

Music Extension General Senior Syllabus 2019 v1.1

Subject report 2020

February 2021

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Introduction

The first summative year for the new Queensland Certificate of Education (QCE) system was unexpectedly challenging. The demands of delivering new assessment requirements and processes were amplified by disruptions to senior schooling arising from the COVID-19 pandemic. This meant the new system was forced to adapt before it had been introduced — the number of summative internal assessments was reduced from three to two in all General subjects. Schools and the QCAA worked together to implement the new assessment processes and the 2020 Year 12 cohort received accurate and reliable subject results.

Queensland's innovative new senior assessment system combines the flexibility and authenticity of school-based assessment, developed and marked by classroom teachers, with the rigour and consistency of external assessment set and marked by QCAA-trained assessment writers and markers. The system does not privilege one form of assessment over another, and both teachers and QCAA assessors share the role of making high-stakes judgments about the achievement of students. Our commitment to rigorous external quality assurance guarantees the reliability of both internal and external assessment outcomes.

Using evidence of student learning to make judgments on student achievement is just one purpose of assessment. In a sophisticated assessment system, it is also used by teachers to inform pedagogy and by students to monitor and reflect on their progress.

This post-cycle report on the summative assessment program is not simply being produced as a matter of record. It is intended that it will play an active role in future assessment cycles by providing observations and findings in a way that is meaningful and helpful to support the teaching and learning process, provide future students with guidance to support their preparations for summative assessment, and promote transparency and accountability in the broader education community. Reflection and research are necessary for the new system to achieve stability and to continue to evolve. The annual subject report is a key medium for making it accessible to schools and others.

Background

Purpose

The annual subject report is an analysis of the previous year's full summative assessment cycle. This includes endorsement of summative internal assessment instruments, confirmation of internal assessment marks and external assessment.

The report provides an overview of the key outcomes of one full teaching, learning and assessment cycle for each subject, including:

- information about the application of the syllabus objectives through the design and marking of internal and external assessments
- information about the patterns of student achievement in each subject for the assessment cycle.

It also provides advice to schools to promote continuous improvement, including:

- identification of effective practices in the design and marking of valid, accessible and reliable assessments
- identification of areas for improvement and recommendations to enhance the design and marking of valid, accessible and reliable assessment instruments
- provision of tangible examples of best practice where relevant, possible and appropriate.

Audience and use

This report should be read by school leaders, subject leaders and teachers to inform teaching and learning and assessment preparation. The report is to be used by schools and teachers to assist in assessment design practice, in making assessment decisions and in preparing students for external assessment.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can learn about the assessment practices and outcomes for General subjects (including alternative sequences and Senior External Examination subjects, where relevant) and General (Extension) subjects.

Report preparation

The report includes analyses of data and other information from the processes of endorsement, confirmation and external assessment, and advice from the chief confirmer, chief endorser and chief marker, developed in consultation with and support from QCAA subject matter experts.

Subject data summary

Subject enrolments — Composition

- Number of schools offering the subject: 87.

Completion of units	Units 3 and 4*
Number of students completed	192

*Units 3 and 4 figure includes students who were not rated.

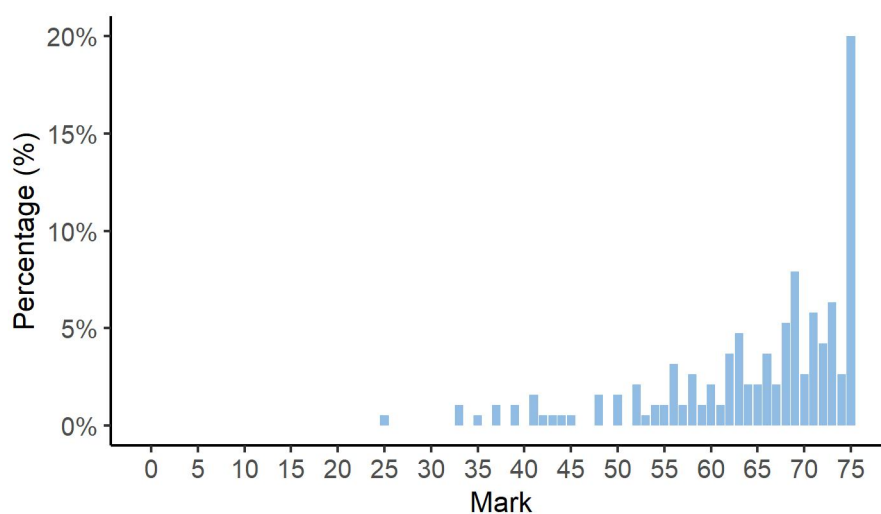
Units 3 and 4 internal assessment results

2020 COVID-19 adjustments

To support Queensland schools, teachers and students to manage learning and assessment during the evolving COVID-19 pandemic in 2020, the QCAA Board approved the removal of one internal assessment for students completing Units 3 and 4 in General and Applied subjects.

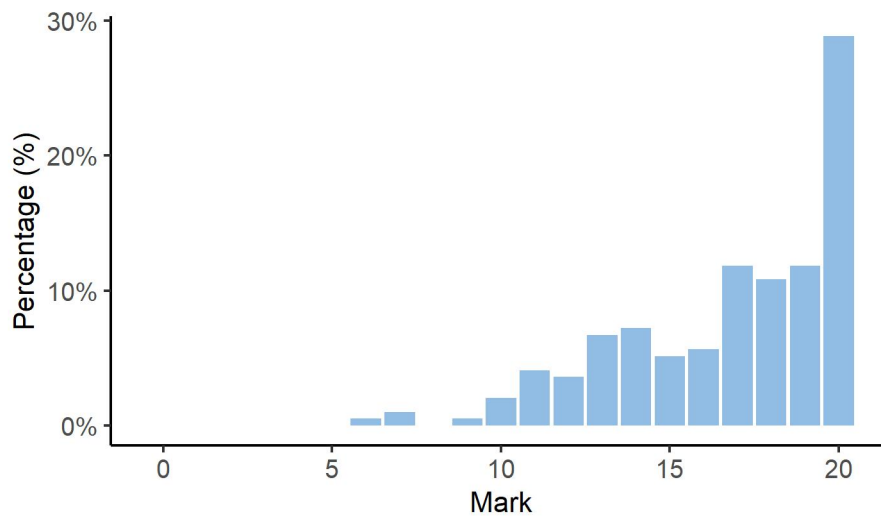
In General subjects, students completed two internal assessments and an external assessment. Schools made decisions based on QCAA advice and their school context. Therefore, across the state some instruments were completed by most schools, some completed by fewer schools and others completed by few or no schools. In the case of the latter, the data and information for these instruments has not been included.

