

Music Extension — Performance 2026 v1.2

General (Extension) senior syllabus

October 2024



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Queensland Curriculum & Assessment Authority
PO Box 307 Spring Hill QLD 4004 Australia

Phone: (07) 3864 0299

Email: office@qcaa.qld.edu.au

Website: www.qcaa.qld.edu.au

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Queensland syllabuses for senior subjects

In Queensland, a syllabus for a senior subject is an official ‘map’ of a senior school subject. A syllabus’s function is to support schools in delivering the Queensland Certificate of Education (QCE) system through high-quality and high-equity curriculum and assessment.

Syllabuses are based on design principles developed from independent international research about how excellence and equity are promoted in the documents teachers use to develop and enliven the curriculum.

Syllabuses for senior subjects build on student learning in the Prep to Year 10 Australian Curriculum and include General, General (Extension), Senior External Examination (SEE), Applied, Applied (Essential) and Short Course syllabuses.

More information about syllabuses for senior subjects is available at www.qcaa.qld.edu.au/senior/senior-subjects and in the ‘Queensland curriculum’ section of the *QCE and QCIA policy and procedures handbook*.

Teaching, learning and assessment resources will support the implementation of a syllabus for a senior subject. More information about professional resources for senior syllabuses is available on the QCAA website and via the QCAA Portal.

Course overview

Rationale

The arts are an intellectually engaging intersection of lateral thought and practice. They interrogate the human experience and challenge our understandings by encouraging and provoking alternate ways of seeing, thinking and doing. They enable us to know and observe our world collectively and as individuals. They reveal a sense of who we are and might become as we make connections and new meaning of the world around us and our place in it.

Creative and expressive communication is central to the arts. Students learn to pose and solve problems, work independently and in collaboration, and create and convey meaning from various viewpoints. New skills are learnt and knowledge is created through the investigation and experience of valued traditions and practices across various art forms.

The arts encourage unity through active involvement in building cultural literacy, by respecting and valuing the meaningful and unique impact of Aboriginal people's and Torres Strait Islander people's contribution to Australia's arts knowledge, traditions and experience. Australia's multicultural identity, cultural inheritance and contemporary arts practice is enhanced through this recognition and the shared inspirations of the broader Asia-Pacific community.

Music is a unique art form that uses sound and silence as a means of personal expression. It allows for the expression of the intellect, imagination and emotion, and the exploration of values. The purpose of Music Extension is to provide challenging and rigorous opportunities for students to realise their potential as composers, musicologists or performers, and to provide the basis for rich, lifelong learning. This syllabus considers that students with an extended history of music involvement frequently reach a high level of musical sophistication and aspire to specialise.

The Music Extension syllabus should be read in conjunction with the Music syllabus. In Music Extension, students follow an individual program of study designed to continue the development of refined musicianship skills. Music Extension encourages students to investigate music concepts and ideas relevant to their specialisation.

In the Composition specialisation (making), students create and resolve new music works. They demonstrate use of music concepts and manipulate music concepts to express meaning and/or emotion to an audience through resolved compositions. In the Musicology specialisation (responding), students investigate and analyse music works and ideas. They synthesise analytical information about music, and document sources and references about music to support research. In the Performance specialisation (making), students realise music works, demonstrating technical skills and understanding. They make decisions about music, interpret music elements and concepts, and realise music ideas in their performances.

Music Extension prepares students for a future of unimagined possibilities, helping them to become self-motivated and emotionally aware. As a unique means of expression, music makes a profound contribution to personal, social and cultural identities. As they develop highly transferable and flexible skills, students become adaptable and innovative problem-solvers and collaborative team members who make informed decisions. As enquirers, students develop their ability to analyse and critically evaluate. Literacy in Music Extension is an essential skill for composers, musicologists and performers, and learning in Music Extension prepares students to engage in a multimodal world.

Syllabus objectives

The syllabus objectives outline what students have the opportunity to learn.

1. Analyse music.

When students analyse, they examine and consider the constituent parts and the relationship between music elements and concepts, compositional devices and stylistic characteristics for the purpose of finding meaning.

