# Music Extension subject report

2021 cohort

February 2022

*For all Queensland schools*

# Contents

# Introduction

Despite the challenges brought about by the COVID-19 pandemic, Queensland's education community can look back on 2021 with satisfaction at having implemented the first full assessment cycle in the new Queensland Certificate of Education (QCE) system. That meant delivering three internal assessments and one external assessment in each General subject.

This report analyses that cycle — from endorsing summative internal assessment instruments to confirming internal assessment marks, and designing and marking external assessment. It also gives readers information about:

- applying syllabus objectives in the design and marking of internal and external assessments

- patterns of student achievement.

The report promotes continuous improvement by:

- identifying effective practices in the design and marking of valid, accessible and reliable assessments

- recommending where and how to enhance the design and marking of valid, accessible and reliable assessment instruments

- providing 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

- assist in assessment design practice

- assist in making assessment decisions

- help prepare 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 (AS) and Senior External Examination (SEE) subjects, where relevant) and General (Extension) subjects.

## Report preparation

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

# ![icon] Subject data summary

## Subject completion — Composition

The following data includes students who completed the General subject.

**Note**: All data is correct as at 17 December 2021. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 101.

| Completion of units | Units 3 and 4 |
|---|---|
| **Number of students completed** | 232 |

## Units 3 and 4 internal assessment (IA) results

**Total marks for IA**
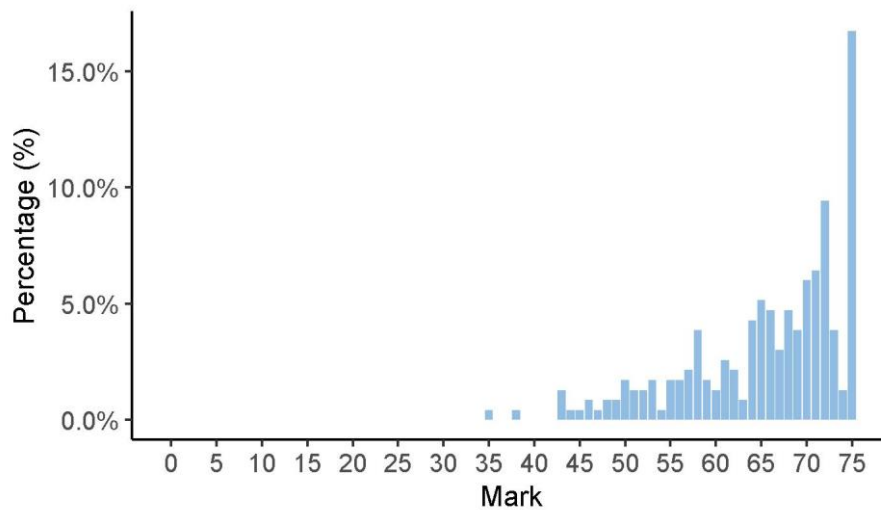
## IA1 marks

**IA1 total**
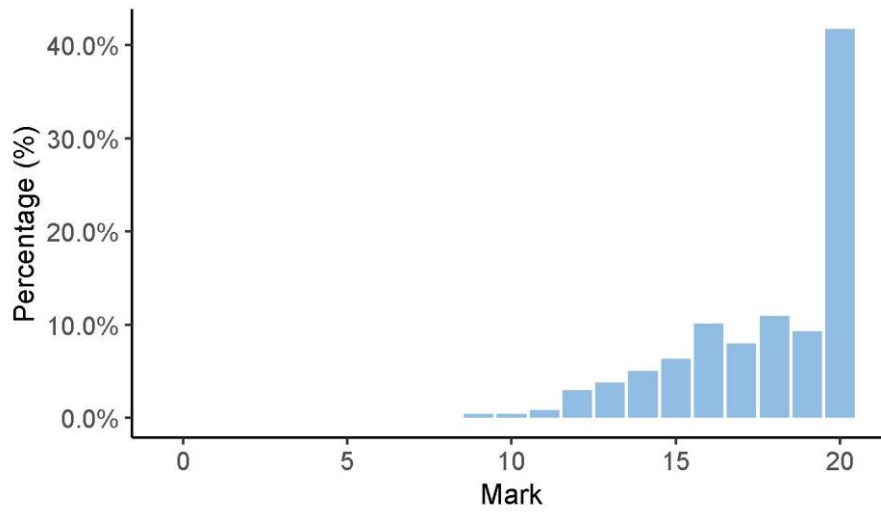


**IA1 Criterion: Applying techniques and processes**
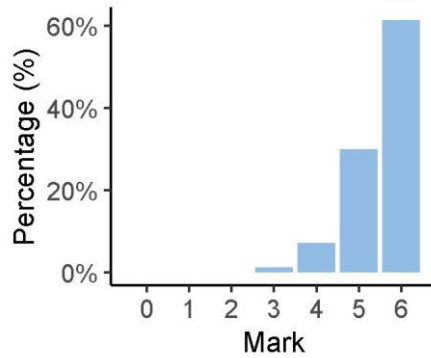


**IA1 Criterion: Manipulating music elements and concepts**
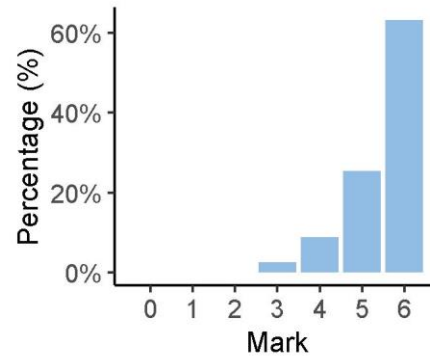


**IA1 Criterion: Communicating meaning**
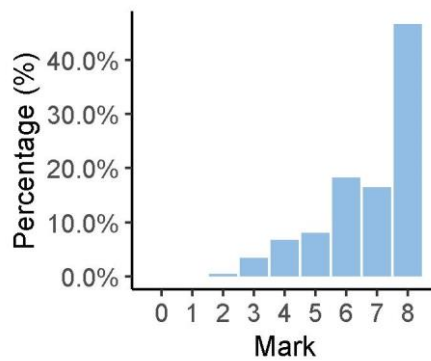