Total results for internal assessment

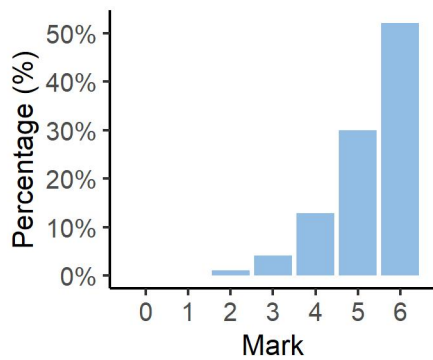


IA1 results

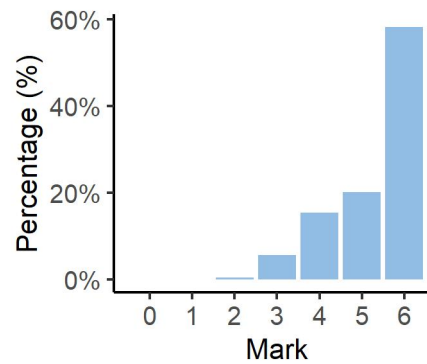
IA1 total



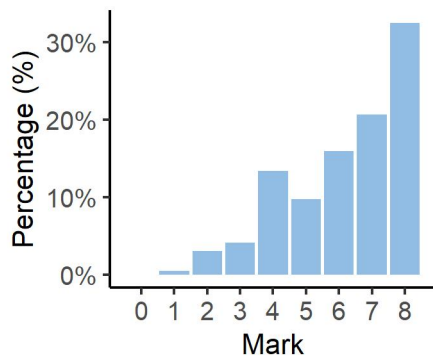
IA1 Criterion 1



IA1 Criterion 2

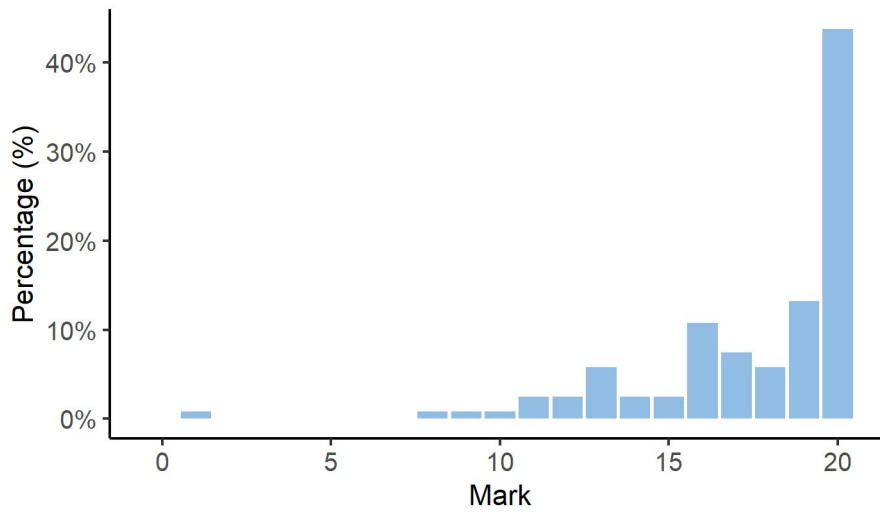


IA1 Criterion 3

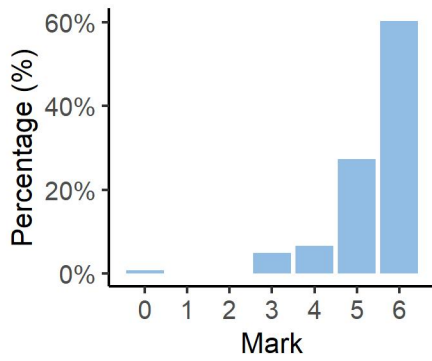


IA2 results

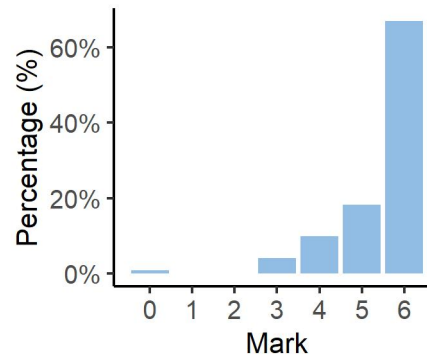
IA2 total



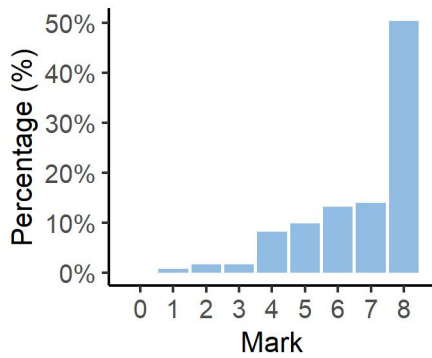
IA2 Criterion 1



IA2 Criterion 2

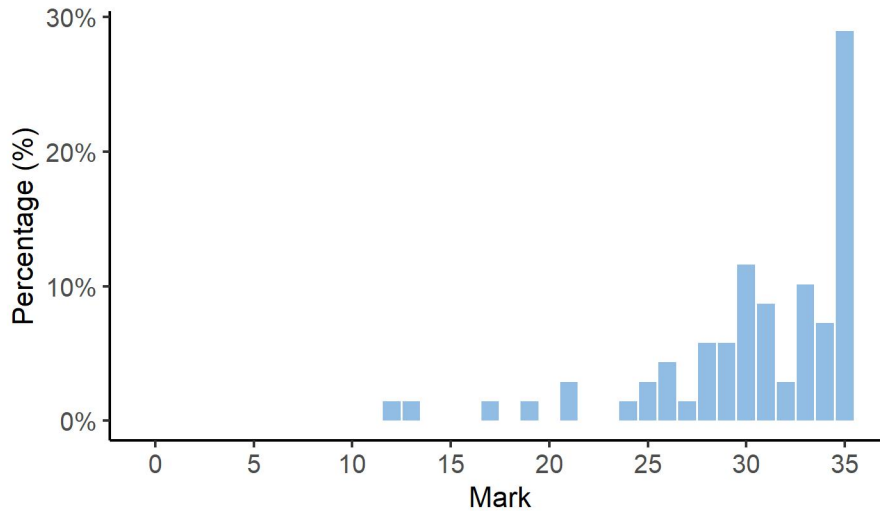


IA2 Criterion 3

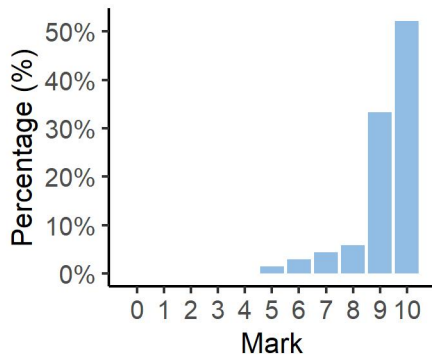


IA3 results

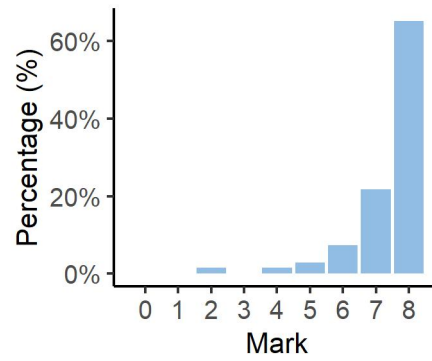
IA3 total



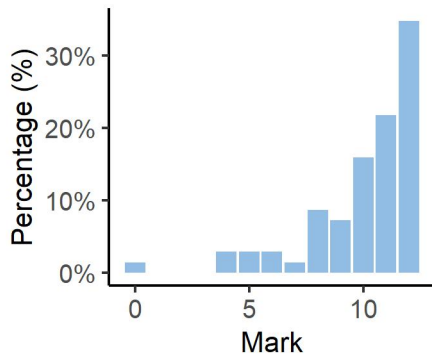
IA3 Criterion 1



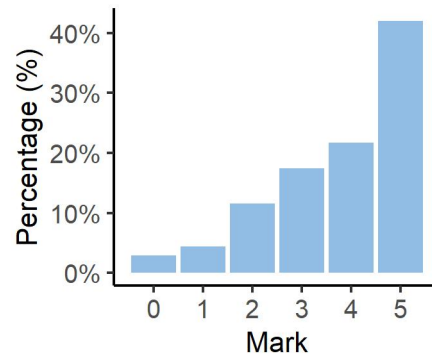
IA3 Criterion 2



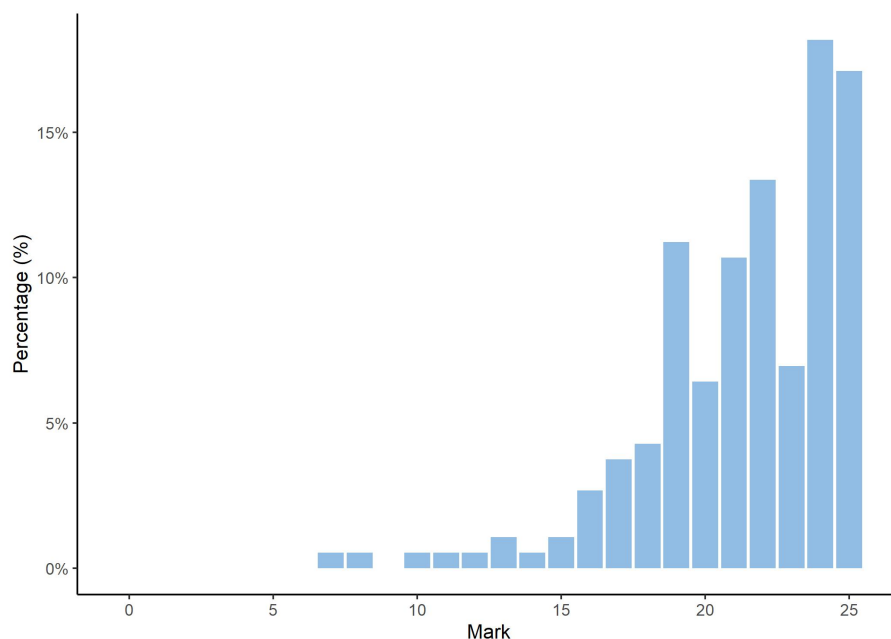
IA3 Criterion 3



IA3 Criterion 4



External assessment results



Final standards allocation

The number of students awarded each standard across the state are as follows.