2. Apply literacy skills.

When students apply literacy skills, they select appropriate language for particular purposes and contexts. They use grammar and systematically arrange words, phrases, clauses and sentences to communicate meaning in texts. Students recognise, distinguish and apply genre-specific features appropriate to the text. They use and understand appropriate referencing conventions, including citations, that acknowledge the expertise of others, sourced information and ideas.

3. Evaluate music.

When students evaluate, they make judgments about the ideas and concepts evident in music in relation to purpose and context, examining and determining the value or significance of music from various perspectives. They justify their viewpoint, response or conclusion with valid reasons or evidence.

4. Apply technical skills.

When students apply, they exhibit technical skills in performance of music specific to the instrument or sound source.

5. Interpret music elements and concepts.

When students interpret, they shape music elements and concepts in performance of music to communicate style and character of the music.

6. Realise music ideas.

When students realise, they express music ideas to communicate meaning in performance.

Designing a course of study in Music Extension — Performance

Syllabuses are designed for teachers to make professional decisions to tailor curriculum and assessment design and delivery to suit their school context and the goals, aspirations and abilities of their students within the parameters of Queensland's senior phase of learning.

The syllabus is used by teachers to develop curriculum for their school context. The term *course of study* describes the unique curriculum and assessment that students engage with in each school context. A course of study is the product of a series of decisions made by a school to select, organise and contextualise subject matter, integrate complementary and important learning, and create assessment tasks in accordance with syllabus specifications.

It is encouraged that, where possible, a course of study is designed such that teaching, learning and assessment activities are integrated and enlivened in an authentic setting.

Course structure

Music Extension — Performance is a General (Extension) senior syllabus. It contains two QCAA-developed units from which schools develop their course of study.

Each unit has been developed with a notional time of 55 hours of teaching and learning, including assessment. This subject is an extension of the related General subject and is studied either concurrently with, or after, Units 3 and 4 of the General course.

A General (Extension) senior syllabus may only be started after completion of Unit 1 and Unit 2 of the General senior syllabus. Units 3 and 4 are studied as a pair.

More information about the requirements for administering senior syllabuses is available in the 'Queensland curriculum' section of the [QCE and QCIA policy and procedures handbook](#).

Curriculum

Senior syllabuses set out only what is essential while being flexible so teachers can make curriculum decisions to suit their students, school context, resources and expertise.

Within the requirements set out in this syllabus and the [QCE and QCIA policy and procedures handbook](#), schools have autonomy to decide:

- how and when subject matter is delivered
- how, when and why learning experiences are developed, and the context in which learning occurs
- how opportunities are provided in the course of study for explicit and integrated teaching and learning of complementary skills.

These decisions allow teachers to develop a course of study that is rich, engaging and relevant for their students.

Assessment

Senior syllabuses set out only what is essential while being flexible so teachers can make assessment decisions to suit their students, school context, resources and expertise.

General (Extension) senior syllabuses contain assessment specifications and conditions for the assessment instruments that must be implemented with Units 3 and 4. These specifications and conditions ensure comparability, equity and validity in assessment.

Within the requirements set out in this syllabus and the [QCE and QCIA policy and procedures handbook](#), schools have autonomy to decide:

- specific assessment task details
- assessment contexts to suit available resources
- how the assessment task will be integrated with teaching and learning activities
- how authentic the task will be.

In Units 3 and 4, schools develop three assessments using the assessment specifications and conditions provided in the syllabus.

More information about assessment in senior syllabuses is available in 'The assessment system' section of the *QCE and QCIA policy and procedures handbook*.

Subject matter

Each unit contains a unit description, unit objectives and subject matter. Subject matter is the body of information, mental procedures and psychomotor procedures (see Marzano & Kendall 2007, 2008) that are necessary for students' learning and engagement with the subject. Subject matter itself is not the specification of learning experiences but provides the basis for the design of student learning experiences.