## IA2 marks

**IA2 total**
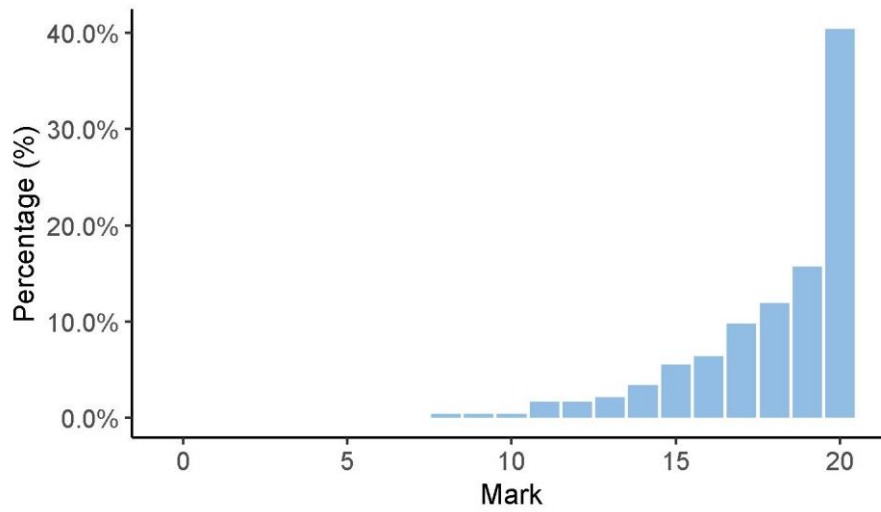


**IA2 Criterion: Applying techniques and processes**
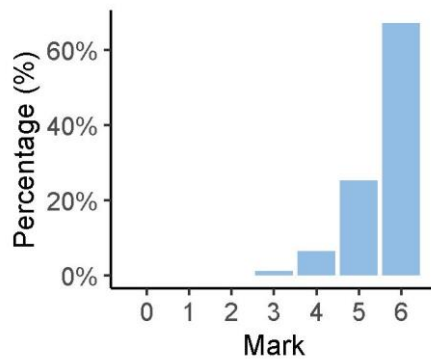


**IA2 Criterion: Manipulating music elements**
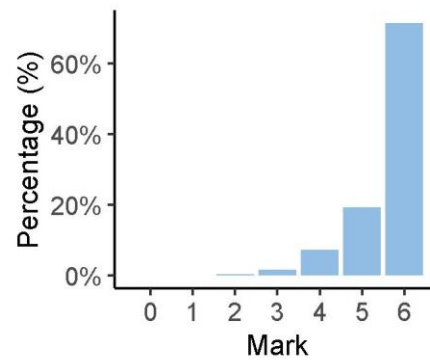


**IA2 Criterion: Communicating meaning**
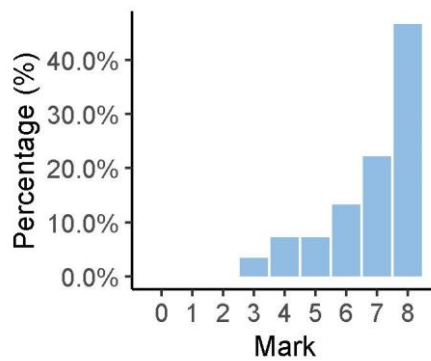
## IA3 marks

**IA3 total**
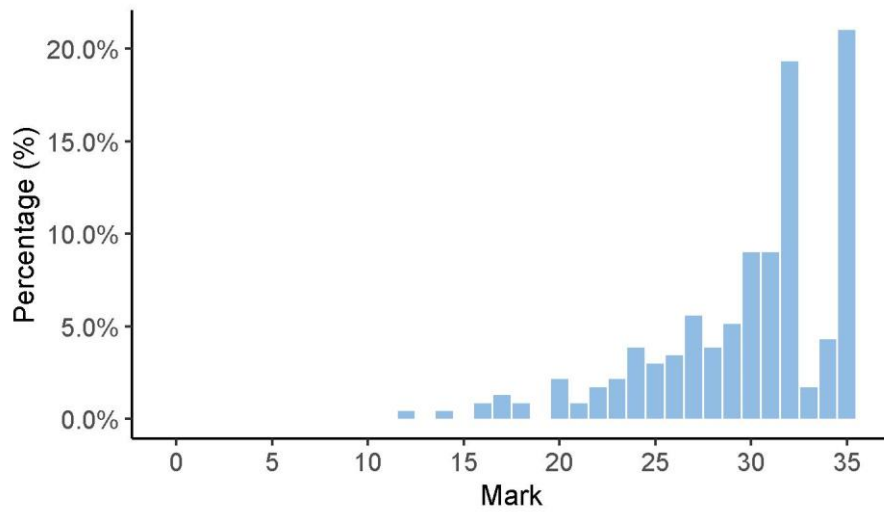


**IA3 Criterion: Applying techniques and processes**
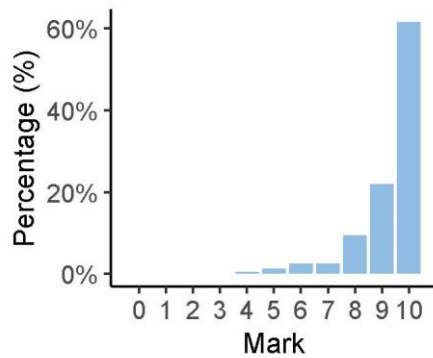


**IA3 Criterion: Manipulating music elements and concepts**
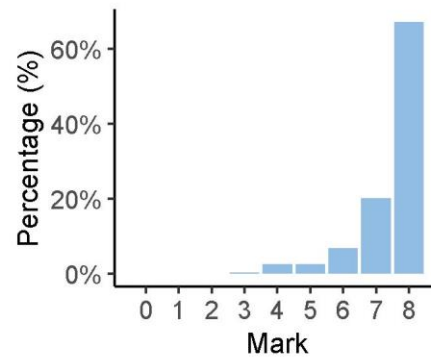


**IA3 Criterion: Communicating meaning**
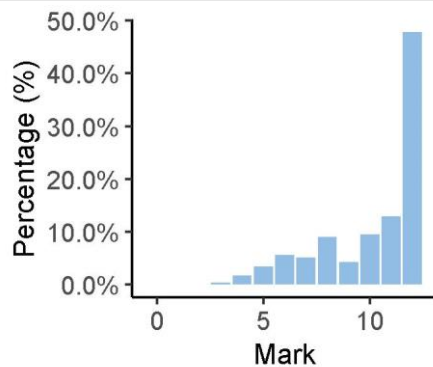


**IA3 Criterion: Evaluating best practices**
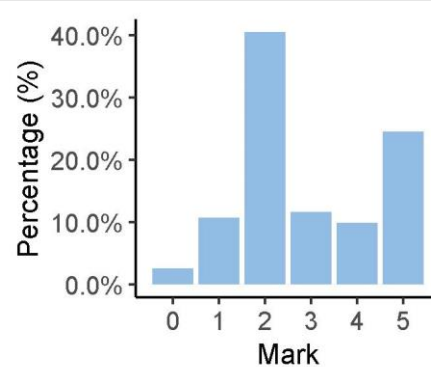
# External assessment (EA) marks
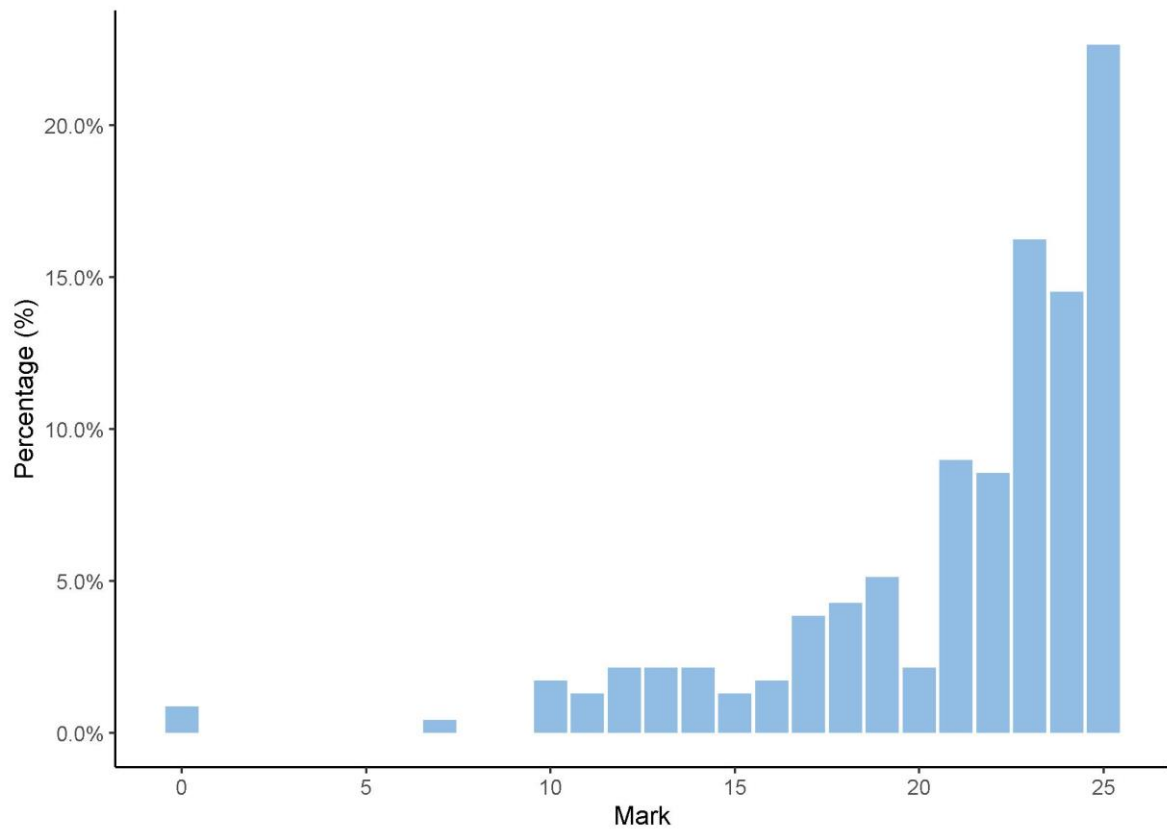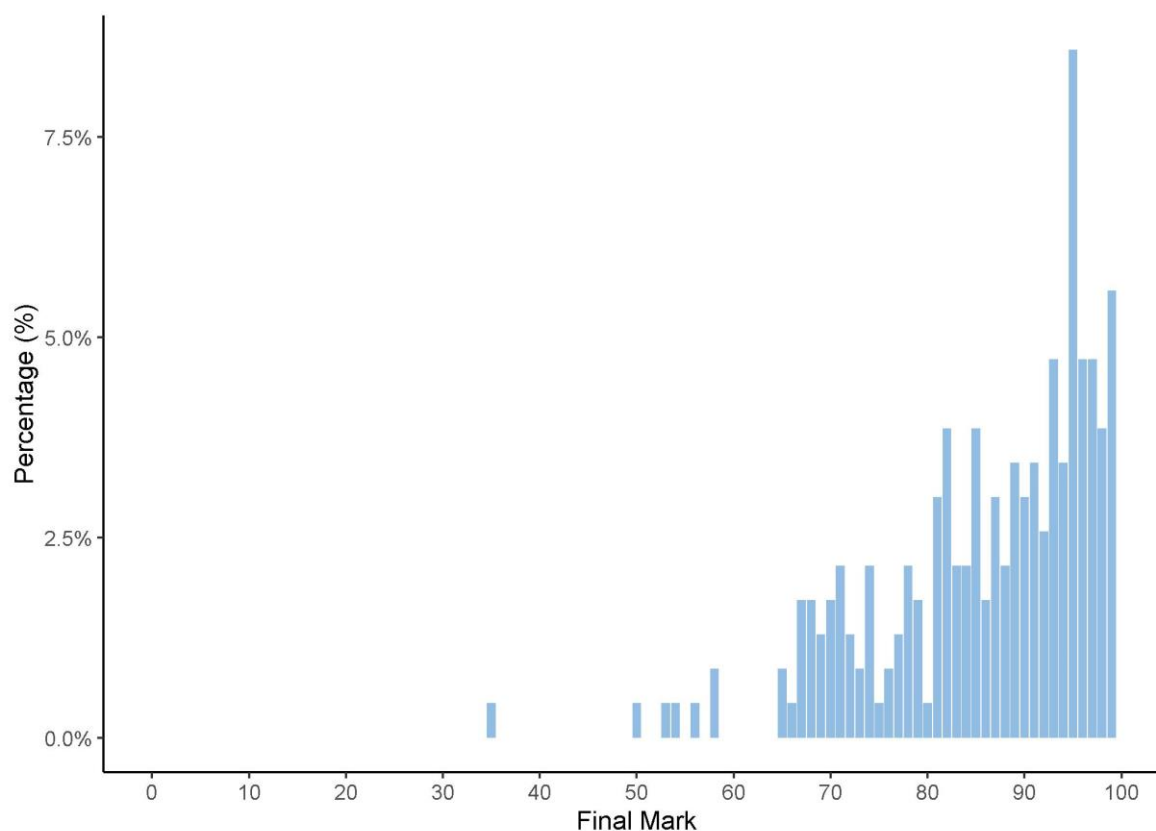
# Final subject results

## Final marks for IA and EA



## 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** | 100–85 | 84–65 | 64–45 | 44–16 | 15–0 |

## Distribution of standards

The number of students who achieved each standard across the state is as follows.

| Standard | A | B | C | D | E |
|---|---|---|---|---|---|
| **Number of students** | 151 | 74 | 6 | 1 | 0 |

# Subject completion — Musicology

The following data includes students who completed the General subject.

**Note:** All data is correct as at 17 December 2021. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 10.

| Completion of units | Units 3 and 4 |
|---|---|
| Number of students completed | 12 |

# Units 3 and 4 internal assessment (IA) results

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

### IA1 marks

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

### IA2 marks

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

### IA3 marks

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

# External assessment (EA) marks

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

# Final subject results

### Final marks for IA and EA

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 | 100–85 | 84–65 | 64–45 | 44–16 | 15–0 |

### Distribution of standards

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

# Subject completion — Performance

The following data includes students who completed the General subject.