Standard	A	B	C	D	E
Number of students	127	43	17	0	0

Grade boundaries

The grade boundaries are determined using a process to compare results on a numeric scale to the reporting standards.

Standard	A	B	C	D	E
Marks achieved	100–84	83–65	64–44	43–15	14–0

Subject enrolments — Musicology

- Number of schools offering the subject: 16.

There were insufficient student enrolments in this subject to provide useful analytics.

Units 3 and 4 internal assessment results

2020 COVID-19 adjustments

To support Queensland schools, teachers and students to manage learning and assessment during the evolving COVID-19 pandemic in 2020, the QCAA Board approved the removal of one internal assessment for students completing Units 3 and 4 in General and Applied subjects.

In General subjects, students completed two internal assessments and an external assessment. Schools made decisions based on QCAA advice and their school context. Therefore, across the state some instruments were completed by most schools, some completed by fewer schools and others completed by few or no schools. In the case of the latter, the data and information for these instruments has not been included.

Total results for internal assessment

There were insufficient student enrolments in this subject to provide useful analytics.

IA1 results

There were insufficient student enrolments in this subject to provide useful analytics.

IA2 results

There were insufficient student enrolments in this subject to provide useful analytics.

IA3 results

There were insufficient student enrolments in this subject to provide useful analytics.

External assessment results

There were insufficient student enrolments in this subject to provide useful analytics.

Final standards allocation

There were insufficient student enrolments in this subject to provide useful analytics.

Grade boundaries

The grade boundaries are determined using a process to compare results on a numeric scale to the reporting standards.

Standard	A	B	C	D	E
Marks achieved	100–84	83–65	64–44	43–15	14–0

Subject enrolments — Performance

- Number of schools offering the subject: 145.

Completion of units	Units 3 and 4*
Number of students completed	587

*Units 3 and 4 figure includes students who were not rated.

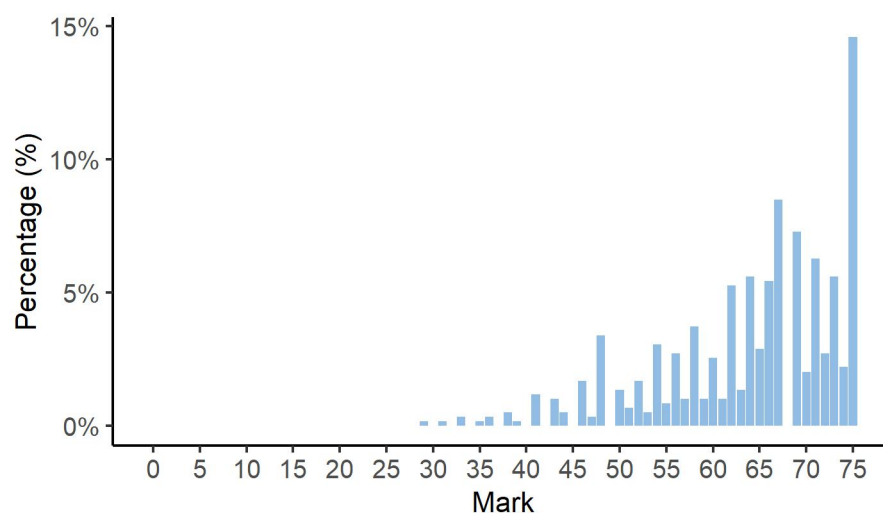
Units 3 and 4 internal assessment results

2020 COVID-19 adjustments

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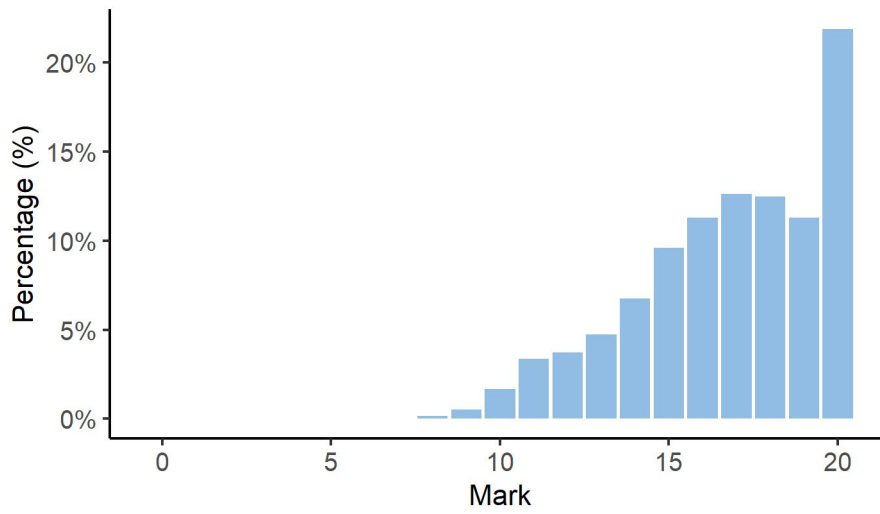
In General subjects, students completed two internal assessments and an external assessment. Schools made decisions based on QCAA advice and their school context. Therefore, across the state some instruments were completed by most schools, some completed by fewer schools and others completed by few or no schools. In the case of the latter, the data and information for these instruments has not been included.