Subject matter has a direct relationship with the unit objectives and provides statements of learning that have been constructed in a similar way to objectives.

Aboriginal perspectives and Torres Strait Islander perspectives

The QCAA is committed to reconciliation. As part of its commitment, the QCAA affirms that:

- Aboriginal peoples and Torres Strait Islander peoples are the first Australians, and have the oldest living cultures in human history
- Aboriginal peoples and Torres Strait Islander peoples have strong cultural traditions and speak diverse languages and dialects, other than Standard Australian English
- teaching and learning in Queensland schools should provide opportunities for students to deepen their knowledge of Australia by engaging with the perspectives of Aboriginal peoples and Torres Strait Islander peoples
- positive outcomes for Aboriginal students and Torres Strait Islander students are supported by successfully embedding Aboriginal perspectives and Torres Strait Islander perspectives across planning, teaching and assessing student achievement.

Guidelines about Aboriginal perspectives and Torres Strait Islander perspectives and resources for teaching are available at www.qcaa.qld.edu.au/k-12-policies/aboriginal-torres-strait-islander-perspectives.

Where appropriate, Aboriginal perspectives and Torres Strait Islander perspectives have been embedded in the subject matter.

Complementary skills

Opportunities for the development of complementary skills have been embedded throughout subject matter. These skills, which overlap and interact with syllabus subject matter, are derived from current education, industry and community expectations and encompass the knowledge, skills, capabilities, behaviours and dispositions that will help students live and work successfully in the 21st century.

These complementary skills are:

- literacy — the knowledge, skills, behaviours and dispositions about language and texts essential for understanding and conveying English language content
- numeracy — the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations, to recognise and understand the role of mathematics in the world, and to develop the dispositions and capacities to use mathematical knowledge and skills purposefully
- 21st century skills — the attributes and skills students need to prepare them for higher education, work, and engagement in a complex and rapidly changing world. These skills include critical thinking, creative thinking, communication, collaboration and teamwork, personal and social skills, and digital literacy. The explanations of associated skills are available at www.qcaa.qld.edu.au/senior/senior-subjects/general-subjects/21st-century-skills.

It is expected that aspects of literacy, numeracy and 21st century skills will be developed by engaging in the learning outlined in this syllabus. Teachers may choose to create additional explicit and intentional opportunities for the development of these skills as they design the course of study.

Additional subject-specific information

Additional subject-specific information has been included to support and inform the development of a course of study.

First Nations cultural and intellectual property in The Arts

The Australia Council for the Arts provides protocols for using First Nations cultural and intellectual property in The Arts, which are available at <https://australiacouncil.gov.au/investment-and-development/protocols-and-resources/protocols-for-using-first-nations-cultural-and-intellectual-property-in-the-arts>.

Making and responding

Making and responding are interconnected. When students make music, they are informed by their knowledge and experiences as an audience of art forms. Making in Music Extension involves the processes of composing and performing. When students respond, they are informed by their knowledge and experiences as an artist.

The syllabus objectives in Music Extension reflect this interconnection by integrating the knowledge, understanding and skills acquired through both making and responding. The objectives recognise that when students work as artist and audience, making involves working *in* the art form, while responding involves working with knowledge *about* the art form.

Reverse chronology for historical understanding

Reverse chronology is an effective approach that could be used to investigate arts practice. This approach begins with a contemporary focus and follows logical pathways backwards to learn about relevant historical, cultural and traditional styles and art forms. Reverse chronology follows a cause-and-effect pathway to understanding influences on artists, styles and practices. This differs from a customary chronological approach, which would begin in the past and follow a sequential path to the present.

The benefits of a reverse-chronology approach to learning about contemporary and historical art traditions include:

- assisting in an understanding of ourselves, and the decisions and choices made by artists in the present, by examining and acknowledging the influences and events that affected previous generations
- fostering research skills in an inquiry learning model; students pose questions about the causes and effects of influences and compare art forms of past and present times
- ensuring enough time is dedicated to focus on relevant historical practices
- engaging students who are more interested in ideas that relate to themselves and the time they inhabit, which enables them to follow connecting pathways more effectively
- understanding how knowledge of historical art forms and practices helps develop an understanding of contemporary music.