**Note**: All data is correct as at 17 December 2021. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 153.

| Completion of units | Units 3 and 4 |
|---|---|
| **Number of students completed** | 630 |

# Units 3 and 4 internal assessment (IA) results

## Total marks for IA
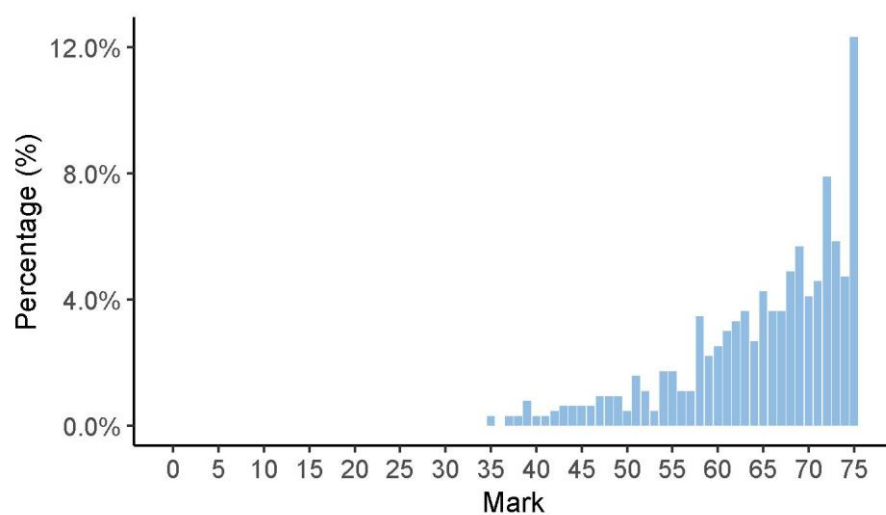
## IA1 marks

**IA1 total**
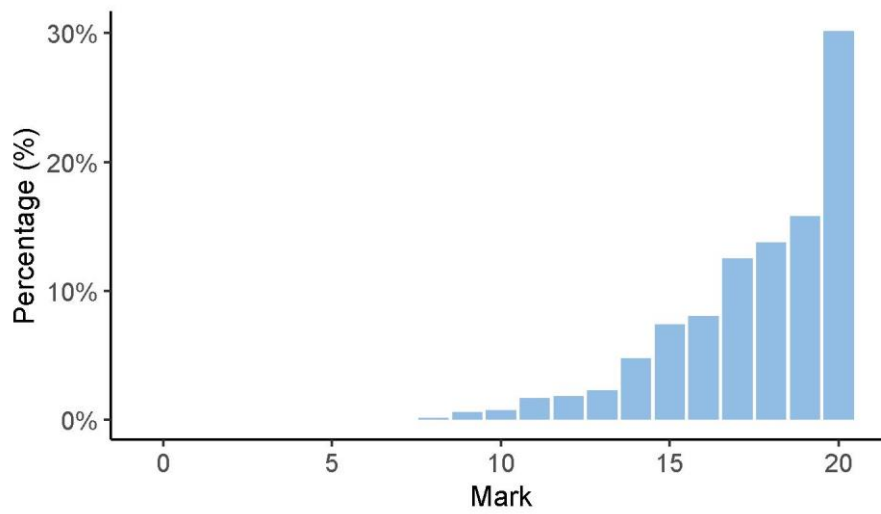


**IA1 Criterion: Applying technique**
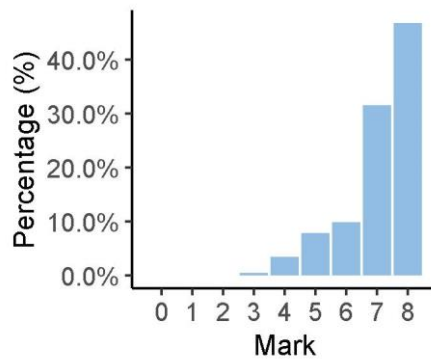


**IA1 Criterion: Interpreting music elements and concepts**
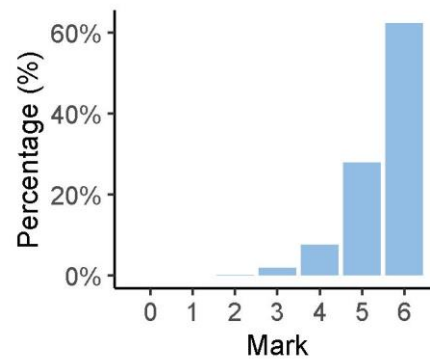


**IA1 Criterion: Communicating meaning**
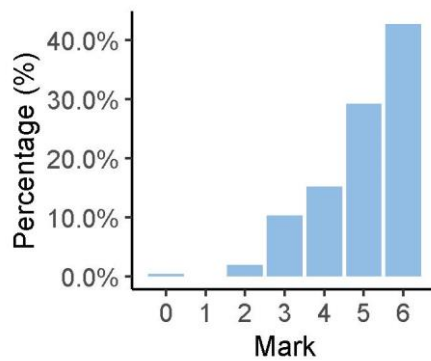
## IA2 marks

**IA2 total**
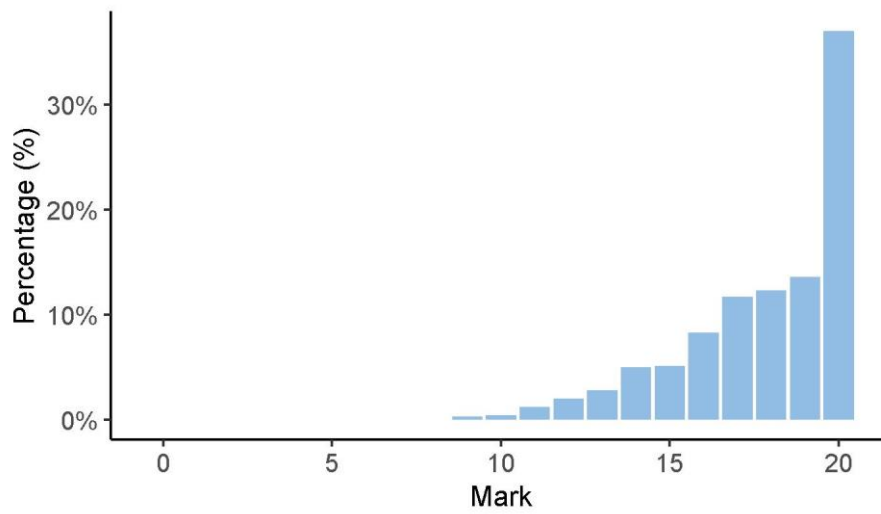


**IA2 Criterion: Applying technique**
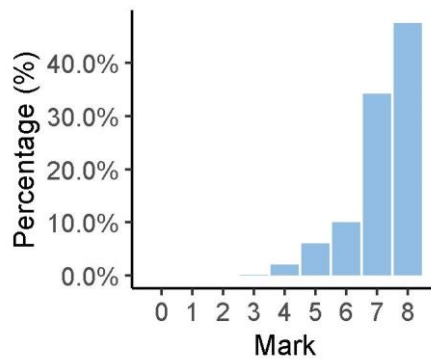


**IA2 Criterion: Interpreting music elements and concepts**
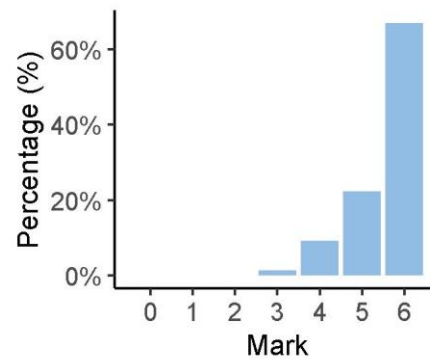


**IA2 Criterion: Communicating meaning**
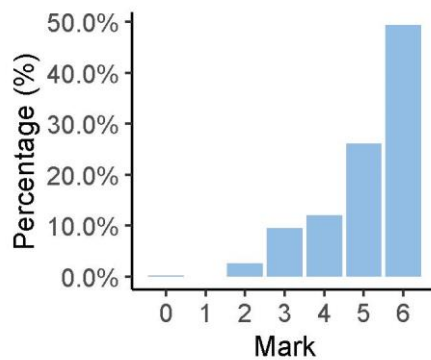
## IA3 marks

**IA3 total**
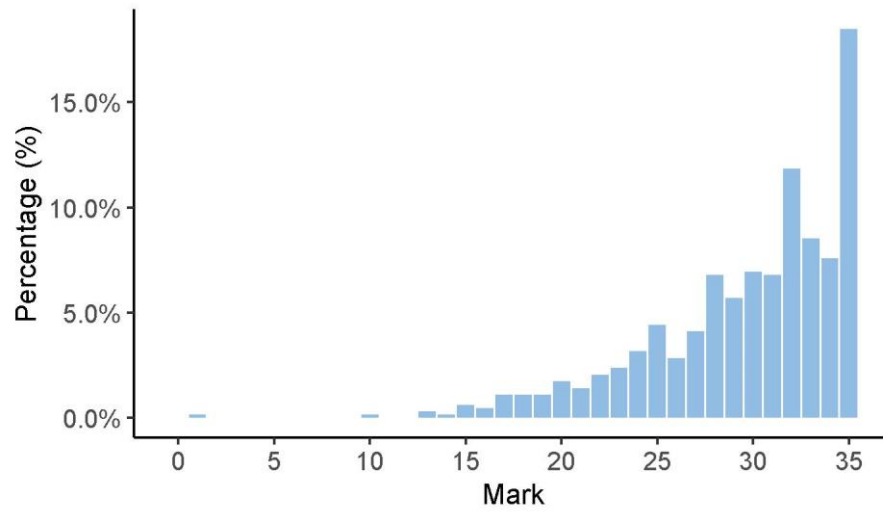


**IA3 Criterion: Applying technique**
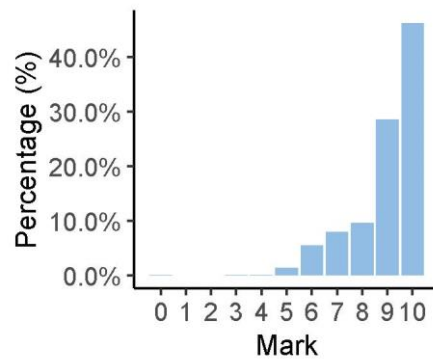


**IA3 Criterion: Interpretating music elements and concepts**
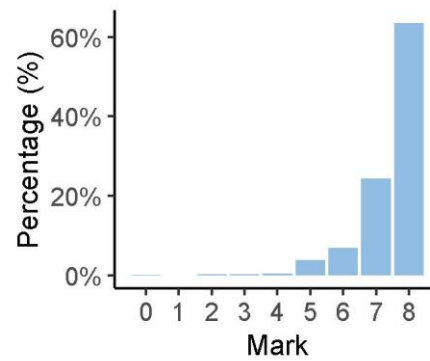


**IA3 Criterion: Communicating meaning**
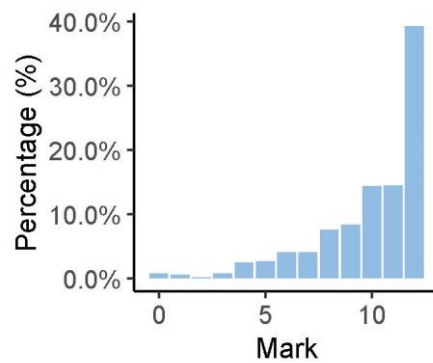


**IA3 Criterion: Evaluating best practice**

# External assessment (EA) marks
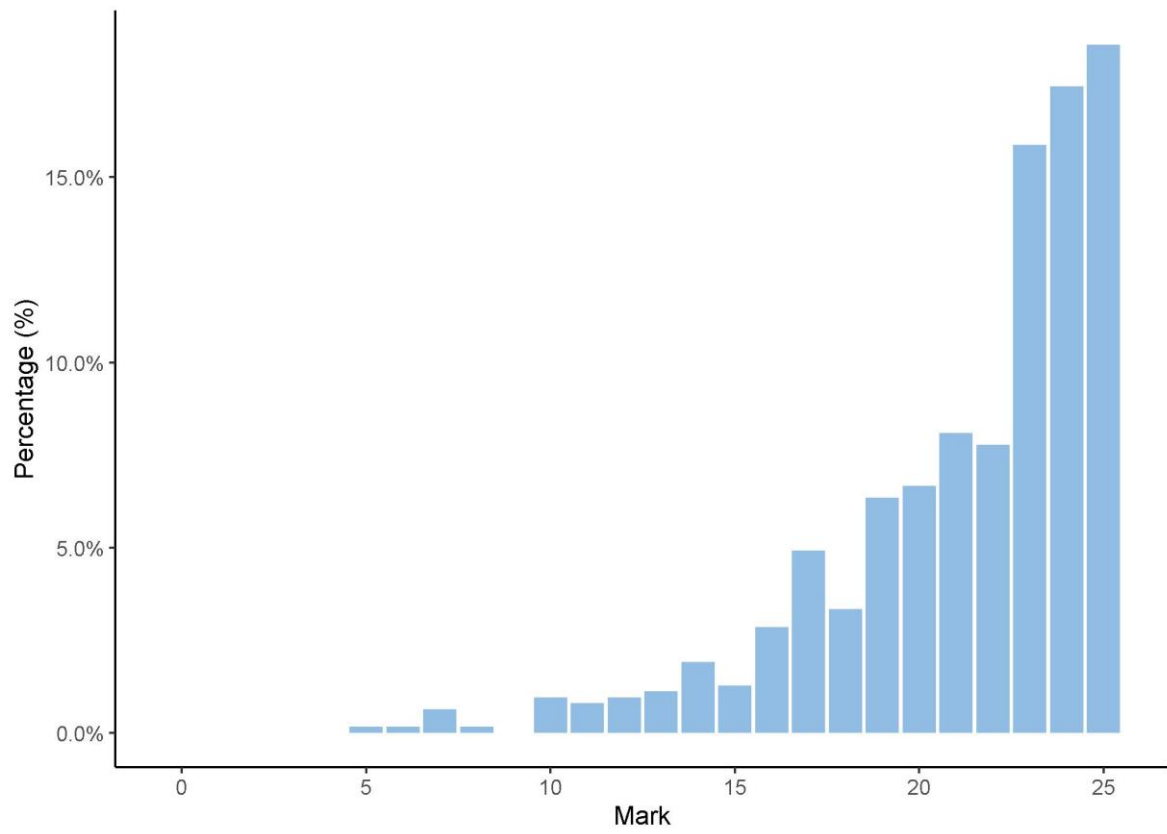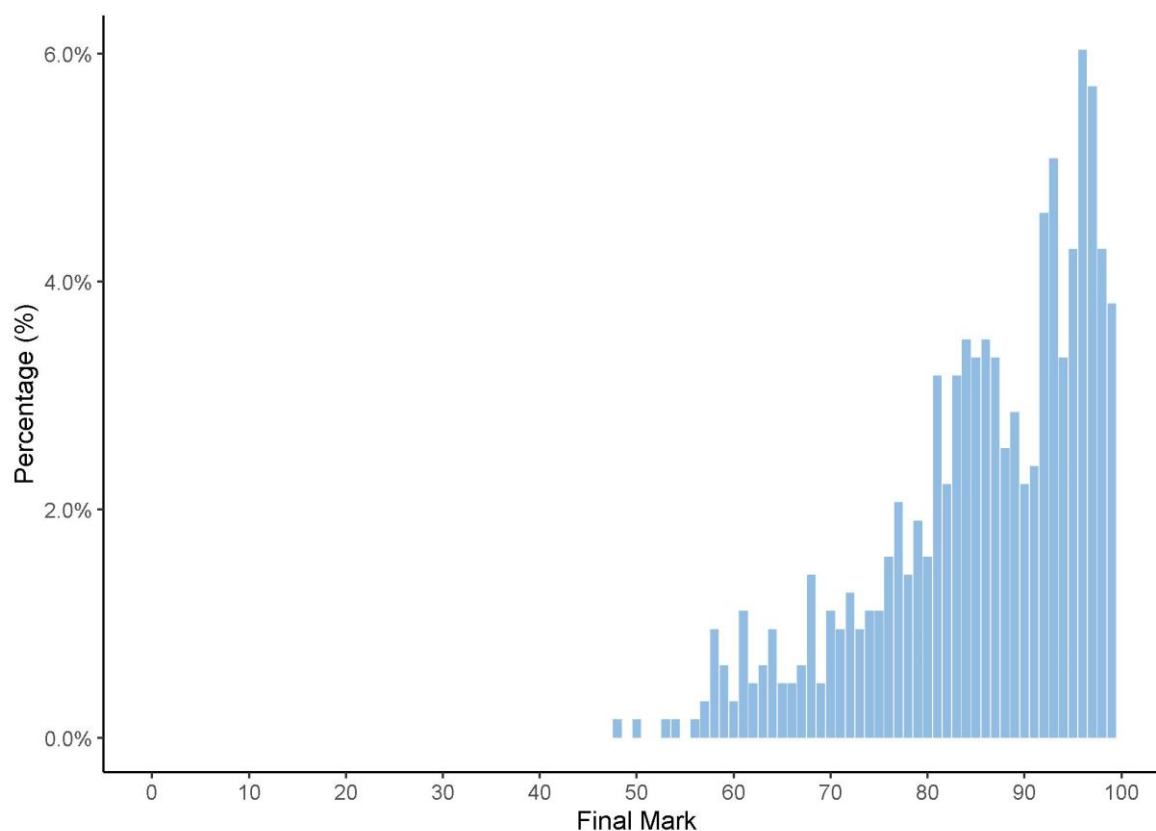
# Final subject results

## Final marks for IA and EA



## 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** | 100–85 | 84–65 | 64–45 | 44–16 | 15–0 |

## Distribution of standards

The number of students who achieved each standard across the state is as follows.

| Standard | A | B | C | D | E |
|---|---|---|---|---|---|
| **Number of students** | 398 | 193 | 39 | 0 | 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 section 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 the subject matter and the assessment objective/s.

Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

### Percentage of instruments endorsed in Application 1

**Composition**

| Number of instruments submitted | IA1 | IA2 | IA3 |
|---|---|---|---|
| Total number of instruments | 129 | 129 | 126 |
| Percentage endorsed in Application 1 | 62% | 65% | 65% |

**Musicology**

| Number of instruments submitted | IA1 | IA2 | IA3 |
|---|---|---|---|
| Total number of instruments | 58 | 58 | 53 |
| Percentage endorsed in Application 1 | 84% | 76% | 60% |

**Performance**

| Number of instruments submitted | IA1 | IA2 | IA3 |
|---|---|---|---|
| Total number of instruments | 159 | 159 | 156 |