Total results for internal assessment

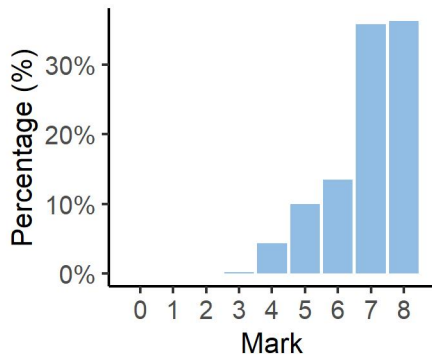


IA1 results

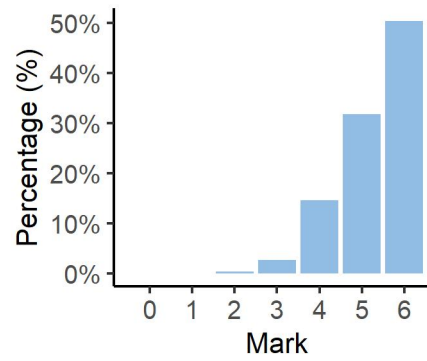
IA1 total



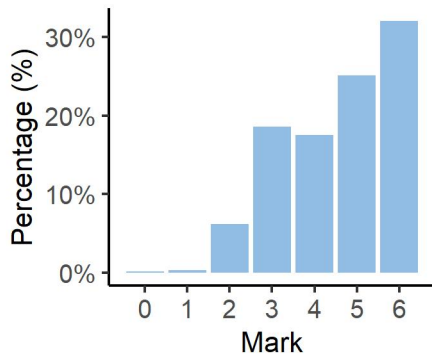
IA1 Criterion 1



IA1 Criterion 2

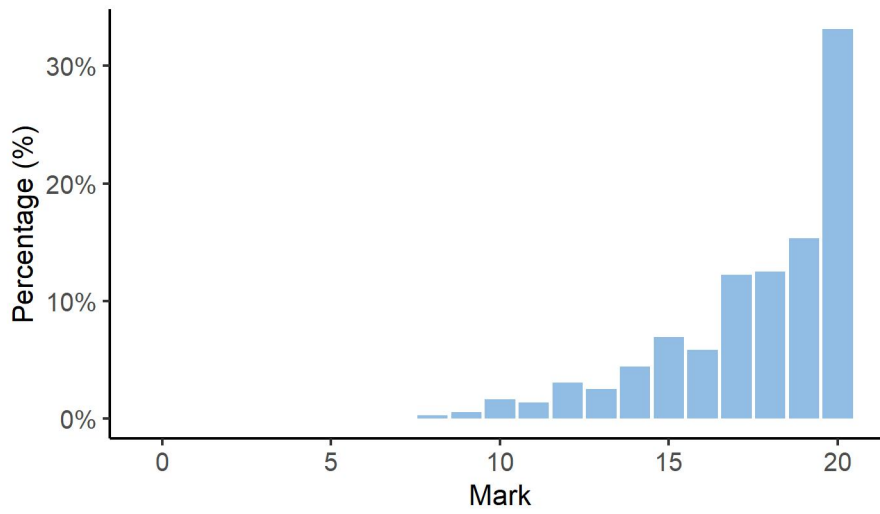


IA1 Criterion 3

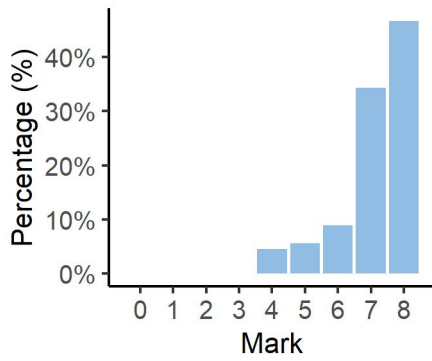


IA2 results

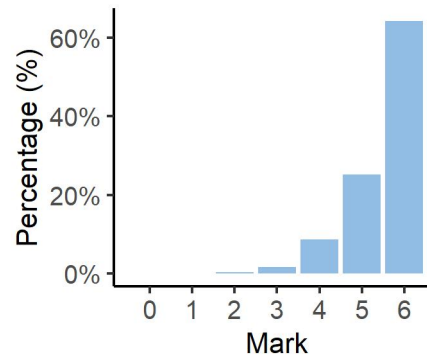
IA2 total



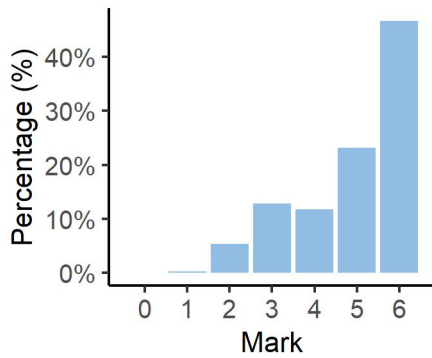
IA2 Criterion 1



IA2 Criterion 2

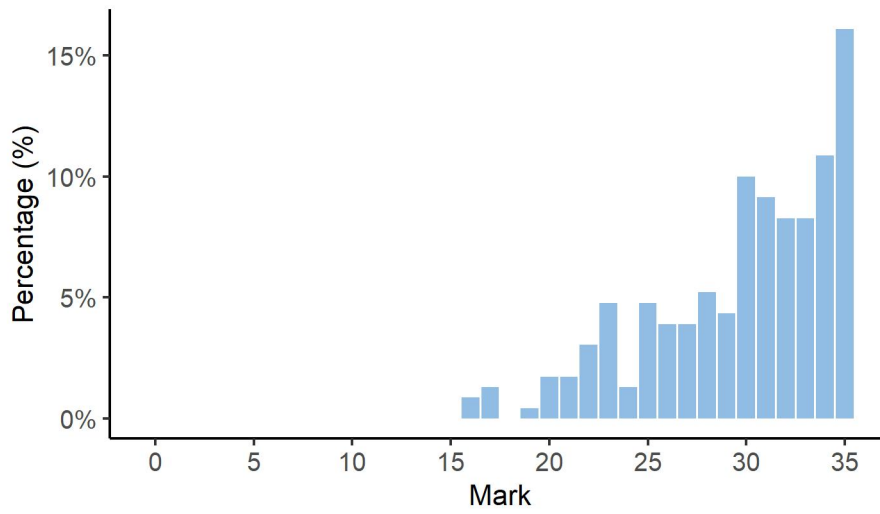


IA2 Criterion 3

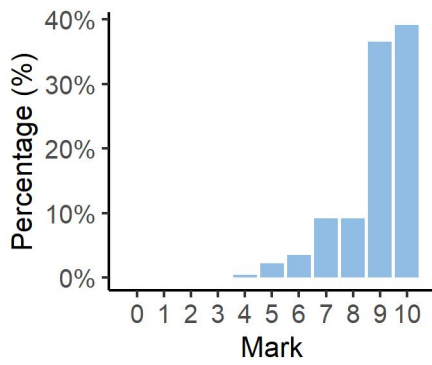


IA3 results

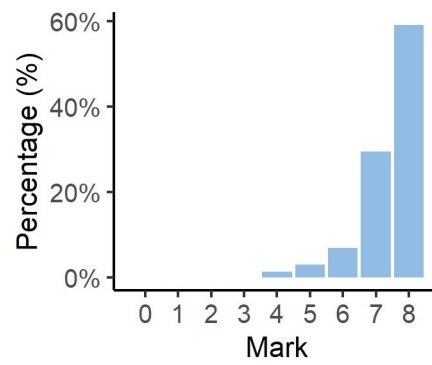
IA3 total



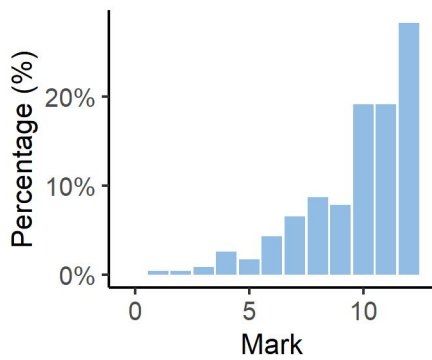
IA3 Criterion 1



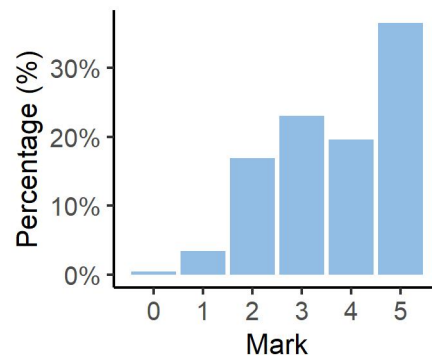
IA3 Criterion 2



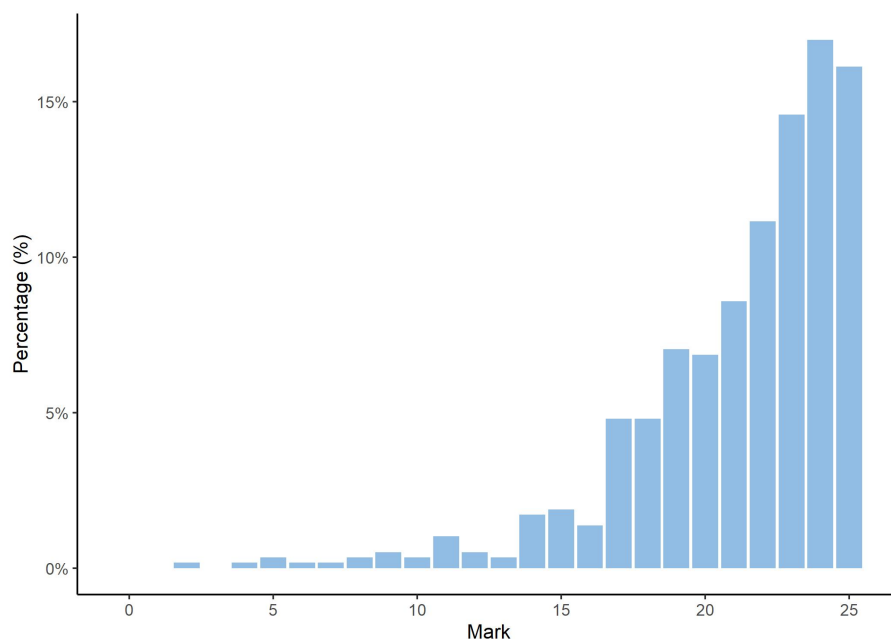
IA3 Criterion 3



IA3 Criterion 4



External assessment results



Final standards allocation

The number of students awarded each standard across the state are as follows.

Standard	A	B	C	D	E
Number of students	374	176	30	3	0

Grade boundaries

The grade boundaries are determined using a process to compare results on a numeric scale to the reporting standards.