Organisation of subject matter

Subject matter is organised under key ideas. Within each key idea, subject matter is developed by exploring the following:

Best practice: What constitutes best practice and why should it be used?

Best practice involves students developing techniques and strategies to achieve the most efficient and effective result.

By engaging in best practice, students use techniques and apply strategies specific to their specialisation that may include:

- seeking information specific to their specialisation
- using efficient rehearsal strategies
- experimenting with music technologies
- researching music concepts
- using research methods.

Models of apprenticeship: What is apprenticeship and why is it important?

Apprenticeship involves students working alongside an expert, artisan and/or with a resource to explore their specialisation. Models of apprenticeship that must be studied in this course are listed below:

- oral traditions — the practice used by masters of music to orally communicate musical wisdom to successive generations of musicians; specific examples of the oral tradition as an apprenticeship model must include Aboriginal peoples' and Torres Strait Island peoples' perspectives
- cognitive apprenticeship — this approach uses methods of modelling, coaching, scaffolding, articulating, reflecting and exploring to develop mastery
- interactive learning — this approach focuses on the use of digital technology and virtual communication to enable access to global experts, mentors, artisans and/or resources.

Reflective practice in music: What is reflective practice and why is it important?

Reflective practice involves examining experiences to improve ways of working. The process of reflection involves critical analysis and evaluation to build on existing knowledge and skills.

By engaging in reflective practice, students:

- set and review goals
- make observations about the models of apprenticeship
- examine their own interpretation of the models of apprenticeship
- collect examples of their own work and the work of others
- document ideas and thoughts about their work
- evaluate their progress towards goals.

The collection of evidence of reflective practice will be required to inform the external assessment.

Interrelationships in Music Extension

Music is a unique language. Through the development of musicianship, students come to understand how the language of music communicates meaning. In the Music course, musicianship is developed as a result of learning in, through and about music. In Music Extension, students will develop specialised knowledge and skills that pertain to one of the individual areas of composition, musicology or performance. Through exploring metacognition and self-systems, students will consider how they learn music, the effect of reflective practice, what motivates their engagement in the creative process, and the possibilities for developing their own individual style.

Music Extension students will use the inquiry model to explore metacognition when working with music. They will ultimately evaluate how they engage with music, how they learn about music and what motivates them as artists.

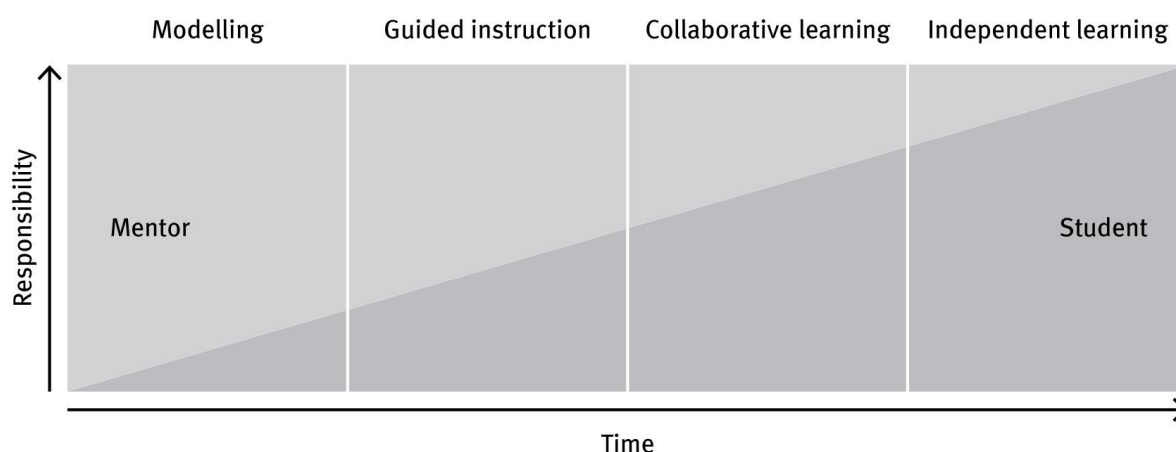
Specialisation as extension

Through specialising in one specific area of music, students will engage in subject matter and learning in their specialisation. There are three discrete specialisations in this course. Students will choose one specialisation to focus on for the duration of the course. The Composition specialisation will focus on the creation of original music, the Musicology specialisation will focus on research about music and meaning, and the Performance specialisation will focus on realisation of music works.