| Percentage endorsed in Application 1 | 31% | 39% | 51% |

## Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. The QCAA uses provisional criterion marks determined by teachers to identify the samples of student responses that schools are required to submit for confirmation.

Confirmation samples are representative of the school's decisions about the quality of student work in relation to the ISMG and are used to make decisions about the cohort's results. If further information is required about the school's application of the ISMG to finalise a confirmation decision, the QCAA requests additional samples.

Schools may request a review where an individual student's confirmed result is different from the school's provisional mark in one or more criteria and the school considers this result to be an anomaly or exception.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section of this report for each assessment instrument identifies the agreement trends between provisional and confirmed marks by criterion.

## Number of samples reviewed and percentage agreement

**Composition**

| IA | Number of schools | Number of samples requested | Number of additional samples requested | Percentage agreement with provisional marks |
|----|-------------------|-----------------------------|-----------------------------------------|---------------------------------------------|
| 1 | 101 | 226 | 0 | 91.09% |
| 2 | 100 | 225 | 0 | 93% |
| 3 | 100 | 220 | 0 | 57% |

**Musicology**

| IA | Number of schools | Number of samples requested | Number of additional samples requested | Percentage agreement with provisional marks |
|----|-------------------|-----------------------------|-----------------------------------------|---------------------------------------------|
| 1 | 10 | 12 | 0 | 100% |
| 2 | 10 | 12 | 0 | 90% |
| 3 | 10 | 12 | 0 | 60% |

**Performance**

| IA | Number of schools | Number of samples requested | Number of additional samples requested | Percentage agreement with provisional marks |
|----|-------------------|-----------------------------|-----------------------------------------|---------------------------------------------|
| 1 | 153 | 520 | 11 | 81.7% |
| 2 | 153 | 521 | 3 | 87.58% |
| 3 | 153 | 518 | 18 | 50.33% |

# 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 priority | Number of times priority was identified in decisions* | | |
|---|---|---|---|
| | Composition | Musicology | Performance |
| **Alignment** | 24 | 2 | 131 |
| **Authentication** | 3 | 0 | 4 |
| **Authenticity** | 17 | 4 | 21 |
| **Item construction** | 10 | 0 | 0 |
| **Scope and scale** | 1 | 0 | 0 |

*Each priority might contain up to four assessment practices.

Total number of submissions: 346.