Standard	A	B	C	D	E
Marks achieved	100–84	83–65	64–44	43–15	14–0

Internal assessment

The following information and advice pertain to the assessment design and assessment decisions for each IA in Units 3 and 4. These instruments have undergone quality assurance processes informed by the attributes of quality assessment (validity, accessibility and reliability).

Endorsement

Endorsement is the quality assurance process based on the attributes of validity and accessibility. These attributes are categorised further as priorities for assessment and each priority can be further broken down into assessment practices. Data presented in the assessment design sections identifies the reasons why IA instruments were not endorsed at Application 1, by the priority for assessments. An IA may have been identified more than once for a priority for assessment, e.g. it may have demonstrated a misalignment to both subject matter and to the assessment objective. Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

Total number of items endorsed in Application 1

Number of items submitted each event	IA1	IA2	IA3
Total number of instruments	344	344	344
Percentage endorsed in Application 1	63	51	59

Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. Teachers make judgments about the evidence in students' responses using the instrument-specific marking guide (ISMG) to indicate the alignment of students' work with performance-level descriptors and determine a mark for each criterion. These are provisional criterion marks. The QCAA makes the final decision about student results through the confirmation processes. Data presented in the assessment decisions section identifies the level of agreement between provisional and final results.

Number of samples reviewed at initial, supplementary and extraordinary review

Composition

IA	Number of schools	Number of samples requested	Supplementary samples requested	Extraordinary review	School review	Percentage agreement with provisional
1	87	181	1	0	4	94.47
2	58	116	0	0	0	94.77
3	29	63	0	0	1	94.2

Musicology

IA	Number of schools	Number of samples requested	Supplementary samples requested	Extraordinary review	School review	Percentage agreement with provisional
1	16	21	0	0	0	100
3	16	20	0	0	0	97.62

Performance

IA	Number of schools	Number of samples requested	Supplementary samples requested	Extraordinary review	School review	Percentage agreement with provisional
1	144	485	15	0	14	95.6
2	93	306	3	0	5	96.45
3	53	177	5	0	2	95.2

Internal assessment 1 (IA1)

Composition 1, Musicology 1 and Performance 1 (20%)

In IA1, students select their specialisation and commence their apprenticeship, working on individual goals.

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*		
	Composition	Musicology	Performance
Alignment	24	11	44
Authentication	2	3	1
Authenticity	7	6	17
Item construction	0	0	1
Scope and scale	1	1	3

*Total number of submissions: 344. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- context statements that were relevant to the unit and offered an authentic scenario or situation for students in the local context
- clear explanation of all assessment objectives embedded in the task description or listed under the 'To complete this task, you must' section below it.

Practices to strengthen

It is recommended that assessment instruments:

- are quality assured prior to submission using the IA1 quality assurance tool to ensure all cognitive processes being assessed are included in the task description, e.g. *manipulate*.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*		
	Composition	Musicology	Performance
Transparency	11	5	9
Language	1	0	0
Layout	0	0	0
Bias avoidance	0	0	2

*Total number of submissions: 344. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- use of spacing between paragraphs and sections of the task sheet to ensure the layout is clear
- accurate spelling, grammar and punctuation, and clear and concise language use.

Practices to strengthen

It is recommended that assessment instruments:

- provide explicit instruction and cues to students concerning the procedures of the task (task and scaffolding sections) and what they are required to demonstrate.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
Composition				
1	Applying techniques and processes	94.82	4.15	1.04
2	Manipulating music elements and concepts	96.37	3.63	0
2	Communicating meaning	92.23	5.7	2.07
Musicology				
1	Applying literacy	100	0	0
2	Expressing meaning	100	0	0
3	Investigating music	100	0	0
Performance				
1	Applying technique	95.6	3.21	1.18
2	Interpreting music elements and concepts	97.12	2.37	0.51
3	Communicating meaning	94.08	4.06	1.86

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for Composition
 - the application of compositional devices and the manipulation of music elements and concepts specific to the style and genre could be seen and heard clearly
 - syllabus glossary definitions of the performance-level descriptors and characteristics were used to support the teacher’s application of the ISMG, e.g.
 - *integral* — essential to communicate the meaning or intent
 - *command* — to be in control over, to have charge of
 - *consistent* — acting in the same way over time
 - *embodies* — exemplifies
- for Musicology
 - the student response used literacy skills to articulate and connect their ideas, and the summary of key findings could be clearly seen
 - syllabus glossary definitions of the performance-level descriptors and characteristics were used to support the teacher’s application of the ISMG, e.g.
 - *articulated* — clearly expressed
 - *connected* — arranged in a particular order
 - *summary* — a brief and clear statement of the major points/ideas

- for Performance
 - the application of technique could be seen and heard clearly
 - it was clear that the student was able to bring out the meaning of the performance
 - syllabus glossary definitions of the performance-level descriptors and characteristics were used to support the teacher’s application of the ISMG, e.g.
 - *integral* — essential or fundamental
 - *command* — to be in control over, to have charge of
 - *individualised* — music elements and concepts are distinctly shaped in such a way to show the meaning in the music.

Samples of effective practices

The following are excerpts from responses that illustrate the characteristics for the criteria at the performance level indicated. The samples may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

<p>Expressing meaning (8 marks) This response provides evidence of the summary of key findings and an investigation of a selection of sources that are examined for their relevance and value.</p>	<p>Excerpt 1: Musicology Lledo, J., Llana, S., Perez, P., & Lledo, E. (2012). Injuries Prevention in String Players. <i>Journal Of Sport And Health Research</i>, (1989-6239), 23-34.</p> <p>This study, done by researchers at Valencian University provides an international perspective on the topic, and demonstrates the global prevalence of this issue. Whilst all sources examined draw comparisons between musicians and athletes, Lledo, Llana, Perez & Lledo (2012), highlight the fact that an athlete’s career is short compared to the life-long playing period of a musician. In string instrumentalists, this study highlights the main injuries in forearms, wrists, hands, and soft tissue damage. Corroborating Kenny and Ackermann’s (2012) findings, this report also delves into the extrinsic and intrinsic risk factors that musicians face. Additionally, it details the inherently repetitive nature of musical practise, which is particularly relevant to demanding repertoire with quick durations, wide ranges, and extreme tempos. These passages are often practised repetitively to be able to play the challenging sections, forcing musicians to spend many hours at the edge of their technical capacity, and potentially reinforce tension or pressure that manifest when trying to perfect these sections. This source adds to the significant body of research that identifies the presence of PRMDs in instrumentalists. However, it also begins to explore the perfectionist attitude of many musicians that drives achievement at the expense of health. All of the sources examined in this investigation emphasised the impact of a music career on the psychological state. An area of further interest, however, is in whether certain personality tendencies create a greater predisposition to injury.</p>
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Investigating music (8 marks)

This response provides evidence of the summary of key findings and an investigation of a selection of sources that are examined for their relevance and value.

Excerpt 2: Musicology

Lister-Sink, B (2016). *Pianists, Proceed at Your Own Peril* [Video file]. Retrieved from <https://www.youtube.com/watch?v=0KJjixFk5IA>

In this conference talk, Lister-Sink, a well-regarded developer of piano pedagogy, explores injury outside the orchestral setting on the piano. Exploring international studies, 77% of female pianists in Japan had experienced injury. The focus on specifically female pianists brings into question whether gender has a direct impact on injury risk. This may be an intrinsic risk factor, included with age and body composition, mentioned by Ackermann in her work (2012). Building on the comparison between musicians and athletes, Lister-Sink claims that musicians complete more repetitions in their practise, because they must have a higher accuracy rate than athletes to be considered successful. The “plague of injury” Lister-Sink (2016) discusses has been prevalent for the last several decades, though the rates of injury are not decreasing. She attributes this trend to maintaining the same piano pedagogy and techniques, despite the ergonomic challenges they present. For example, arm weight and placement is taught to achieve a broader dynamic range, and finger independence exercises aim to achieve faster tempos. Recognising that these methods are leading to PRMDs in performers, this source suggests engaging movement scientists to develop a “basic form”, which is a set of fundamental movements that are uniform to an activity (Lister-Sink, 2016). Though this may involve altering techniques that have been taught for hundreds of years, it would see the development of a universal approach to piano playing, which could be created on every instrument. This would remove the element of uncertainty in injury diagnosis, as health professionals would be able to apply knowledge of the instrumental technique to every patient, if movements are standardised.