Gradual release of responsibility

Through a gradual release of responsibility model, students work with a mentor as they develop expertise in their area of specialisation and work towards becoming independent learners. The mentor guides and facilitates learning until the student is capable of assuming responsibility for their own learning and instruction.

Figure 1: Gradual release of responsibility



Music elements and concepts

Music is learnt through developing skills and knowledge associated with elements of music. Musical ideas are conceived, organised and shaped by aspects and combinations of duration, expressive devices, pitch, structure, texture and timbre.

Concepts associated with each music element are included in the table below. These concepts are neither prescriptive nor exhaustive, nor do they form a checklist. They provide a guide for exploring music elements in context, style and genre, and employ commonly used terminology.

Element	Explanation	Concepts that could be used to explore the elements
duration	the relative lengths of sounds and silences in music	<ul style="list-style-type: none"> • beat and pulse • metre • accent and syncopation • tempo • rhythm
expressive devices	ways of influencing mood and character of music	<ul style="list-style-type: none"> • dynamics • contrast • instrumental and vocal techniques • articulation
pitch:	the relative frequency of sound: <ul style="list-style-type: none"> • melody • harmony • tonality 	
• melody	the horizontal arrangement of sound	<ul style="list-style-type: none"> • melodic patterns • melodic shape and contour • motif • intonation • range and register
• harmony	the vertical arrangement of sounds (describes the ways in which combinations of sounds progress throughout a piece of music)	<ul style="list-style-type: none"> • consonance and dissonance • chord progressions • countermelodies • cadence
• tonality	the organisation of pitches that establishes tonal relationships	<ul style="list-style-type: none"> • keys and modes • scale forms • modulation
structure	the form and design of music	<ul style="list-style-type: none"> • repetition, variety, contrast, development and unification • treatment of thematic material • multi-movement and contemporary structures
texture	the density of sound	<ul style="list-style-type: none"> • monophony, homophony, polyphony, heterophony • linear and vertical arrangement • voicing • sequencing and track layering
timbre	characteristic quality of sound sources, or tone colour	<ul style="list-style-type: none"> • instrumentation • instrumental and vocal techniques and devices • manipulation of sound quality • register

Compositional devices

Compositional devices are techniques and processes that composers use to build and enhance their music ideas. Compositional devices are inextricably connected to the treatment of music elements and concepts and represent the means by which a music work is developed.

Compositional devices are included in the table below. These devices are neither prescriptive nor exhaustive, nor do they form a checklist. They provide a guide for exploring compositional devices in context, style and genre, and employ commonly used terminology.

Compositional device	Explanation	Techniques and processes that could be used to explore the device
accompaniment	musical ideas/layers which provide rhythmic and/or harmonic support for main or subsequent subjects/themes	<ul style="list-style-type: none"> • riff • ostinato • orchestration • rhythmic accompaniment • pedal • harmonisation • alberti bass
contrast	creating change by adding new ideas, patterns or musical elements	<ul style="list-style-type: none"> • modulation • augmentation • cross rhythm • poly-rhythm • inversion • arpeggiator
development	the transformation and restatement of initial musical ideas, repeated in different contexts or in altered forms	<ul style="list-style-type: none"> • augmentation • canon • countermelody • call and response • fragmentation • sampling • filters • vocoder • compression • low-frequency oscillation
subject/theme	a recognisable melody, upon which part or all of a composition is based	<ul style="list-style-type: none"> • word painting • similar motion • motif • sampling
transition	shift from one musical idea or section to another	<ul style="list-style-type: none"> • voice leading • modulation • risers • breakdowns
unity	maintaining consistency by repeating similar ideas, creating a sense of cohesion and structure	<ul style="list-style-type: none"> • repetition • imitation • sequence