**Effective practices**

Validity priorities were effectively demonstrated in assessment instruments that:

- used syllabus language and the correct assessment objectives for the task and for the specialisation

- were written to reflect the correct task specifications in the syllabus, e.g. in the Performance specialisation, tasks did not require students to perform in a specific context, but allowed students to select their own performance context.

**Practices to strengthen**

It is recommended that assessment instruments:

- provide a context statement that relevant to the specific school and local context, and not a direct copy nor similar to the QCAA sample task context

- allow students to select their own performance contexts, as required in the syllabus specifications, rather than require students to perform at a specified school event or venue

- include scaffolding appropriate to the specific syllabus (Composition, Musicology or Performance).

## 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 priority | Number of times priority was identified in decisions* | | |
|---|---|---|---|
| | **Composition** | **Musicology** | **Performance** |
| **Bias avoidance** | 1 | 0 | 1 |
| **Language** | 1 | 0 | 5 |
| **Layout** | 0 | 0 | 4 |
| **Transparency** | 1 | 0 | 2 |

*Each priority might contain up to four assessment practices.

Total number of submissions: 346.

**Effective practices**

Accessibility priorities were effectively demonstrated in assessment instruments that used clear language to support students' understanding, with clear layout, including spaces between paragraphs to assist reading.

**Practices to strengthen**

It is recommended that assessment instruments:

- use bullet points with consistent size and style throughout the whole instrument, so as not to be a distraction for students

- are internally quality assured, to ensure correct spelling, punctuation, capitalisation and grammar.

## 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 confirmed marks**

| Criterion number | Criterion name | Percentage agreement with provisional | Percentage less than provisional | Percentage greater than provisional | Percentage both less and greater than provisional |
|---|---|---|---|---|---|
| **Composition** | | | | | |
| 1 | Applying techniques and processes | 94.06% | 0% | 5.94% | 0% |
| 2 | Manipulating music elements and concepts | 94.06% | 0.99% | 4.95% | 0% |
| 3 | Communicating meaning | 95.05% | 0.99% | 3.96% | 0% |
| **Musicology** | | | | | |
| 1 | Applying literacy skills | 100% | 0% | 0% | 0% |
| 2 | Expressing meaning | 100% | 0% | 0% | 0% |
| 3 | Investigating music | 100% | 0% | 0% | 0% |
| **Performance** | | | | | |
| 1 | Applying technique | 87.58% | 10.46% | 1.96% | 0% |
| 2 | Interpreting music elements and concepts | 93.46% | 3.92% | 1.31% | 1.31% |
| 3 | Communicating meaning | 87.58% | 8.5% | 3.92% | 0% |

**Effective practices**

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

- for Composition, syllabus glossary definitions of characteristics were used to support the teacher's application of the ISMG, e.g. in the performance-level descriptor

  – for the Applying techniques and processes criterion, for 6 marks, compositional devices were 'controlled' and 'essential to communicate the meaning or intent'

  – for the Manipulating music elements and concepts criterion, for 6 marks, music elements and concepts were used 'in the same way' throughout the composition to 'exemplify' compositional practices

- for Musicology, responses

  – used literacy skills to articulate and connect their ideas

- expressed meaning by identifying the summary of the text and key findings
- for Performance, syllabus glossary definitions of characteristics were used to support the teacher's application of the ISMG, e.g. in the performance-level descriptor
  - for the Applying technique criterion, for 8 marks, technical skills were 'controlled' and 'essential' to the work
  - for the Interpreting music elements criterion
    - for 6 marks, music elements and concepts were distinctly shaped in such a way to show the meaning in the music
    - for 5 marks, subtle expressions, meanings or feelings were demonstrated, which allowed for the meaning to be brought out
    - for 4 marks, the shaping of music elements and concepts showed 'stylistic awareness'
  - responses were marked from the bottom performance level, moving up through the characteristics of each performance level descriptor of the ISMG and applying the best-fit approach.

### Samples of effective practices

The following is an excerpt from a Composition 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.

This student response excerpt has been included:

- to demonstrate application of compositional devices that are essential in communicating the meaning and which demonstrate controlled use throughout the composition
- to provide evidence of the use of music elements and concepts that exemplify compositional practices.

| **Applying techniques and processes (6 marks)** <br> • application of compositional devices integral to the work show understanding and command <br><br> **Manipulating music elements and concepts (6 marks)** <br> • manipulation of music elements and concepts is consistent and embodies compositional practices | **Excerpt 1** <br><br>  |
|---|---|

This student response excerpt has been included:

• to show the examination of pitch, duration, instrumental techniques and register

• to demonstrate judgments made about the purpose of pitch, duration, instrumental techniques and register

• to provide evidence of communication of meaning in the composition.

| Communicating meaning (3 marks) <br> • examination of the music elements, concepts and compositional devices in composition <br> • evaluation of the music elements, concepts and compositional devices in composition <br> • expression of the meaning communicated through the composition | **Excerpt 2** <br><br> Further, at bar 11, there is a change felt in the music. This is heard through the solo strings playing a descending quaver rhythm along with the harmony of the vocals and the backing strings, situated on the 1st, 3rd and 5th, following the melodic contour of the notes. This was implemented because the child who has a special connection with Kong has been introduced, and the pace of the trailer has rapidly decreased. <br><br> At bar 16-17 the strings play 1 semi-breve note and 2 minims with a tremolo technique, along with a crescendo from mezzo-piano to forte. This creates a dramatic build-up of tension as Godzilla heads rapidly towards them. This builds on the action-packed section, where the cellos and solo viola play the new motif, in the lower register, while the other strings and voices contrast this, which intensifies the feeling the music has created thus far. The driving percussion rhythm enhances this section, by the bass drum, timpani and tom-toms being louder with the snare drum keeping the semi-quaver groove. <br><br> The ending brings the countermelody back, and crescendos from mezzo-forte to fortissississimo, leading to a higher minim note, 2/4 bar, signifying the climax. This transitions into the last bar, where a punchy sforzando dynamic, semi-quaver notes changing to the final sforzando minim note. This is the culmination of the trailer, revealing the name and the year of release. |

The following is an excerpt from a Musicology 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.

This student response excerpt has been included:

- to provide evidence of the source being examined for its relationship to the topic and for its worth and importance.

| Investigating Music (8 marks) <br> • investigation of a selection of sources to examine for relevance and value | **Excerpt 1** <br><br> Manabe, N. (2019). We Gon' Be Alright? The Ambiguities of Kendrick Lamar's Protest Anthem. *Society for Music Theory*, *25*(1), 1-29. DOI: 10.30535/mto.25.1.9 <br><br> This article explores the significance of Kendrick Lamar's 2015 *Alright* within the Black Lives Matter movement by analysing Lamar's manipulation of musical elements in enhancing his message for change. Although not intending to create a protest song, Lamar describes the song's approach as "more uplifting… but aggressive". This sense of solidarity is supported by his inclusion of a gospel, multi-part chorus, typically associated with the uplifting and empowering nature of Freedom Songs. Manabe draws attention to co-vocalist Pharrell Williams' rising inflections in his rap - arguing the connection between the ambiguities of intonation with the ambiguity of the socio-political tension within the Black Lives Matter movement. This theme is further reinforced through Lamar's repetition of an unusual rhythmic structure throughout the song, causing audiences to become "entrained" in "embracing the uncertainty of [his] message". However, while acknowledged as an effective protest chant due to its "mesmerising rhythmic repetition" and "hopeful tone", Manabe concludes that to only listen to Lamar's song in positivity disregards the struggles that ultimately define the Black identity. Thus, this deconstruction helps to inform the interrelationship between the communicative and symbolic functions of modern Black protest music in fulfilling its purpose as a resonant call for change. |

The following is an excerpt from a Performance 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.

This student response excerpt has been included:

- to provide evidence of the application of literacy skills through sequenced and connected ideas that expresses ideas and meaning in their own work.

| Communicating meaning (4 marks)<br><br>• application of literacy skills through sequenced and connected ideas that express ideas and meaning in their own work | **Excerpt 1**<br><br>Further, I manipulate dynamics and vocal timbre to reflect her sudden changes in emotions. Before the bridge ('pulled, pulled, pulled'), I start soft and with staccato, and then gradually get louder, as this is the first climactic moment where Wednesday truly feels the excitement of a 'new direction'. Throughout the bridge ('puppy dogs'), I start each phrase with soft dynamics and employ gradual crescendos as Wednesday becomes more excited. In the build-up to the main climax ('angels watching'), I employ another crescendo, and at the climax ('Liberace's greatest hits'), I use vibrato to assist in making it highly expressive, communicating Wednesday's realisation that she is experiencing happy emotions for the first time. I purposefully manipulate my vocal timbre by making my voice clear and resonant, as well as using as much strength in my voice as possible at the climax, to emphasise Wednesday's confusion with the emotions she feels. I have also chosen to apply rubato at the end of my performance, ('direction') to show the final moment of confidence that expresses her acceptance of her new direction in life.<br><br>Therefore, I have been working on approaching my song with an individualised approach to stylistic elements, to communicate Wednesday's inner conflict between her feelings of seriousness and happiness. |

**Practices to strengthen**

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

- choices made in the work are examined and evaluated to express meaning and resolve or realise music ideas to communicate meaning. This is in contrast to General Music, which requires students to explain the use of music elements and concepts to communicate meaning and realise a work that communicates meaning

- for the Performance criterion, Interpreting music elements and concepts, performances where a purposeful choice has been made to interpret and perform a work as it was originally performed can also demonstrate an individualised style and receive a mark of 6 out of 6

- for the Musicology criterion, Investigating music, students are only awarded a mark of 5 or higher if their investigation is from a range of sources

- when applying a bottom-up approach to the ISMG, the evidence in the student response must meet all characteristics in a performance-level descriptor to move up. If there is evidence of some characteristics (but not all characteristics) in the performance-level descriptor, the work may still be awarded the mark for that performance-level descriptor but not move upwards any further.

**Additional advice**

- For confirmation:

  – ensure that the relevant supporting evidence is submitted for each student, making sure that the statement of intent matches the performance or composition submitted

  – clearly indicate which student is being assessed in group performances

  – ensure that all video and audio files playback correctly. Teachers can double check this by opening each file from within the Confirmation application after the files are uploaded.

- The school assessment policy needs to be enacted when a student's response goes beyond the length identified in the syllabus. Strategies should be suitable for the school context, assessment technique and response type, and may include:

- marking only the evidence in the student response that meets the assessment conditions for response length, excluding evidence outside the required length

- allowing a student to redact a response to meet the required length before a judgment is made on the evidence in the student response (QCE and QCIA policy and procedures handbook, Section 8.2.6)

- annotating the response to indicate the evidence used to determine the result when submitting samples for confirmation. This includes managing response length using authentication strategies.