Communicating meaning (3 marks)

This performance statement clearly examines the performance choices and made judgments about the purpose of the choices. The student response uses literacy skills to sequence (arrange in order) and connect their ideas.

Excerpt 3: Performance

To demonstrate the regret felt in a person's 80 years of life composer Gary Schocker has created a warm melody (bars 5-10). Throughout these bars the melody is long and subdued creating a feeling of regret to the audience. To create this, affect prolonged notes, such as minims and semibreves are held over the period of multiple bars. In these bars I am going to focus on my embouchure and phrasing. To create an extended warm phrase my embouchure will have to be softer, creating this embouchure will require the corners of my lips to be loose. By having a relaxed embouchure, I will be able to create warmth and emotion for the listeners.

Further demonstrating the emotion of a lifetime embedded in the piece, I will make sure to play the quaver movement (bars 40-42) through one breath. As this is the resolution to the original melody from bar 5, it needs to be smooth and clean, signifying to the listener a resolution to the issues faced in 80 years of life. To play the four bars with one breath I will focus on taking a breath right before the beginning and really pushing the last of the air out of the bottom of my diaphragm so that I do not need to take a breath during the phrase.

Communicating meaning (3 marks)

This performance statement clearly examines the performance choices and made judgments about the purpose of the choices. The student response uses literacy skills to sequence (arrange in order) and connect their ideas.

Excerpt 4: Performance

As most of Masson's compositions are heavily dramatized, it seemed fit to emphasise this throughout my performance, whether it be musically or physically. Since this piece was composed for snare drum, execution of expressive devices were critical as the piece lacked pitch to influence the overall mood. Thus, exaggerated dynamic and articulation contrasts were used to achieve this. While the snare drum is an untuned instrument, I was able to rely on contrasting tonal qualities to make up for the absence of pitch. Each position on the drum has varying skin tensions, so I adjusted my striking position to accommodate the mood of each specific passage. This required lots of experimentation and guidance from my mentor, however, it played a critical role during my performance.

As I was to perform this to a panel of mostly non-percussionists, it was important to visually appear engaging. Thus, I had to translate the piece through body movement, however, many difficulties arose due to the physical restrictions of the snare drum. Since I was working in a small, immobile area, I relied heavily on facial expression, hand and body movements to pull this off. By corresponding these movements with the musical component of each passage, I could visually translate the piece and its' intentions to the panel.

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- correct definitions of the assessment objectives and performance-level descriptors are applied to determine the mark awarded, i.e.
 - for Performance and Composition
 - *integral* — essential or fundamental (in Composition, to communicate the meaning or intent)
 - *command* — to be in control over; to have charge of
 - for Performance
 - *fluent* — highly developed and excellently controlled technique; flowing smoothly; polished
 - *cohesive* — characterised by being united, bound together or having integrated meaning; forming a united whole
 - for Composition
 - *explicit* — clearly and distinctly expressing all that is meant; leaving nothing merely implied or suggested.

Additional advice

Ensure that supporting evidence is submitted for each student (see syllabus Section 2.5.1 for accepted file types for each specialisation), e.g. for performances, the student should be visually and aurally identifiable.

The reflective practice documentation is fundamental in helping students develop their responses and develop 21st century skills, most notably, critical thinking, creative thinking, communication, and information and communication technologies skills.

Encourage students to use the reflective practice journal to develop:

- best practice as they formulate their ideas, develop techniques and skills and critically reflect on their processes and organisation
- sequenced and logical ideas in the formation of statements of intent and reflective statements later in the course.

Be mindful of task conditions, specifically length, when guiding students:

- in the selection of repertoire for performance to demonstrate assessment objectives
- in the formulation of the problem, question, issue or hypothesis for the investigation task to demonstrate the assessment objectives.

All video samples should be able to be viewed fully using the correct MOV, AVI or MP4 format. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Music Extension 2020* resource for all internal assessments.

Internal assessment 2 (IA2)

Composition 2, Investigation 2 and Performance 2 (20%)

In IA2, students continue their apprenticeship, working on individual goals and becoming more independent.

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*		
	Composition	Musicology	Performance
Alignment	27	21	56
Authentication	3	6	6
Authenticity	13	9	25
Item construction	3	3	4
Scope and scale	5	11	14

*Total number of submissions: 344. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- context statements that were relevant to the unit and offered an authentic scenario or situation for students in the local context
- clear explication of all assessment objectives embedded in the task description or listed under the 'To complete this task, you must' section below it.

Practices to strengthen

It is recommended that assessment instruments:

- are quality assured prior to submission using the IA2 quality assurance tool to ensure all cognitive processes being assessed are included in the task description, e.g. *manipulate*
- do not require students to perform at an organised school event. This contradicts the syllabus requirement, which states that the task should allow for a variety of performance contexts
- do not ask students to go beyond the syllabus specifications or conditions, e.g. explaining the preparation of the performance to an audience; presenting compositions at an organised school event.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*		
	Composition	Musicology	Performance
Transparency	10	10	21
Language	2	0	2
Layout	1	0	0
Bias avoidance	1	0	0

*Total number of submissions: 344. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- use of spacing between paragraphs and sections of the task sheet to ensure the layout is clear
- accurate spelling, grammar and punctuation, and clear and concise language use.

Practices to strengthen

It is recommended that assessment instruments:

- provide explicit instruction and cues to students concerning the procedures of the task (task and scaffolding sections) and what they are required to demonstrate.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Due to COVID-19 pandemic adjustments, there were insufficient student responses to this instrument in Musicology to provide useful analytics.

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
Composition				
1	Applying techniques and processes	95.04	2.48	2.48
2	Manipulating music elements and concepts	98.35	1.65	0
3	Communicating meaning	90.91	4.13	4.96
Performance				
1	Applying technique	96.36	3.08	0.56
2	Interpreting music elements and concepts	97.76	1.4	0.84
3	Communicating meaning	95.24	2.52	2.24

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for Composition
 - the application of compositional devices and the manipulation of music elements and concepts specific to the style and genre could be seen and heard clearly
 - syllabus glossary definitions of the performance-level descriptors and characteristics were used to support the teacher’s application of the ISMG, e.g.
 - *integral* — essential to communicate the meaning or intent
 - *command* — to be in control over, to have charge of
 - *consistent* — acting in the same way over time
 - *embodies* — exemplifies
- for Performance
 - the application of technique could be seen and heard clearly
 - it was clear that the student was able to bring out the meaning of the performance
 - syllabus glossary definitions of the performance-level descriptors and characteristics were used to support the teacher’s application of the ISMG, e.g.
 - *integral* — essential or fundamental
 - *command* — to be in control over, to have charge of
 - *individualised* — music elements and concepts are distinctly shaped in such a way to show the meaning in the music.

Samples of effective practices

The following are excerpts from responses that illustrate the characteristics for the criterion at the performance level indicated. The samples may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

<p>Communicating meaning (3 marks) This response provides evidence of the examination of the arpeggiated chords and texture. Judgments are made about the purpose of the music elements and the meaning is clearly expressed. The student response uses literacy skills to sequence (arrange in order) and connect their ideas.</p>	<p>Excerpt 1: Performance</p> <p>In the first verse, I had the Rhodes piano playing chords, however I used an arpeggiator to represent the complexity of the 'Icy cave' (stress). Then in the second verse, the chords are played without an arpeggiator to simplify the sound and therefore symbolize the character nearly finding a way out of the caves (becoming less stressed). This contrasts from the electric piano, which in the second verse has a more complicated melodic pattern, which symbolizes the characters motivation becoming stronger.</p> <p><i>Synthesise of compositional practices</i></p> <p>I also subtly used the texture of the song to show the story, having the first verse thin, showing the character trying to find his way out, and the second verse becoming thicker, with a bass track added to build tension, representing the character beginning to get excited about finally escaping. The song ends with a textural decrease, which eventually only leaves the dripping sound, symbolizing the last thing he can hear from the caves. Paired with the lyrics "...icy caves will always haunt me...", the drip sound represents how what stresses him will never go away but may become easier to deal with. = resolution</p> <p><i>Manip. of music elements</i></p>
<p>Communicating meaning (3 marks) This response provides evidence of the examination of specific rock guitar techniques and compositional techniques. Judgments are made about the purpose of the music elements and the meaning is clearly expressed. The student response uses literacy skills to sequence (arrange in order) and connect their ideas.</p>	<p>Excerpt 2: Composition</p> <p>My piece draws on modern country rock compositional techniques to help portray a feeling of sadness and despair. I have done this by utilising specific guitar techniques and incorporating compositional techniques more broadly representative of country rock compositional styles. Looking firstly at specific guitar techniques, I have drawn inspiration from simple chord progressions and strumming techniques. legends like Paul Kelly and Tom Petty just to name a couple use simple chords and strumming techniques as a great platform for a heartfelt story line. For the verses I play a Vamp between a D5 chord and D7. I got this inspiration from legends like Jimi Hendrix and Stevie Ray Vaughan in the way some of their songs revolve around vamps that hang around the single chord. On top of this I use heavily distorted electric guitars towards the end of the piece to rock it up a bit and add a feeling of angst and hatred. I use predominantly the D minor pentatonic blues scale to express a sad sense of emotion. The overall sad bluesy mood presented is a result of the confluence of these melodic, rhythmic and harmonic aspects.</p> <p>As well as these guitar-specific nuances, I have made broader decisions to keep within my chosen style. I have kept to a minor tonality.</p>