Compositional device	Explanation	Techniques and processes that could be used to explore the device
variation	changes to established musical patterns when heard again	<ul style="list-style-type: none"> • harmonic change • diminution • augmentation • extension • sampling • filters • vocoder • compression • low-frequency oscillation

Communicating meaning

When students perform, they express music ideas through the purposeful manipulation of music elements and concepts to communicate meaning.

Performance

In this syllabus, there is no requirement for students to meet a prescribed minimum standard of technique. Students should select repertoire commensurate with their technique and skills.

Students may perform using any melodic/harmonic instrument (including voice), drum kit or percussion, or emerging performance technologies; or they may conduct. If conducting, students should be totally responsible for directing all rehearsals of the repertoire. Improvisations may be prepared or unprepared.

Types of performance:

- solo performance
- ensemble performance
- performance of student compositions
- conducting
- improvisation
- performance from the co-curricular vocal or instrumental program
- accompaniment
- performance involving the use of emerging performance media.

Where students choose to accompany themselves, both music roles will be assessed as a unified performance.

If the performance is in an ensemble, the student's part must be independent and aurally identifiable, i.e. one person per part.

Repertoire must be different from that performed in the senior Music course, if applicable.

Statement of intent

A statement of intent accompanies a performance. It assists the audience to understand the intent and motivations behind the work. When students write a statement of intent to accompany their performance, they analyse and evaluate the choices made in the performance to communicate meaning.

Documentation of reflective practice

Documentation of reflective practice is a valuable tool in teaching and learning. It is a way of organising students' creative processes and helps in the formulation of ideas and communication of intentions. This evidence can provide a useful link between the teacher and student, helping during discussions and feedback as well as supporting the authenticity of student work through evidence of primary sources, acknowledgment of secondary sources, and/or documentation of progressive development. The reflective practice documentation collected throughout each unit can be used to support and inform the statement of intent and reflective statement.

Documenting reflective practice can take any form, e.g. journal, folder, digital files, website, blog, screenshots, sound recordings. It may include documenting investigations of ideas, subject matter, experimentation, reflection, interests, issues, processes, expressive forms, inspirational materials, and examining and critiquing examples of students' own work and the work of others. It may include the student's experimental work in any medium, including drawings, annotated diagrams, notes, ideas, reflective commentary, collections of stimulus materials.

Literacy in Music Extension

Ongoing systematic teaching and learning focused on the literacy knowledge and skills specific to Music Extension is essential for student achievement. Students need to learn and use knowledge and skills of reading, viewing and listening to understand and learn the content of Music Extension. Students need to learn and use the knowledge and skills of writing, composing and speaking to convey the Music Extension content they have learnt.

To understand and use Music Extension content, teaching and learning strategies include:

- breaking the language code to make meaning of Music Extension language and texts
- comprehending language and texts to make literal and inferred meanings about Music Extension content
- using Music Extension ideas and information in classroom, real-world and/or lifelike contexts to progress students' learning.

To analyse and evaluate Music Extension content, teaching and learning strategies include:

- drawing conclusions about the purpose and audience of Music Extension language and texts
- analysing the ways language is used to convey ideas and information in Music Extension texts
- transforming language and texts to convey Music Extension ideas and information in particular ways to suit audience and purpose.

These aspects of literacy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and instrument-specific marking guides (ISMGs) for Music Extension.

Suggestions for developing literacy in Music Extension

Engaging in symbol systems for the representation of musical sound is fundamental to the teaching and learning of music. Becoming proficient with symbol systems is essential for developing students' music literacy for composition, musicology and performance.