- From the beginning of Unit 3, the reflective practice documentation should use referencing conventions for all sources, including interviews with mentors. Direct students to the school referencing guide to accurately reference interview with mentors.

- The reflective practice documentation should include not only ideas, thoughts, questions, and strategies, but be used to examine and evaluate the process and choices made to communicate meaning.

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# 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 priority | Number of times priority was identified in decisions* | | |
|---|---|---|---|
| | Composition | Musicology | Performance |
| **Alignment** | 25 | 9 | 119 |
| **Authentication** | 2 | 2 | 5 |
| **Authenticity** | 10 | 1 | 12 |
| **Item construction** | 11 | 0 | 2 |
| **Scope and scale** | 4 | 0 | 1 |

*Each priority might contain up to four assessment practices.

Total number of submissions: 346.

**Effective practices**

Validity priorities were effectively demonstrated in assessment instruments that:

- used the correct assessment objectives for the task and the specialisation
- met all the syllabus specifications for the task and the specialisation
- had scaffolding that was supportive for students.

**Practices to strengthen**

It is recommended that assessment instruments:

- provide a context statement that relevant to the specific school and local context, and not a direct copy nor similar to the QCAA sample task context
- allow students to select their own performance contexts, as required in the syllabus specifications, rather than require students to perform at a specified school event or venue

- include scaffolding appropriate to the specific syllabus (Composition, Musicology or Performance).

## 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 priority | Number of times priority was identified in decisions* | | |
|---|---|---|---|
| | Composition | Musicology | Performance |
| **Bias avoidance** | 1 | 0 | 1 |
| **Language** | 0 | 1 | 4 |
| **Layout** | 1 | 0 | 2 |
| **Transparency** | 0 | 3 | 1 |

*Each priority might contain up to four assessment practices.

Total number of submissions: 346.

**Effective practices**

Accessibility priorities were effectively demonstrated in assessment instruments that:

- had clear task requirements, that used unambiguous language
- had clear layout, including space between paragraphs.

**Practices to strengthen**

It is recommended that assessment instruments:

- use bullet points with consistent size and style, throughout the whole instrument, so as not to be a distraction for students
- are internally quality assured, to ensure correct spelling, punctuation, capitalisation and grammar.

## 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 confirmed marks**

| Criterion number | Criterion name | Percentage agreement with provisional | Percentage less than provisional | Percentage greater than provisional | Percentage both less and greater than provisional |
|---|---|---|---|---|---|
| **Composition** | | | | | |
| 1 | Applying techniques and processes | 99% | 1% | 0% | 0% |
| 2 | Manipulating music elements and concepts | 97% | 2% | 1% | 0% |
| 3 | Communicating meaning | 94% | 5% | 1% | 0% |
| **Musicology** | | | | | |
| 1 | Applying literacy skills | 100% | 0% | 0% | 0% |
| 2 | Expressing meaning | 100% | 0% | 0% | 0% |
| 3 | Investigating music | 90% | 10% | 0% | 0% |
| **Performance** | | | | | |
| 1 | Applying technique | 90.85% | 9.15% | 0% | 0% |
| 2 | Interpreting music elements and concepts | 94.12% | 5.88% | 0% | 0% |
| 3 | Communicating meaning | 94.77% | 3.92% | 1.31% | 0% |

**Effective practices**

Accuracy and consistency of the application of the ISMG for this IA was most effective when:
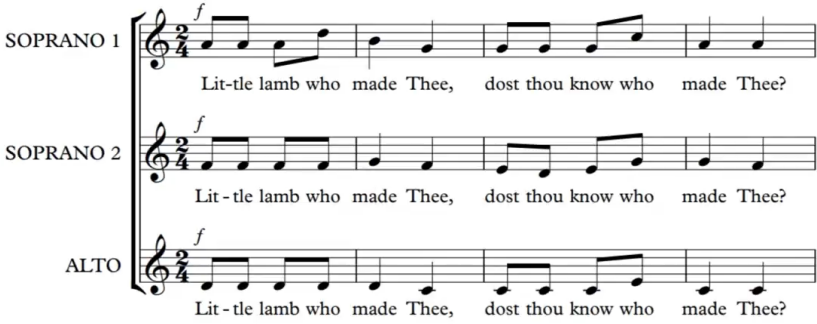
- for Composition, the statement of intent examined and evaluated how the use of music elements and concepts and compositional devices expressed meaning

- for Musicology, the chosen problem, hypothesis, idea, question, or issue enabled students to investigate a range of sources and come to new understandings or conclusions about the topic

- for Performance
  - the statement of intent examined and evaluated the performance choices made to communicate meaning.
  - responses were marked from the bottom performance level, moving up through the characteristics of each performance level descriptor of the ISMG and applying the best-fit approach.

Samples of effective practices

The following is an excerpt from a response from a Composition 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.

This student response excerpt has been included:

- to provide evidence of application of compositional devices that are essential in communicating the meaning and demonstrate controlled use throughout the composition

- to demonstrate the use of music elements and concepts that exemplify compositional practices.

| **Applying techniques and processes (6 marks)** • application of compositional devices integral to the work show understanding and command **Manipulating music elements and concepts (6 marks)** • manipulation of music elements and concepts is consistent and embodies compositional practices | **Excerpt 1**  Excerpt 1 content (video, 1 min 5 sec) https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_music_ext_20_ia1_snip.mp4 |
| --- | --- |

The following is an excerpt from a Musicology 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.

This student response excerpt has been included:

- to demonstrate communication of meaning or ideas about music that are combined to make the meaning stronger

- to provide evidence of the source being examined for its relationship to the topic and for its worth and importance.

| | |
|---|---|
| **Expressing meaning (8 marks)**<br>• expression of meaning or ideas about music through the summary of key findings<br>**Investigating music (8 marks)**<br>• investigation of a selection of sources to examine for relevance and value | **Excerpt 1**<br><br>**LOOPING**<br><br>Game music is made purposefully so that it can be looped, but not repetitive enough to become unbearable to the player. Video Game music does not always have to be used for menus, title screens or changes in the environment, however, it can also be used as a resource to notify the player of danger. For example, in *Left 4 Dead* (Valve, 2008), there exists an apocalyptic future where a group of 4 people (controlled by 4 separate players) must fend off the waves of zombies. Certain powerful zombies have a certain themes associated with them and therefore, it warns the player to prepare for the upcoming threat. Within Christensen's documentary (2016), *"The Power of Video Game Music"*, he reinstates this point by stating, "These tracks are the same through the entire campaign [Left 4 dead], but instead of motivating the player they are used more like a tool and a way to communicate [danger] to the player without text or dialogue." (Jacob Christensen, 2016). Because the developers used the looping of music within this context, the music itself is given meaning as a resource that can be utilized to the player's advantage.<br><br>Christensen (2016) also addresses, how music in certain situations can "associate itself with an emotion and connect it to the gameplay". To further expand, instead of a tedious notification or audio dialogue to address the objective, the music allows space to be created for the player so they can reflect on the goals of the game. His examples of *Metal Gear Solid 3* (Konami Computer Entertainment Japan, 2004) and *Red Dead Redemption* (Rockstar, 2010) showcase parts of the game where the player has complete control of the protagonist and has to travel from point A to B. During this journey, the player listens to the title screen themes or in-game tracks. By doing so, the clever use of empty space and "free time" allows the player to reflect and reinforce their meanings or objectives of the game.<br><br>**CINEMATICS**<br><br>Similar to movies, games will incorporate its music and pair with visual stimuli to evoke player's emotions. For example, *Splinter Cell: Conviction* (Ubisoft, 2010) does the opposite of *Red Dead Redemption* and provides the player with a new objective with the assistance of music and cinematics. For the purpose of this paper, cinematics can be explained as a "mini movie" where the player has no interaction on what is being played over the screen (Hooper, 2018). Many developers will use these mini movies to advance the narrative with the added bonus of giving players a break from the game. *Splinter Cell* plays a cinematic within the climax of the story, showcasing the protagonist throwing items across the room in a fit of rage and anguish. The track, *Building Steam with a Grain of Salt by DJ Shadow,* plays throughout this emotional cinematic and is used to express the character's feelings. By allowing music to be paired with this cinematic, the function of the music is interpreted to express anger and therefore, used to transfer out of the cinematic and back into the gameplay. From here, players are given a new objective and given new meaning: Kill all the goons within the facility to express the emotion felt by the character and potentially the player.<br><br>Emotion in video game music can be directed towards to a suggested interpretation. Juslin and Sloboda (2010), state that "the same piece of music can elicit different responses at different times in the same listener" (page 8). As an example, John Paesoano and his work with Insomniac's 2018 *Spider-Man* showcases a variety of techniques to evoke sadness in the player/audience. Within the context of a narrative setting, Paesano uses previous musical motifs from the game and variates them within a slower rhythm. Paesano's piece, *Responsibility,* creates a significant impact on the players as the tempo aligns with the weak beat of the heart monitor. The distressed performance by *Spider-Man's* actor creates an emotional scene which allows the accompanying music to amplify the pain felt by the character. When Paesano's piece ends abruptly, the players are hit by the ambience of the room which is accompanied by the heart monitors flatlining. This enables the audience to absorb the context and the performance from both musicians and actor. While the music is playing throughout the scene, the odd gentleness<br><br>3 \| P A G E |

The following is an excerpt from a Performance 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.

