends borders and cultures, can bring different people together and promote mutual understanding and respect. In





conclusion, the findings of this study will provide some references to the promotion of educational equity as well.

1.11 Summary

In this chapter, the researcher presented the essential elements of the study. The researcher first introduced the background of the study and stated the research problem. The conceptual framework used in this study is Stufflebeam's CIPP evaluation model. This chapter also explains the concepts and terms used to evaluate the system, the purpose of the study and the research questions. According to the CIPP model, it is necessary to identify the content in terms of four dimensions: context, input, process and product. Therefore, the researcher conducted a comprehensive evaluation of the elementary music programme from these four dimensions. The purpose of this study is to inform local education administrators, primary school music teachers and other stakeholders on the various factors. The researchers believe that the results of the study will provide an effective and meaningful method for better implementation of the primary school music curriculum. Currently, there is no systematic evaluation linking the dimensions to the primary school music curriculum in Shandong Province, China.