Critical literacy

Critical literacy involves the active analysis and interpretation of codes and conventions of aural, digital, kinaesthetic, oral, visual and written texts. Students engage critical literacy skills to identify and challenge representations in texts, and think flexibly about how meaning is contextual and influenced by both the maker and the audience. Students should be taught to identify and use the distinctive literacy that is appropriate for particular contexts.

- **Aural literacy** is the ability to actively use critical listening skills to interpret, analyse and evaluate sounds, dialogue and argument to make decisions. It also involves creating messages using selected sounds and dialogue, and the purposeful integration of sound into the design of products.
- **Digital literacy** is the ability to use technologies to find, apply and share information in order to solve a problem or create knowledge.
- **Kinaesthetic literacy** is the ability to use body movement to communicate and interpret meaning. It is also the ability to use manual dexterity skills such as fine motor control and hand-eye coordination with an instrument using a particular part of the body to make meaning.
- **Oral literacy** is the ability to use and interpret language, voice and expression to communicate meaning.
- **Visual literacy** is the ability to look closely at visual texts, observing and describing visual elements to analyse and interpret form, symbols, ideas and meaning. It is also the ability to use materials, elements, and symbols to create visual texts.
- **Written literacy** is the ability to select appropriate language and written features to express meaning in response to particular purposes and contexts. This involves using correct grammar and systematically arranging words, phrases, clauses and sentences. It is also the capacity to correctly interpret and comprehend meaning, genre and structure of written texts.

Numeracy in Music Extension

Being numerate involves using mathematical skills across the curriculum. Therefore, numeracy development is an essential component of teaching and learning across the curriculum and a responsibility for all teachers.

To understand and use Music Extension content, teaching and learning strategies include:

- identifying the specific mathematical information in the learning area
- providing learning experiences and opportunities that support the application of students' general mathematical knowledge and problem-solving processes
- communicating and representing the language of numeracy in teaching, as appropriate
- integrating numeracy topics, including
 - basic concepts and terms underpinning number, space and measurement
 - structural thinking, e.g. the mathematical structures of scales and scale patterns, chords and musical form
 - patterns and relationships (e.g. melodic, rhythmic, temporal, harmonic and cyclic patterns), structural forms, awareness of recurring ideas (both visual/spatial and auditory), and the relationship between visual pattern recognition and auditory pattern recognition
 - fractions, e.g. lengths of notes or note values, such as semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes), integers, e.g. pitch class, integer notation, and time signatures
 - transformation geometry, e.g. repetition, sequence, transposition, inversion, retrograde, augmentation, diminution, rounds, canons and fugues
 - groups, e.g. chords and note groupings
 - ratios, e.g. ratios between pitches (i.e. intervals and note ratios), and the numerical ratios of musical scales, especially the ratios of small integers
 - periodic functions, e.g. soundwaves, timbre, harmonics and harmonic series, tones and overtones, equal temperament, tuning systems and alternate methods of tuning
 - logarithmic and exponential functions, especially in electronic music
 - use of the golden ratio (golden section) and Fibonacci numbers in composition
 - use of symbols as visual representations of concepts, relationships and quantities
 - shape recognition, e.g. the different shapes of notes indicating beat length.

These aspects of numeracy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Music Extension.

21st century skills

Music Extension helps develop all six 21st century skills. They are embedded in the syllabus objectives, unit objectives and subject matter and ISMGs for Music Extension.

Reporting

General information about determining and reporting results for senior syllabuses is provided in the 'Determining and reporting results' section of the [QCE and QCIA policy and procedures handbook](#).

Reporting standards

Reporting standards are summary statements that describe typical performance at each of the five levels (A–E).