This student response excerpt has been included:

• to provide evidence of the deliberate and explicit treatment of tempo, rubato and dynamics to bring out the meaning in the performance.

| **Interpreting music elements and concepts (8 marks)**<br>• interpretation of music elements and concepts shows an individualised style | **Excerpt 1**<br><br><br><br>Excerpt 1 content (video, 1 min 14 sec)<br><br>https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_music_ext_20_ia2_sr_perform.mp4 |
|---|---|

This student response excerpt has been included:

- to demonstrate the examination of contrapuntal motion, oblique and similar motion and coordination of phrasing in right and left hands

- to provide evidence of judgments made about the purpose of emphasising the inverted tonic pedal

- to show communication of meaning in the performance.

| **Communicating meaning (3 marks)**<br>• examination of the performance choices made in the work<br>• evaluation of the performance choices made in the work<br>• expression of the meaning communicated through the performance | **Excerpt 2**<br><br>**Bach Prelude and Fugue No.14 in F sharp minor – *Well-Tempered Clavier Book II***<br><br>In my piano recital of Bach's Prelude No.14 in F sharp minor from the second book of the *Well-Tempered Clavier*, I will apply discerning decisions based on a comprehensive understanding of the Baroque (1600-1750) keyboard genre. This entails an understanding of the mechanisms of harpsichord/clavichord and the Baroque style. For a cohesive performance, I will pay attention to the intricacies of the piece and enliven the singular affectation.<br><br>As I aim for a refined and sophisticated approach to the intricacies of the piece, I will enhance the polyphonic texture. Consequently, I will exemplify the contrapuntal motion, including oblique and similar motion, to enrich the harmonies. For example, in bar 40, I will emphasise the long inverted tonic pedal note in the soprano to accentuate the oblique motion with the tenor and bass. Furthermore, I will coordinate the phrasing in both the right and left hand when there is similar motion in instances like beat 2 of bar 21. Additionally, as this is written for harpsichord with a mechanism which plucks the strings, I will apply crisp articulation to emulate a historically informed and stylistic performance. To achieve this effect, I aim to limit my use of the sustained pedal. Moreover, I will clearly articulate the mordent evident in bars like bar 9, which would assist in a precise harmonic change, eventually leading into the dominant key.<br><br>To have an engaging singular affectation for the audience, I intend to create a sentimental yet subdued mood. Thus, I aim to play at a slow tempo and generally moderate dynamics to allow the music to breathe. However, as the monothematic nature of the piece can tend to be monotonous, I aim to create various moments for the audience to stay engaged. For example, I will emphasise the imitative relationship of the main theme from the soprano to the tenor voice in bar 1-2. Furthermore, in ascending sequences like bar 22-27, I aim to incrementally increase the volume each interval, which will assist in driving the music forward. As a typical Tierce de Picardie is evident in the final chord of the piece, I intend to utilise this as an opportunity to conclude with a sense of hope. To amplify the contrast between this uplifting mood with the overall sentimental mood, I will slightly delay this tonic major chord. |
|---|---|

**Practices to strengthen**

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

- when applying a bottom-up approach to the ISMG, the evidence in the response must meet all characteristics in a performance-level descriptor to move up to the next level, i.e.

  - for the Communicating meaning criterion, as well as the resolution or realisation of the work, the application of literacy skills in the statement of intent must demonstrate sequenced and connected ideas that express the ideas and meaning in their work to achieve 6 marks

  - for the Musicology criterion, Investigating music, students must investigate the use of music elements and concepts as well as ideas about music. Responses that do not have investigation of the use of music elements and concepts cannot receive a mark higher than 3 marks

  - for the Performance criterion, Applying technique, the work must demonstrate accuracy and control to achieve 6 marks and must also be fluent and cohesive to achieve 7 marks.

**Additional advice**

- The school assessment policy needs to be enacted when marking performances that go beyond the length identified in the syllabus. Strategies should be suitable for the school context and may include:

  - marking only the evidence in the student response that meets the assessment conditions for response length, excluding evidence outside the required length. When a performance exceeds the time conditions, teachers should indicate clearly where marking began and ended by annotating time codes on the ISMG, i.e. the 2–3 minutes of work that was used to determine the awarded marks

  - annotating the response to indicate the evidence used to determine the result when submitting samples for confirmation. This includes managing the response length of performance tasks through the use of authentication strategies.

- Referencing conventions for all sources need to be used, including for interviews.

- The reflective practice documentation should continually require students to examine their choices and make evaluations about those choices as they develop as musicians. This means that

  - students scrutinise their work in a way that helps them purposefully communicate meaning and to develop and apply the skills needed to resolve a composition or realise a performance

  - in contrast to General Music, which requires that students explain their choices, this practice requires students to describe their choices. Teachers should be mindful of this distinction when guiding students.

# 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 priority | Number of times priority was identified in decisions* | | |
|---|---|---|---|
| | **Composition** | **Musicology** | **Performance** |
| **Alignment** | 23 | 11 | 60 |
| **Authentication** | 1 | 1 | 1 |
| **Authenticity** | 27 | 13 | 32 |
| **Item construction** | 3 | 0 | 1 |
| **Scope and scale** | 3 | 2 | 12 |

*Each priority might contain up to four assessment practices.

Total number of submissions: 335.

**Effective practices**

Validity priorities were effectively demonstrated in assessment instruments that:

- provided context statements that were specific to the school context and the particular classroom learning that was to occur
- had been developed in line with the syllabus specification for the task and for the specialisation
- supported students' understanding through the explicit scaffolding provided.

**Practices to strengthen**

It is recommended that assessment instruments:

- for the Composition specialisation

- do not require that compositions be presented at a school event for assessment, as this is not a syllabus requirement — any reference to a public presentation of compositions should clearly indicate that this is not an assessment requirement

- do not require or suggest the use of a mentor in Composition, as this is an independent task

- for the Performance specialisation

- do not require 'one complete performance' rather, students are to 'present repertoire' or 'present a performance'

- allow students to select their own performance contexts rather than require students to perform at a specified school event or venue, which contradicts syllabus specifications for all performance tasks. The task should allow for a variety of venues and events.

## 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 priority | Number of times priority was identified in decisions* | | |
|---|---|---|---|
| | **Composition** | **Musicology** | **Performance** |
| **Bias avoidance** | 0 | 0 | 0 |
| **Language** | 3 | 0 | 1 |
| **Layout** | 0 | 0 | 1 |
| **Transparency** | 2 | 0 | 5 |

*Each priority might contain up to four assessment practices.

Total number of submissions: 335.

**Effective practices**

Accessibility priorities were effectively demonstrated in assessment instruments that:

- expressed task requirements clearly, including the correct assessment objectives for the task and for the specialisation

- used correct spelling, punctuation, capitalisation, grammar and consistent bullet points

- clearly stated the discreet components of the task, e.g. Composition: composition component, statement of compositional intent, and reflective statement; Musicology: extended response and reflective statement; Performance: performance component, performance statement, and reflective statement.

**Practices to strengthen**

There were no significant issues identified for improvement.

## 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 confirmed marks**

| Criterion number | Criterion name | Percentage agreement with provisional | Percentage less than provisional | Percentage greater than provisional | Percentage both less and greater than provisional |
|---|---|---|---|---|---|
| **Composition** | | | | | |
| 1 | Applying techniques and processes | 96% | 1% | 3% | 0% |
| 2 | Manipulating music elements and concepts | 96% | 4% | 0% | 0% |
| 3 | Communicating meaning | 95% | 0% | 4% | 1% |
| 4 | Evaluating best practice | 59% | 40% | 1% | 0% |
| **Musicology** | | | | | |
| 1 | Analysing music | 100% | 0% | 0% | 0% |
| 2 | Investigating music | 90% | 0% | 10% | 0% |
| 3 | Synthesising information | 90% | 10% | 0% | 0% |
| 4 | Evaluating best practice | 60% | 40% | 0% | 0% |
| **Performance** | | | | | |
| 1 | Applying technique | 85.62% | 3.92% | 7.84% | 2.61% |
| 2 | Interpreting music elements and concepts | 96.08% | 3.92% | 0% | 0% |
| 3 | Communicating meaning | 84.31% | 7.84% | 6.54% | 1.31% |
| 4 | Evaluating best practice | 57.52% | 41.83% | 0% | 0.65% |

**Effective practices**

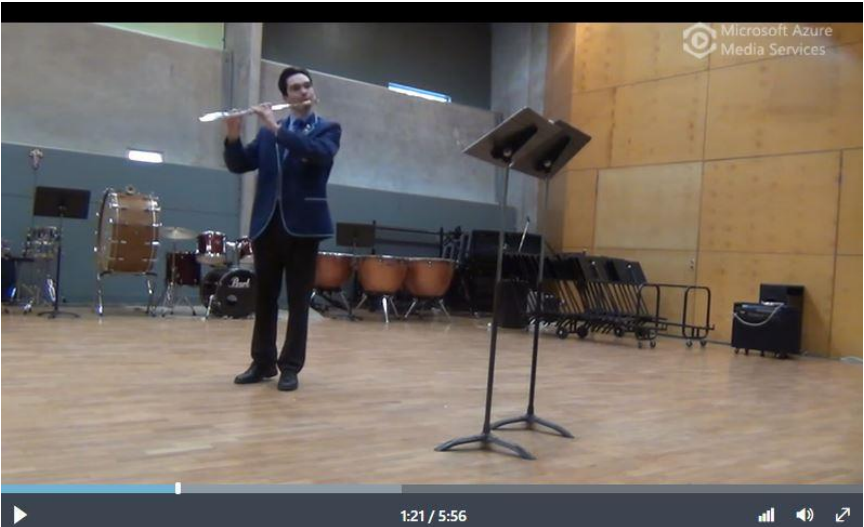Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for Composition and Performance, responses were marked from the bottom performance level, moving up through the characteristics of each performance-level descriptor of the ISMG and applying the best-fit approach, particularly in the Communicating meaning and Evaluating best practice criteria.

- for Musicology, the bottom-up approach to the ISMG was carefully applied, ensuring that the evidence in the student response met all characteristics in a performance-level descriptor in order to move up a performance level.

Samples of effective practices

The following is an excerpt from a Performance 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.

This student response excerpt has been included:

- to provide evidence of technical skills that are highly developed and polished and are combined to form a well organised performance

- to demonstrate how the technical skills displayed are essential to the repertoire in terms of showing understanding and control.

| **Applying technique (10 marks)**<br>• application of technical skills that are integral to the work and show understanding and command | **Excerpt 1**<br><br>Excerpt 1 content (video, 1 min 4 sec)<br>https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_music_ext_20_ia3_sr_perform.mp4 |
|---|---|

The following is an excerpt from a Performance 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.

