



Music 2025 v1.2

IA3: Sample assessment instrument

This sample has been compiled by the QCAA to assist and support teachers in planning and developing assessment instruments for individual school settings.

| | |
|-----------------------|-------------|
| Student name | sample only |
| Student number | sample only |
| Teacher | sample only |
| Issued | sample only |
| Due date | sample only |

Marking summary

| Criterion | Marks allocated | Provisional marks |
|--|-----------------|-------------------|
| Analysing music | 7 | |
| Evaluating music | 5 | |
| Applying literacy skills | 3 | |
| Demonstrating technique | 8 | |
| Interpreting music elements and concepts | 7 | |
| Realising music ideas | 5 | |
| Overall | 35 | |

Conditions

| | |
|---------------------------|--|
| Technique | Project |
| Unit | Unit 4: Narratives |
| Topic/s | Area of study: Narratives |
| Mode / length | Musicology: one of the following <ul style="list-style-type: none">• Written: Up to 1000 words• Spoken (live or recorded): Up to 8 minutes, or signed equivalent Performance (live or recorded): Up to 5 minutes. |
| Individual / group | Individual |
| Other | <p>Students can develop their response in class time and their own time.</p> <p>The following aspects of the task may be completed in groups:</p> <ul style="list-style-type: none">• performance. <p>The teacher must provide students with continuous class time to develop the project.</p> <p>For the audiovisual recording of the performance, the recording should be continuous with no pausing or editing.</p> <p>Where students choose to accompany themselves, both music roles will be assessed as a unified performance.</p> <p>If the performance is in an ensemble, the student's part must be independent and aurally identifiable, i.e. one person per part.</p> |

Context

Across the unit, you have been investigating the manner through which music elements are used to communicate narratives in a range of music. As part of our 'Stories in Music' presentation evening, you have been asked to share a presentation that shows the ways stories in music are shaped and communicated to an audience to evoke an intended meaning.

Task

Create a project that establishes a viewpoint of the expressive powers of music to convey narrative through an examination of no more than two of the following:

- setting
- characterisation
- drama and/or action
- mood
- atmosphere.

You will complete a musicology analysis and evaluation of a chosen work from film, television, video game, music theatre, opera, program music or art song. This will then inform and influence the development of a performance that assists you to justify your viewpoint.

To complete this task, you must:

- **select** a stimulus to communicate your own viewpoint
- **analyse** music elements and concepts, and compositional devices to convey the narrative through setting, characterisation, drama and/or action, mood or atmosphere
- **evaluate** the use of music elements and concepts, and compositional devices to convey the narrative in film music, television music, game music, musical theatre, opera, program music or art song
- **apply** literacy skills, using music terminology relevant to genre/style, referencing and language conventions to communicate ideas
- **demonstrate** technical skills for the chosen instrument or sound source
- **interpret** music elements and concepts of the chosen genre/style
- **realise** music ideas to communicate the narrative.

Checkpoints

- ☐ Week 2: Stimulus research check
- ☐ Week 3: Musicology discussion, feedback provided
- ☐ Week 4: Performance discussion and viewing, feedback provided
- ☐ Week 6: Musicology discussion, feedback provided
- ☐ Week 8: Performance discussion and viewing, feedback provided
- ☐ Week 10: Musicology discussion, feedback provided

Authentication strategies

- You will be provided class time for task completion.
- Your teacher will conduct interviews or consultations as you develop the response.
- You will provide documentation of your progress at indicated checkpoints.

Scaffolding

Musicology

You will:

- investigate a topic relating to narrative in film music, television music, game music, musical theatre, opera, program music or art song
- consider a viewpoint in relation to conveying a narrative
- consider the choice of repertoire and its suitability to the viewpoint
- conduct research around the topic of your viewpoint
- source sheet music and/or audio recordings of your repertoire to support your analysis
- analyse music elements and concepts, and compositional devices in repertoire to convey the narrative through setting, characterisation, drama and/or action, mood or atmosphere
- evaluate the use of music elements and concepts, and compositional devices in repertoire to convey the narrative in film music, television music, game music, musical theatre, opera, program music or art song
- provide evidence to support your judgments using audio and/or visual excerpts of repertoire.

Performance

You will:

- consider repertoire commensurate with your technique and skill
- consider control, dexterity, fluency, security and coordination. As well, you will display an understanding of your role as a soloist or ensemble member (communicating with the accompanist or other members) considering balance, blend and intonation
- consider melodic, rhythmic and harmonic accuracy, with appropriate tempi, idiomatic tone quality, phrasing patterns, articulation patterns and dynamic levels to show your understanding of style to refine your performance
- maintain stylistic integrity of the repertoire and consider whether the repertoire is to be accompanied or unaccompanied
- develop your own rehearsal strategies and performance goals appropriate for your instrument or sound source
- observe and absorb the attributes and subtleties of the performance of others playing your instrument type (sourced from recordings, live performance) such as phrasing, tone, articulation and style-specific conventions
- employ self-evaluation strategies (recording rehearsal, practice journal for self-reflection)
- consider stage etiquette, feedback and self-evaluation when refining and polishing performance
- consider connection of technical approaches to the performance and the communication of meaning and the expression of music ideas.