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- teachers strengthen their understanding of definitions of terms in the assessment objectives and performance-level descriptors, i.e.
 - for the Composition criteria, Applying techniques and processes, and Manipulating music elements and concepts (specifically the performance levels of 4 marks and 5 marks)
 - *cohesive* — bound together or having integrated meaning
 - *idiomatic* — compositional devices appropriate to the style of music associated with a particular period, composer or group
 - *develop* — add detail and fullness to; cause to become more complex or intricate
 - *explicit* — clearly and distinctly expressing all that is meant; leaving nothing merely implied or suggested
 - *integrated* — combined to form a whole
 - for the criterion Communicating meaning:

- in Composition
 - *complex* — consisting of many different and interconnected parts
 - *integral* — essential
- in Performance
 - *examination* — investigation, inspection or scrutiny of; inquiry or search into
 - *evaluation* — making judgments about the ideas and concepts in music in relation to purpose and context
 - *sustained* — carried on continuously, without interruption.

Additional advice

When submitting files for confirmation, ensure that:

- the correct supporting evidence is submitted for each student (see *Confirmation submission information: Music Extension 2020* on the QCAA Portal for accepted file types for each specialisation). The use of standardised file names to improve clarity for students and teachers might assist in this process, e.g. LASTname_Firstname_IA2_MEx_Composition
- all video samples are able to be viewed fully using the correct MOV, AVI or MP4 format. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Music Extension 2020* resource for all internal assessments.

In line with the models of apprenticeship and the gradual release of responsibility, direct students to the assessment specifications (including time and word limits) as they select repertoire and develop their response. The reflective practice documentation is the tool through which students document their progress and choices as they consolidate best practice.

If a performance goes over the time limit of approximately 2–3 minutes, clearly identify the section that has been used to make judgments. This can be communicated via annotations on the ISMG or the statement of intent, or included in the video evidence.

If a statement of intent is not submitted, consider drawing evidence from the student’s reflective practice documentation to make a judgment for the Communicating meaning criterion.

Internal assessment 3 (IA3)

Composition project, Musicology project and Performance project (35%)

In IA3, students work independently, demonstrating their abilities and the results of their goal setting and reflective writing.

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*		
	Composition	Musicology	Performance
Alignment	27	6	24
Authentication	4	1	8
Authenticity	29	9	28
Item construction	2	2	7
Scope and scale	3	0	5

*Total number of submissions: 344. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- context statements that were relevant to the unit and offered an authentic scenario or situation for students in the local context
- clear explication of all assessment objectives embedded in the task description or listed under the 'To complete this task, you must' section below it.

Practices to strengthen

It is recommended that assessment instruments:

- are quality assured prior to submission using the IA3 quality assurance tool to ensure all cognitive processes being assessed are included in the task description, e.g. *manipulate*
- do not require students to perform at an organised school event. This contradicts the syllabus requirement, which states that the task should allow for a variety of performance contexts
- do not ask students to go beyond the syllabus specifications or conditions, e.g. explaining the preparation of the performance to an audience; presenting compositions or musicology responses at an organised school event.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*		
	Composition	Musicology	Performance
Transparency	1	1	3
Language	2	0	1
Layout	0	0	0
Bias avoidance	0	0	0

*Total number of submissions: 344. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- use of spacing between paragraphs and sections of the task sheet to ensure the layout is clear
- accurate spelling, grammar and punctuation, and clear and concise language use.

Practices to strengthen

It is recommended that assessment instruments:

- provide explicit instruction and cues to students concerning the procedures of the task (task and scaffolding sections) and what they are required to demonstrate.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
Composition				
1	Applying techniques and processes	92.75	4.35	2.9
2	Manipulating music elements and concepts	95.65	1.45	2.9
3	Communicating meaning	92.75	2.9	4.35
4	Evaluating best practice	95.65	1.45	2.9

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
Musicology				
1	Analysing music	90.48	9.52	0
2	Investigating music	100	0	0
3	Synthesising information	100	0	0
4	Evaluating best practice	100	0	0
Performance				
1	Applying technique	93.45	3.06	3.49
2	Interpreting music elements and concepts	97.82	0.87	1.31
3	Communicating meaning	94.32	3.93	1.75
4	Evaluating best practice	95.2	2.62	2.18

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for Composition
 - the manipulation of music elements and concepts specific to the style and genre could be seen and heard clearly
 - the reflective statement evaluated two strategies of best practice and metacognition was clearly seen
 - syllabus glossary definitions of the performance-level descriptors and characteristics were used to support the teacher’s application of the ISMG, e.g.
 - *consistent* — acting in the same way over time
 - *embodies* — exemplifies
 - *metacognition* — the act of thinking about thinking
- for Musicology
 - the student response articulated ideas in a sequenced and connected manner
 - the investigation of primary and secondary sources was demonstrated
 - the reflective statement evaluated two strategies of best practice and metacognition was clearly seen
 - syllabus glossary definitions of the performance-level descriptors and characteristics were used to support the teacher’s application of the ISMG, e.g.
 - *articulated* — clearly expressed
 - *connected* — arranged in a particular order
 - *metacognition* — the act of thinking about thinking

- for Performance
 - it was clear that the student was able to bring out the meaning of the performance
 - the reflective statement evaluated two strategies of best practice and metacognition was clearly seen
 - syllabus glossary definitions of the performance-level descriptors and characteristics were used to support the teacher’s application of the ISMG, e.g.
 - *metacognition* — the act of thinking about thinking.
 - *individualised* — music elements and concepts are distinctly shaped in such a way to show the meaning in the music.

Samples of effective practices

The following is an excerpt from a response that illustrates the characteristics for the criterion at the performance level indicated. The sample may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

<p>Evaluating best practice (5 marks) This response examines one technique that the student uses to deal with performance anxiety. Judgments made about the strategy are logical and demonstrate metacognition.</p>	<p>Excerpt: Performance</p> <p>Performance anxiety is an issue I struggle with. It makes my body stiffen up which heavily affects my breathing and my physical state. A rehearsal technique I’ve used is to focus more on acting when rehearsing. I’ve chosen this technique as through my experience performing I have observed that I sing better when I’m acting as a character, for example, in musical theatre shows where I have had to convey a character’s story to audiences. I believe my anxiety doesn’t peak in those type of situations as I am able to hide behind a character. Being a character makes me concentrate more on acting rather than focusing on perfecting my vocals. Being less nervous about failure helps me relax which in return helps my vocal delivery. By practicing this technique, the improvements include added intensity into notes due to better control over my breathing and increased confidence. Practicing like it’s a performance with this technique helps replicate the feeling of actually performing for the assessment.</p>
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Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- teachers strengthen their understanding of definitions of terms in the assessment objectives and performance-level descriptors, i.e.
 - for the Composition criteria, Applying techniques and processes and Communicating meaning
 - for the Musicology criteria, Analysing music
 - for the Performance criteria, Applying technique and Communicating meaning.