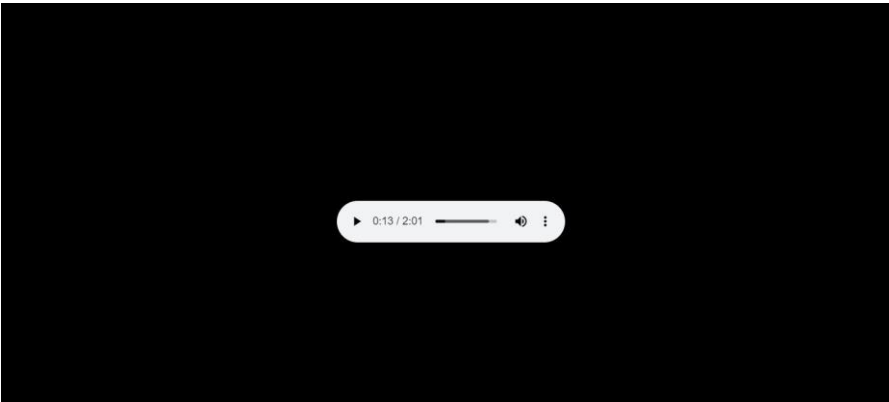This student response excerpt has been included:

- to provide evidence of the investigation of performance choices that expresses meaning in the performance statement.

| Communicating meaning (6 marks) | Excerpt 2 |
|---|---|
| - examination of the performance choices made in the work<br>- expression of the meaning communicated through the performance | 'Lyricism' is defined as "an intense personal quality expressive of feeling or emotion in an art" (Mirriam-Webster). Thus, I have considered how musical elements such as dynamics and tone work to emphasis melodic lyricism. From bar two, the pianissimo b-natural is given room to grow in dynamic and intensity, setting the tone of the movement. The conjunct melodic motion ascends and descends in its contour with precise climactic moments which can be expressed effectively by considering the application of dynamics. I will increase and decrease the volume in direct relation to the contour of the melody. To bring out the melody's beauty, I will take care to ensure that each note resonates, is centred and that the ensemble sound is balanced. These musical principles also apply in *Allegro*.<br><br>To maintain the fluency of the musical ideas, it is important to consider how phrases develop and segue from one to the next. In *Andantino,* bar five acts as a conjunction that closes the opening idea and begins the next. To highlight this, I will increase the note's intensity over the bar line. Bars 32 and 33 have a similar function: the f natural in bar 32 closes the previous motif and leads into a climactic run of chromatic semiquavers which culminates in bar 34 on the high trill. I've purposefully chosen to pulse and crescendo through the semiquavers to create momentum. |

The following is an excerpt from a Performance 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.

This student response excerpt has been included:

- to provide evidence of judgments about the two techniques and/or strategies that provide evidence of thinking about the process involved in learning.

| Evaluating best practice (5 marks) | Excerpt 3 |
|---|---|
| - evaluation provides evidence of metacognition that informs independent best practice | 

0:13 / 2:01

Excerpt 3 content (audio, 38 sec)
https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_music_ext_20_ia3_sr_reflect.mp3 |

**Practices to strengthen**

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

- for the Evaluating best practice criterion

    – referencing conventions, including both in-text citations and bibliography, are used and included in the reflective statement of IA3 to achieve a mark higher than 2 marks

    – the reflective statement is concerned with an evaluation of the strategies or techniques students used throughout the process to inform best practice. The focus may be on identifying two strategies and/or techniques that they used to realise the work, e.g.

        ▪ for Performance, this may be the use of specific exercises to develop finger dexterity and/or strategies used to overcome performance anxiety

        ▪ for Composition, this might include applying the strategies used by another composer to compose music for film

        ▪ for Musicology, a strategy might include the use of a pilot study to test participant responses to survey questions

- for Performance or Composition, the statement of intent is an examination and evaluation of the choices made to communicate meaning in the performance or composition. The focus of the statement of intent is on the outcome rather than the process

- for Musicology, for the Investigating music criterion, students must refer to both primary and secondary sources to achieve a result above 6 marks. The response must then determine the relationship between those sources to be awarded 9 marks or higher

- for the Analysing criterion, students must analyse music elements and concepts and ideas about music. If there is no analysis of music elements and concepts, and only analysis of ideas about music, responses cannot be awarded higher than 4 marks.

External assessment (EA) is developed and marked by the QCAA. The external assessment for a subject is common to all schools and administered under the same conditions, at the same time, on the same day.

# Examination — extended response (25%)

## Assessment design

The assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the syllabus.

The examination consisted of one paper:

- Paper 1 consisted of a choice of two extended response questions and chosen stimulus.

The examination assessed learning from the course of study. Questions were related to the concept of life's journey.

The stimulus included three score-based and aural works from different sources, which were designed to elicit an opportunity to demonstrate the assessment objectives.

## Assessment decisions

Assessment decisions were made by markers by matching student responses to the external assessment marking guide (EAMG). The external assessment papers and the EAMG are published in the year after they are administered.

### Effective practices

Overall, students responded well to:

- engaging with the stimulus and selecting three music elements or concepts as required by the question
- making clear their question choice and marking this accurately on the paper
- using bar numbers and time codes when providing examples to support their judgments
- using written literacy skills in a logical and organised manner and using accurate music terminology.

**Samples of effective practice**

The following excerpts have been selected to illustrate effective student responses in one or more of the syllabus assessment objectives. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

**Extended response**

Criterion: Examining music elements or concepts

Effective student responses:

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- deconstructed only three music elements or concepts as required by the question

- clearly identified the three music elements or concepts in the question and response book

- responded using the order of the music elements or concepts in the question and response book

- deconstructed each music element or concept in depth and breadth, providing layers of detail, specificity and accuracy.

These student response excerpts have been included:

- to demonstrate the deconstruction of tonality, duration and melody that provides detail, specificity and accuracy.

| **Examining music elements or concepts (6 marks)** | **Excerpt 1** |
|---|---|
| • deconstructs the music element or concept with detail, specificity and accuracy | Cinema Paradiso is written in Bb major, simple quadruple time and at a Tenderly tempo of 'Tenderly'. However, throughout the piece Morricone changes. The piece begins with the tonic chord of Bb major at mp, creating a soft and bright tonality. This symbolises the joyful beginnings of the character's Composer story when he falls in love at first sight with the beautiful Elena while filming people. In the cello, there is a small motif (bar 1) three quaver motif (bar 1) which moves in an interval of a false perfect 5th then a major 2nd, all under a slur. These intervals can be seen reoccurring throughout the piece, |
| | **Excerpt 2** |
| | his heart. From bars one to four, the piano has the melody with a wave contour, primarily moving in stepwise motion, except for a small major 3rd interval (bar 3 to F and bar 4 A). This in combination with the offbeat ascending and descending semiquavers represents portrays the a magical atmosphere that the composer would have felt when seeing his love. In addition, to this the occasional use of an F# (bar 4 and 9) creates a minor tonality (as it is the 7th note of the related minor key, G minor), depicting an emotional mood, Signifying when Toto's Morricone's heart was fully capt Captivated by Elena. Further emphasise is created by the rall. (bar 4). |

Criterion: Examining relationships

Effective student responses:

- consistently made connections between the characteristics of the selected music elements or concepts to identify their purpose for working together.

This student response excerpt has been included:

- to demonstrate the connection made between dynamics, melody contour and harmonic chords in order to create a sweet and emotional mood.

| **Examining relationships (2 marks)**<br><br>• consistently identifies valid interrelationships between characteristics within each of the two selected music elements or concepts for the purpose of finding meaning | **Excerpt 3**<br><br> |
| --- | --- |

Criterion: Evaluating the use of music elements or concepts

Effective student responses:

- made perceptive judgments about the use of the selected music elements or concepts to communicate the meaning in relation to the chosen question.

This student response excerpt has been included:

- to demonstrate thoughtful judgments made about the use of F sharp to create an emotional and bittersweet mood

- to demonstrate thoughtful judgments made about the use of the offbeat ascending and descending semiquavers.

| **Evaluating the use of music elements or concepts (4 marks)** • consistently makes insightful judgments about the purpose of the music element or concept to communicate the meaning in relation to the chosen question | **Excerpt 4**  |
|---|---|

Criterion: Justifying the use of music elements or concepts

Effective student responses:

- consistently provided convincing examples to support the judgments about the use of selected music elements or concepts

- used bar numbers and/or time codes to reference examples.

This student response excerpt has been included:

- to demonstrate referencing examples using bar numbers

- to demonstrate convincing examples that support the judgment made about the use of rhythm and metre.

| **Justifying the use of music elements or concepts (4 marks)** • consistently uses credible examples that support the judgments • uses bar numbers or time code to reference examples | **Excerpt 5**  |
|---|---|

Criterion: Expressing ideas

Effective student responses:

- organised the findings of their examination and judgments in order to provide clear and logical conclusions.

This student response excerpt has been included:

- to demonstrate clear communication and organisation of ideas about the idea of Toto's journey and loss of love.

| **Expressing ideas (3 marks)** | **Excerpt 6** |
|---|---|
| • synthesises information to provide conclusions that are clear and logical | all the notes ( Eb major, the ~~IV chord~~ IV chord on beat 3 of bar 24), creating a rich sound. This section represents ~~Toto's jou~~ the next part of Toto's journey where he moves away and becomes a successful film director, however never finding love. The melody signifies how he is still attached and in love with Elena but ~~ba~~ decides to put his energy and passion into being a film director while the pizzicato rhythms represent how he is unable to ~~fin~~ find another love, the detached playing style symbolising his ~~detached~~ detached feeling in trying to find a new love. |

Criterion: Applying written literacy skills

Effective student responses:

- expressed ideas in a logical and organised manner

- organised the body paragraphs into the three selected music elements or concepts.

This student response excerpt has been included:

- to demonstrate language conventions that were appropriate and clear

- to demonstrate ideas that are communicated in a structured and sequenced manner.

| **Applying written literacy skills — Language conventions (3 marks)** | **Excerpt 7** |
|---|---|
| • communicates music ideas and meaning in a sustained, organised and cohesive sequencing of information<br>• uses language conventions consistently and with clarity | The scalic run from bar 32 to 33 with a large crescendo into ~~forte~~ forte creates a ~~climax~~ dramatic transition into the ~~climax of~~ climax of the piece. All the strings (excluding the bass) are ascending and the same rhythm ~~being~~ ~~moving~~ parallel to ~~motion to~~ each other, while the piano is descending in the same rhythm, creating contrary motion. The combination of all these elements signifies the moment Toto is reunited with the love of his life and the strong emotions he feels. |

## Practices to strengthen

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

- strategies to support students in selecting the most relevant music elements or concepts for the selected stimulus

- strategies to support students in responding using the same order of the music elements or concepts as selected in the question and response book
- how students can make connections between music elements or concepts
- how students can unpack in-depth and specific characteristics of the selected music element or concepts so that important aspects are not overlooked
- how students can unpack music elements such as timbre and texture to show fine grained details and specificity.

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