

# Years 7–8 assessment techniques and conditions

## The Arts — Music

This document outlines assessment techniques and response conditions to achieve range and balance within an assessment program. Schools consider the local context, and the age and capabilities of the students, when selecting appropriate assessment techniques and response conditions.

Techniques	Extended response	Practical and/or performance	Examination
<b>Description</b>	An extended response assesses students' abilities to explore, respond to, analyse and interpret music works either before, during or after the making of their own music works, or in response to the music works of others.	A practical and/or performance assesses students' abilities when composing and/or performing music works.	An examination assesses students' responses that are produced independently, under supervision and in a set timeframe. An examination ensures student authorship.
	<p>An extended response focuses on the responding strand, and requires students to:</p> <ul style="list-style-type: none"> <li>• identify and analyse how the elements of music are used in different musical styles</li> <li>• evaluate musical choices they and others from different cultures, times and places make to communicate meaning as performers and composers.</li> </ul>	<p>A practical and/or performance focuses on the making strand, and requires students to:</p> <ul style="list-style-type: none"> <li>• manipulate and use the elements of music, stylistic characteristics and symbolic language</li> <li>• use aural skills, music terminology and symbols to recognise, memorise and notate features in music they perform and compose</li> <li>• interpret rehearse and perform songs and instrumental pieces in unison and in parts demonstrating technical control and expressive skills.</li> </ul>	<p>An examination requires students to respond to one or more assessment items. These items are based on questions or tasks that are typically unseen. Questions or tasks may be based on stimulus material. Stimulus materials may be seen or unseen.</p> <ul style="list-style-type: none"> <li>• Seen questions, statements or stimulus materials should be provided with sufficient time for students to adequately engage with the materials.</li> <li>• Unseen questions, statements or stimulus materials should not be copied from information or texts that students have previously been exposed to, or have directly used, in class.</li> </ul>
<b>Formats</b> (examples only)	<p>Responding formats include:</p> <ul style="list-style-type: none"> <li>• written               <ul style="list-style-type: none"> <li>– annotated pictures, diagrams, sketches and/or photographs</li> <li>– reflective journal entry</li> <li>– short response</li> <li>– critique/review/article for music magazine or journal</li> </ul> </li> </ul>	<p>Making formats include:</p> <ul style="list-style-type: none"> <li>• live or recorded music works throughout the composition process</li> <li>• compositions as a written score (traditional, graphic or contemporary), sound recording or both</li> <li>• live performance of own or others' musical compositions</li> </ul>	<p>Formats include:</p> <ul style="list-style-type: none"> <li>• short response items               <ul style="list-style-type: none"> <li>– paragraph responses</li> <li>– simple description or explanation</li> </ul> </li> <li>• extended response items               <ul style="list-style-type: none"> <li>– essay</li> </ul> </li> <li>• response to stimulus.</li> </ul>



Techniques	Extended response	Practical and/or performance	Examination
	<ul style="list-style-type: none"> <li>- analytical, persuasive or informative essay</li> <li>- blog</li> <li>• spoken/signed or multimodal</li> <li>- interview</li> <li>- visual recording with audio commentary</li> <li>- seminar</li> <li>- spoken response with auditory and/or visual prompts, e.g. sound sources, musical scores</li> <li>- podcast</li> <li>- webpage</li> <li>- digital response combining appropriate technologies, e.g. images, sound bites and embedded videos.</li> </ul>	<ul style="list-style-type: none"> <li>• playing instruments solo and/or in an ensemble</li> <li>• performing using digital devices</li> <li>• conducting</li> <li>• accompaniment.</li> </ul>	
Conditions	<p>Suggested length:*</p> <p><b>Responding to own work/making</b></p> <ul style="list-style-type: none"> <li>• written responses 200–300 words</li> <li>• spoken/signed responses 45 seconds–1 minute</li> <li>• multimodal responses 45 seconds–1½ minutes.</li> </ul> <p><b>Responding to work of others</b></p> <ul style="list-style-type: none"> <li>• written responses 300–400 words</li> <li>• spoken/signed responses 45 seconds–1½ minutes</li> <li>• multimodal responses 1–2 minutes.</li> </ul>	<p>Suggested length:*</p> <p><b>Making — Composing</b></p> <ul style="list-style-type: none"> <li>• composition of 8–10 bars or 10–15 seconds</li> <li>• accompanied by a statement of compositional intent <ul style="list-style-type: none"> <li>- written responses 50–75 words</li> <li>- spoken/signed responses 30–45 seconds.</li> </ul> </li> </ul> <p><b>Making — Performing</b></p> <ul style="list-style-type: none"> <li>• performances of 45 seconds–1½ minutes</li> <li>• accompanied by a performance statement <ul style="list-style-type: none"> <li>- written responses 50–75 words</li> <li>- spoken/signed responses 30–45 seconds.</li> </ul> </li> </ul>	<p>Suggested time:</p> <ul style="list-style-type: none"> <li>• up to 70 minutes, plus 10 minutes perusal.</li> </ul> <p>Suggested length:*</p> <ul style="list-style-type: none"> <li>• 100–300 words.</li> </ul>
<b>Notes</b>			
Responses may be written, physical, spoken/signed or multimodal (integrating visual, print and/or audio features), recorded or live.			
* Length of student responses should be considered in the context of the assessment. Longer responses do not necessarily provide better quality evidence of achievement.			