

# Years 9–10 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	Extended 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 detailed way to a task or stimulus for a purpose and/or audience. It may occur over an extended period. While students may undertake some research when creating their response, it is not their focus.	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.
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, e.g. traditional, graphic, or contemporary. Considering purpose, audience and/or context, students compose music by manipulating:</p> <ul style="list-style-type: none"> <li>elements of music, e.g. duration/time, pitch, dynamics and expression, timbre, structure and form, texture</li> </ul>	<p>Students use techniques and performance skills to perform music.</p> <p>Examples of vocal and instrumental techniques are: display of control, dexterity, coordination, blend and intonation.</p> <p>Examples of performance skills are expressive devices such as: dynamics, contrast, articulation, ornamentation and stylistic indications.</p>	<p>Students respond to their own or others' music, ideas and/or information, using music terminology, knowledge, understand and skills to:</p> <ul style="list-style-type: none"> <li>analyse ways composers and/or performers use the elements of music and compositional devices to engage audiences</li> <li>evaluate:                             <ul style="list-style-type: none"> <li>how music and/or performances in a range of styles and/or from across cultures, times, places and/or other contexts</li> </ul> </li> </ul>	<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><b>Note:</b></p> <ul style="list-style-type: none"> <li>Seen stimulus should be provided with sufficient time for students to adequately engage</li> </ul>

Techniques				
	Project — compose music	Performance	Extended response	Examination
	<ul style="list-style-type: none"> <li>compositional devices, e.g. motif, repetition, contrast, variation, canon, inversion, unison, ground bass, imitation.</li> </ul> <p>Students compose in selected:</p> <ul style="list-style-type: none"> <li>styles, e.g. jazz, contemporary, classical, gospel</li> <li>forms, e.g. 32-bar song form, binary, theme, variations</li> <li>using selected instrumentation, e.g. arranging musical instruments and their capabilities of producing various timbres.</li> </ul> <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 apply their knowledge of styles and/or forms to communicate ideas, perspectives and/or meaning. The performer determines the intended meaning of the music work, considering purpose, audience and/or context.</p>	<p>communicate ideas, perspectives and/or meaning</p> <ul style="list-style-type: none"> <li>how music is used to celebrate and challenge perspectives of Australian identity.</li> </ul>	<p>with the materials prior to the examination.</p> <ul style="list-style-type: none"> <li>Unseen stimulus should not have been directly used in class.</li> </ul>
<b>Mode</b>	practical^ or multimodal	practical^ or multimodal	written, spoken/signed or multimodal	written
<b>Examples</b>	<p>Examples may include:</p> <ul style="list-style-type: none"> <li>performance of own composition, e.g. live, recorded, multimodal</li> <li>compositions generated using technology.</li> </ul>	<p>Examples may include:</p> <ul style="list-style-type: none"> <li>performance of repertoire or own composition, e.g. live, recorded, multimodal.</li> </ul>	<p>Examples may include:</p> <ul style="list-style-type: none"> <li>artist statement, e.g. analysing and/or evaluating choices in student's own composition or performance</li> <li>investigation, e.g. of a genre or style to inform composition or performance</li> <li>panel discussion or podcast</li> </ul>	<p>Examples may include:</p> <ul style="list-style-type: none"> <li>analysis of a stimulus in communicating meaning which may or may not be provided</li> <li>review, e.g. a song or section of a music work</li> <li>response to a series of questions relevant to the provided stimulus.</li> </ul>

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	Project — compose music	Performance	Extended response	Examination
			<ul style="list-style-type: none"> <li>digital response, e.g. vlog to review a piece of music.</li> </ul>	
<b>Conditions</b>	<p><b>Suggested length:*</b></p> <ul style="list-style-type: none"> <li>practical or multimodal responses 12–16 bars or up to 40 seconds</li> <li>document the composition by providing a recording or a notated score, e.g. traditional, graphic, or contemporary.</li> </ul>	<p><b>Suggested length:*</b></p> <ul style="list-style-type: none"> <li>practical or multimodal responses 1–3 minutes continuous performance.</li> </ul>	<p><b>Suggested length:*</b></p> <ul style="list-style-type: none"> <li>written responses may include               <ul style="list-style-type: none"> <li>short responses 50–200 words per item, up to 600 words for the task or folio of responses</li> <li>extended responses 400–600 words</li> </ul> </li> <li>spoken/signed or multimodal responses 2–3 minutes.</li> </ul>	<p><b>Suggested time:</b></p> <ul style="list-style-type: none"> <li>up to 90 minutes, plus 10 minutes planning, completed in a single allocation of time, or over several lessons, under supervised conditions.</li> </ul> <p><b>Suggested length:*</b></p> <ul style="list-style-type: none"> <li>short, extended or combination responses 400–600 words, comprising               <ul style="list-style-type: none"> <li>short responses 50–200 words per item</li> <li>extended responses 400–600 words per item.</li> </ul> </li> </ul>

\* 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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