

Years 7–8 assessment techniques and conditions

The Arts — Music

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

	Techniques			
	Project — compose music	Performance	Short response	Examination
Description	focuses on responding to a problem, question, stimulus and/or series of focused tasks within a scenario or context. This may involve using a process to solve a problem, or to inform new actions and/or understandings.	focuses on the application of knowledge, processes, and/or performance skills to demonstrate a physical response, presentation, or a production. Responses reflect purpose and context and may be under supervised conditions.	focuses on responding in a succinct and targeted way to a task or stimulus.	focuses on responding independently to seen or unseen assessment item/s under supervised conditions and in a set time frame. Assessment item/s may include question/s, scenario/s, and/or problem/s.



Techniques				
	Project — compose music	Performance	Short response	Examination
Learning area advice	<p>Students compose music to communicate ideas, perspectives and/or meaning. Students document their composition as a recording or a notated score (traditional, graphic, or contemporary). Considering purpose, audience and/or context, students compose music by manipulating:</p> <ul style="list-style-type: none"> elements of music, e.g. duration/time, pitch, dynamics and expression, timbre, structure and form, texture compositional devices, e.g. motif, repetition, contrast, variation, canon, inversion, unison, ground bass, imitation. <p>A project may be used to connect two or more assessment techniques to extend the creative process and/or broken into components and completed over multiple lessons.</p>	<p>Students use performance skills to perform music which includes vocal or instrumental techniques and expressive devices.</p> <p>Examples of vocal and instrumental techniques include display of control, dexterity, coordination, blend, and intonation.</p> <p>Examples of expressive devices include dynamics, contrast, articulation, ornamentation, and stylistic indications.</p> <p>Students manipulate elements of music and use performance skills to perform music to communicate ideas, perspectives and/or meaning.</p> <p>The performer determines the intended meaning of the music work, considering purpose, audience and/or context.</p>	<p>Students respond to their own or others' music, to provide a succinct and targeted response or a series of short responses. Assessment tasks may include responses that allow students to engage with the stimulus, ideas or information and use music terminology, knowledge, understanding and skills to:</p> <ul style="list-style-type: none"> describe respectful approaches to composing, performing and/or responding to music analyse how elements of music and/or compositional devices are manipulated evaluate music from across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning. <p>Short response/s may be broken into components and completed over multiple lessons.</p>	<p>Students create one or more short responses, or an extended response based on items that are either seen or unseen. Students may respond through description, analysis, interpretation and/or evaluation. Items may be based on stimulus, e.g. section from live or recorded performance, score, section of an audio and/or visual excerpt, contextual information.</p> <p>Note:</p> <ul style="list-style-type: none"> Seen stimulus should be provided with sufficient time for students to adequately engage with the materials prior to the examination. Unseen stimulus should not have been directly used in class.
Mode	practical [^] or multimodal	practical [^] or multimodal	written, spoken/signed or multimodal	written
Examples	<p>Examples may include:</p> <ul style="list-style-type: none"> performance of own composition, e.g. live, recorded, multimodal compositions generated using technology. 	<p>Examples may include:</p> <ul style="list-style-type: none"> performance of repertoire or own composition, e.g. live, recorded, multimodal. 	<p>Examples may include:</p> <ul style="list-style-type: none"> artist statement, e.g. analysing and/or evaluating choices in students' own composition or performance 	<p>Examples may include:</p> <ul style="list-style-type: none"> analyse the ways meaning is communicated in a stimulus

Techniques				
	Project — compose music	Performance	Short response	Examination
			<ul style="list-style-type: none"> panel discussion or interview reflection digital response, e.g. serialised narrative, vlog, journal. 	<ul style="list-style-type: none"> review, e.g. a song or section of a music work response to a series of questions relevant to the provided stimulus.
Conditions	<p>Suggested length:*</p> <ul style="list-style-type: none"> practical or multimodal responses 8–12 bars or up to 30 seconds document the composition by providing a recording or a notated score, e.g. traditional, graphic, or contemporary. 	<p>Suggested length:*</p> <ul style="list-style-type: none"> practical or multimodal responses 30 seconds–1 minute continuous performance. 	<p>Suggested length:*</p> <ul style="list-style-type: none"> written responses 50–150 words per item, up to 500 words for the task or folio of responses spoken/signed or multimodal responses 1–2 minutes. 	<p>Suggested time:</p> <ul style="list-style-type: none"> up to 70 minutes, plus 10 minutes planning over a single allocation of time or over several lessons, under supervised conditions. <p>Suggested length:*</p> <ul style="list-style-type: none"> short, extended or combination responses 200–400 words, comprising <ul style="list-style-type: none"> – short responses 50–150 words per item – extended responses 200–400 words per item.

* Length of student responses should be considered in the context of the assessment. Longer responses do not necessarily provide better quality evidence of achievement.

^ All practical work must be organised with student safety in mind. Schools must ensure their practices meet current guidelines.



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