Instrument-specific marking guide (IA3): Project response (35%)

| Analysing music | Marks |
|---|-------|
| The student response has the following characteristics: | |
| <ul style="list-style-type: none"> analysis <ul style="list-style-type: none"> identifies interconnections between music elements and concepts, and compositional devices is consistently accurate | 6–7 |
| <ul style="list-style-type: none"> analysis of music elements and concepts, and compositional devices is <ul style="list-style-type: none"> detailed specific | 4–5 |
| <ul style="list-style-type: none"> analysis of the narrative through <ul style="list-style-type: none"> music elements and concepts, and compositional devices through setting, characterisation, drama and/or action, mood or atmosphere | 2–3 |
| <ul style="list-style-type: none"> identification of music elements and concepts. | 1 |
| The student response does not satisfy any of the descriptors above. | 0 |

| Evaluating music | Marks |
|--|-------|
| The student response has the following characteristics: | |
| <ul style="list-style-type: none"> evaluation shows insightful judgments about the purpose of music elements and concepts, and compositional devices in conveying the narrative, consistently using convincing evidence to support judgments | 5 |
| <ul style="list-style-type: none"> evaluation shows reasonable judgments about the purpose of music elements and concepts, and compositional devices in conveying the narrative, consistently using credible evidence to support judgments | 4 |
| <ul style="list-style-type: none"> evaluation of the use of music elements and concepts, and compositional devices to convey the narrative in film music, television music, game music, musical theatre, opera, program music or art song, using relevant evidence to support judgments | 3 |
| <ul style="list-style-type: none"> statements made about the purpose of music elements and concepts, and compositional devices, using evidence to support judgments | 2 |
| <ul style="list-style-type: none"> gives opinions about music. | 1 |
| The student response does not satisfy any of the descriptors above. | 0 |

| Applying literacy skills | Marks |
|---|-------|
| The student response has the following characteristics: | |
| <ul style="list-style-type: none"> • application of literacy skills through articulated ideas, controlled structure and the sequence of information that enhance communication of meaning in the topic | 3 |
| <ul style="list-style-type: none"> • application of literacy skills using music terminology relevant to genre/style, referencing and language conventions to communicate ideas | 2 |
| <ul style="list-style-type: none"> • application of literacy skills to describe ideas. | 1 |
| The student response does not satisfy any of the descriptors above. | 0 |

| Demonstrating technique | Marks |
|--|-------|
| The student response has the following characteristics: | |
| <ul style="list-style-type: none"> • demonstration of technical skills is <ul style="list-style-type: none"> – refined and synthesised – sustained without interruption to create a polished performance | 7–8 |
| <ul style="list-style-type: none"> • demonstration of technical skills <ul style="list-style-type: none"> – is specific to the chosen genre/style – displays control | 5–6 |
| <ul style="list-style-type: none"> • demonstration of technical skills <ul style="list-style-type: none"> – for the chosen instrument or sound source – throughout the performance | 3–4 |
| <ul style="list-style-type: none"> • demonstration of some technical skills. | 1–2 |
| The student response does not satisfy any of the descriptors above. | 0 |

| Interpreting music elements and concepts | Marks |
|---|-------|
| The student response has the following characteristics: | |
| <ul style="list-style-type: none"> • interpretation of music elements and concepts shows <ul style="list-style-type: none"> – sensitivity towards the genre/style – sustained and perceptive use of stylistic nuances | 6–7 |
| <ul style="list-style-type: none"> • interpretation of music elements and concepts <ul style="list-style-type: none"> – makes the genre/style explicit – throughout the performance | 4–5 |
| <ul style="list-style-type: none"> • interpretation of music elements and concepts <ul style="list-style-type: none"> – of the chosen genre/style – throughout the performance | 2–3 |
| <ul style="list-style-type: none"> • interpretation of some music elements and concepts. | 1 |
| The student response does not satisfy any of the descriptors above. | 0 |

| Realising music ideas | Marks |
|---|-------|
| The student response has the following characteristics: | |
| <ul style="list-style-type: none"> realisation of music ideas reveals subtleties of the narrative through the perceptive synthesis of expressive devices | 5 |
| <ul style="list-style-type: none"> realisation of music ideas consolidates the narrative through the sustained use of expressive devices | 4 |
| <ul style="list-style-type: none"> realisation of music ideas supports the narrative through a selection of expressive devices | 3 |
| <ul style="list-style-type: none"> realisation of music ideas to communicate the narrative | 2 |
| <ul style="list-style-type: none"> presentation of music ideas to communicate meaning relevant to the performance of repertoire. | 1 |
| The student response does not satisfy any of the descriptors above. | 0 |



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