Additional advice

When submitting files for confirmation, ensure that:

- the correct supporting evidence is submitted for each student (see *Confirmation submission information: Music Extension 2020* on the QCAA Portal for accepted file types for each specialisation). The use of standardised file names to improve clarity for students and teachers might assist in this process, e.g. LASTname_Firstname_IA3_MEx_Performance

- all video samples are able to be viewed fully using the correct MOV, AVI or MP4 format. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Music Extension 2020* resource for all internal assessments.

For performances, the student should be visually and aurally identifiable.

For live multimodal presentations, test the technology for functionality before recording.

Use checkpoints to support students in managing response length across the project components.

For student responses that exceed the assessment conditions, clearly identify the section that has been used to make judgments. This can be communicated via annotations on the ISMG and/or the statement of intent, and/or included in the video evidence.

Use the reflective practice documentation and checkpoint consultations to develop metacognition (thinking about thinking) and improve students' ability to evaluate and inform their individual best practice.

External assessment

Examination — extended response (25%)

Assessment design

Assessment specifications and conditions

The extended written response is based on the sustained application of students' cognitive abilities, requiring students to evaluate, examine and express information in the development of a response to an unseen question in a written mode. This may involve solving a problem, expressing and justifying a viewpoint, analysing and interpreting artwork to communicate meaning, or applying concepts or theories. The extended response examination requires:

- a response to an unseen question selected from various options and unseen stimulus
- sustained evaluation and examination to fully answer a question
- an analytical essay that expresses a viewpoint.

Conditions

- Time: 2 hours plus 20 minutes planning time
- Length: written, 800–1000 word
- Other:
 - unseen stimulus will be succinct enough to allow students sufficient time to engage with them
 - students will be provided with contextual program notes during the examination to support understanding of the stimulus.

The assessment instrument consisted of one paper. Questions were derived from the context of Unit 3 and 4. This assessment was used to determine student achievement in the following assessment objectives:

1. apply written literacy skills to communicate ideas
2. evaluate music and ideas about music relevant to the subject matter
3. examine music and ideas about music relevant to the subject matter
4. express analytical information about music and ideas about music to create a coherent and complex whole.

The stimulus was two score-based and aural works of the same work but from different sources, which was designed to elicit an extended written response.

The extended response examination required an analytical response to one unseen question with a length of 800–1000 words in two hours.

Assessment decisions

Overall, students responded well to the following assessment aspects:

- the stimulus — students were able to engage with both stimulus, the digital stimulus and the stimulus book

- the assessment technique — they were well prepared for writing an analytical extended response. Responses were clearly organised into paragraphs specific to the selected music element or concept
- communicating meaning and relating their analytical findings to the question
- using bar numbers and time codes when providing examples to justify their viewpoint
- selecting two music elements and concepts for each stimulus, as required by the question, and stating the selected elements in the opening paragraph.

Effective practices

The following samples were selected to illustrate highly effective student responses in some of the assessment objectives of the syllabus.

Extended response

Criterion: Applying literacy skills

Effective student responses:

- used relevant music terminology and expressed music ideas in a logical and organised manner
- organised body paragraphs of their response in relation to the two stimulus.

Student sample of effective responses

This excerpt has been included to demonstrate:

- the naming of the composer and the work and use of relevant music terminology.
- the selection of two music elements and concepts as required by the question and stating the elements in the opening paragraph.

Apply written literacy skills (2 marks)

This response uses music terms that are accurate and relevant in response to the chosen question, including the title of the work and/or the name/s of the composer/s.

This paper considers how Dancing Queens by Benny Andersson, Stig Andersson and Björn Ulvæus conveys a confident and joyful mood while, ~~in stark comparison~~, Nicholas Bue's arrangement of the same piece ~~conveys~~ communicates a tender and longing mood. Through the use of the music elements, in particularly duration and expressive devices, both pieces effectively communicate contrasting moods relating to dance.

Criterion: Evaluating the use of music elements or concepts

Effective student responses:

- made a thoughtful and convincing judgment about the use of an element in relation to the communication of meaning in the question, demonstrating care and intent.

Student sample of effective responses

This excerpt has been included to:

- demonstrate a judgment made about the use of narrow ascending glissando in a low female tessitura to create a seductive undertone to the mood that is thoughtful and convincing.

Evaluate music and ideas about music (3 marks)

This response makes a careful and deliberate judgment about the use of the music element or concept in relation to the communication of meaning in response to the chosen question.

accent, giving the piece a mood of defiance. In bar 30, unison female vocals do a slow glissando from C4 to D4 ~~over~~ (not marked on score but heard on audio at 1:11). This narrow ascending gliss is a low female tessitura imitates the sound of swooning, creating sexier undertones to the mood. This furthers the party-like and carefree nature

Criterion: Justifying the use of music elements or concepts

Effective student responses:

- provided one example for each music element or concept for both stimulus to strengthen the viewpoint.

Student sample of effective responses

This excerpt has been included to demonstrate:

- an example of syncopation in bar 11 and bar 38 that is convincing in supporting the viewpoint
- an example of unison female voices singing a slow glissando in bar 30 that is important in supporting the viewpoint.

Justifying the use of music elements or concepts (3 marks)

This response uses one pertinent example to support the viewpoint and references the example using bar numbers.

and agile mood. Syncopation is also heavily prevalent in the vocals both in the verse, for example bar 11, and in the chorus, for example bar 38. Hence, the heavy use of ^{duration} rhythms that actively encourage the listener to dance in an upbeat and lively manner, effectively communicate a joyful and energetic mood.

Criterion: Examining music elements or concepts

Effective student responses:

- clearly identified the two elements or concepts for each stimulus in the first paragraph
- deconstructed each element in depth and breadth, providing layers of detail and specificity, which demonstrated evidence of *thorough* analysis.

Student sample of effective responses

This excerpt has been included to:

- demonstrate the *thorough* deconstruction of pitch, with a high level of detail provided. The deconstruction uses chord names, specific scale degree names, quantifies the interval, names the key, etc.

Examine music and ideas about music (7 marks)

This response deconstructs the music element or concept thoroughly and accurately.

is a borrowed chord. ABBA releases this tension in a subtle manner in bar 49, choosing a Dsus2 chord to resolve from the previous chromatic D[#] into a satisfying primary major triad (chord IV), to incite a happiness and uplift from the previous, tension-inducing sequence. ABBA procrastinates resolve by adding a G (7th scale degree) amongst its chord IV, however total satisfaction is met at the end of the chorus in bar 51, when a bold, confident A major chord is issued from the accompaniment, which, when interrelated with the iconic, repetitive 'dancing queen' melody on a syncopated G-A-A, a triumphant euphoria is created to instil happiness to the carefree, catchy tune.

Criterion: Examining relationships

Effective student responses:

- identified the purpose of music elements or concepts working together to communicate meaning.

Student sample of effective responses

This excerpt has been included to:

- demonstrate that connection has been made between the piano's percussive upper register and the recurring semiquaver pattern.

Examining relationships (1 mark)

This response establishes the interconnectivity between characteristics of music elements or concepts to communicate meaning in response to the chosen question.

of this version. The percussive nature of the piano's upper register is also used to accent the recurring semiquaver ~~into~~ followed by a dotted quaver on the beat motif.

Criterion: Expressing ideas

Effective student responses:

- organised body paragraphs of their response in relation to the two stimulus and responded to two selected music elements or concepts.

Student sample of effective responses

This sample has been included to:

- demonstrate the selection of two music elements or concepts, as required by the question, and the stating of the two elements in the opening paragraph.

Express analytical information about music and ideas about music (3 marks)

This response synthesises information to provide conclusions that are clear and logical.

Music has the incredible power to convey a mood and associated set of emotions to its audience depending on how the music elements and concepts are used ~~within a piece~~. This paper considers how Dancing Queen by Benny Andersson, Stig Anderson and Björn Ulvæus conveys a confident and joyful mood while, ~~in stark comparison~~, Nicholas Bue's arrangement of the same piece ~~conveys~~ communicates a tender and longing mood. Through the use of the music elements, in particular duration and expressive devices, both pieces effectively communicate contrasting moods relating to dance.

Practices to strengthen

It is recommended that when preparing students for external assessment, teachers consider:

- how students can demonstrate fine grained detail when deconstructing a music element or concepts so that important aspects of the element are not overlooked
- ensuring students engage with a wide range of genres and styles
- providing strategies to support students in selecting significant examples to justify their evaluations
- ways for students to establish the interconnectivity between elements or concepts.