A
The student specialising in performance applies refined technical skills that are synthesised without interruption to create a polished performance; interprets music elements and concepts in performance to show sensitivity towards the genre/style with sustained use of stylistic nuances; and realises music ideas by revealing subtleties of meaning through the perceptive synthesis of expressive devices; analyses the choices made in the performance to show detail and specificity; applies literacy skills through sequenced and connected ideas, and referencing conventions; evaluates music to show insightful judgments about the purpose of music elements and concepts to communicate the intent; and evaluates techniques and/or strategies of best practice, demonstrating evidence of metacognition that informs independent best practice.
B
The student specialising in performance applies technical skills specific to the chosen genre/style that display control; interprets music elements and concepts in performance to enhance the genre/style; and realises music ideas that consolidates meaning through the sustained use of expressive devices; analyses the choices made in the performance to show detail and specificity; applies literacy skills through sequenced and connected ideas and referencing conventions; evaluates music to show insightful judgments about the purpose of music elements and concepts to communicate the intent; and evaluates techniques and/or strategies of best practice, examining the logic of the two selected techniques and/or strategies.
C
The student specialising in performance applies technical skills for the chosen instrument or sound source; interprets music elements and concepts in performance of repertoire; and realises music ideas to communicate meaning; analyses the choices made in the performance; applies literacy skills using music terminology relevant to genre/style and language conventions to communicate ideas; evaluates music to communicate the intent; and evaluates techniques and/or strategies of best practice.
D
The student specialising in performance uses some technical skills from a music work; interprets some music elements and concepts; and presents music ideas relevant to the performance of repertoire; explains the choices made in the performance; applies literacy skills to communicate ideas; makes statements about the intent; and identifies techniques or strategies of best practice.
E
The student specialising in performance demonstrates evidence of some technical skills; uses music elements and concepts; and demonstrates music ideas; uses terminology to identify music; and provides a statement about a music idea.

Determining and reporting results

Units 3 and 4

Schools mark each of the three internal assessment instruments implemented in Units 3 and 4 using instrument-specific marking guides (ISMGs).

Schools report a provisional mark by criterion to the QCAA for each internal assessment.

Once confirmed by the QCAA, these results will be combined with the result of the external assessment developed and marked by the QCAA.

The QCAA uses these results to determine each student's subject result as a mark out of 100 and as an A–E.

Units

Unit 3: Explore

In Unit 3, students enter into an apprenticeship and work towards realising their potential as composers, musicologists or performers. As an apprentice, students will work alongside an expert, artisan and/or resource to explore their specialisation.

Through a gradual release of responsibility model, students develop into musicians who are working towards independence. With explicit guidance from teachers, students explore three models of apprenticeship: oral traditions, cognitive apprenticeship and interactive learning. They consider what constitutes good practice through research, mentor guidance, critique and fundamental skills of the specialisation. Students also develop skills in goal setting and reflective practice when developing their skills and understanding in the specialisation.

Unit objectives

1. Analyse music elements and concepts.
2. Apply literacy skills to communicate ideas.
3. Evaluate music elements and concepts.
4. Apply technical skills in performance.
5. Interpret music elements and concepts in performance.
6. Realise music ideas in performance.

Key ideas

- Initiate best practice
- Consolidate best practice

Subject matter

Key idea 1: Initiate best practice

Common area of study

Students:

- initiate best practice by developing techniques and strategies to achieve the most efficient and effective result, such as
 - seeking information specific to their specialisation
 - using efficient rehearsal strategies
 - experimenting with music technologies
 - researching music elements and concepts and ideas about music
 - using research methods
- explore three models of apprenticeship
 - oral traditions
 - cognitive apprenticeship
 - interactive learning
- demonstrate metacognitive skills as they appear in reflective practice, such as
 - setting and reviewing goals
 - making observations about the models of apprenticeship
 - examining their own interpretation of the models of apprenticeship
 - collecting examples of their own work and the work of others
 - documenting ideas and thoughts about their work
 - evaluating their progress towards goals
 - critiquing their own work and the work of others
 - evaluating influence of best practice techniques and/or strategies
 - collecting evidence of reflective practice.

Specialised area of study

Performance

Students:

- analyse music elements and concepts in performance in relation to
 - solo and/or ensemble performance
 - selection of repertoire
 - instrumental, vocal and/or conducting techniques related to the Performance specialisation
 - effective rehearsal techniques
 - effective performance techniques, including memorising repertoire if applicable, and anxiety management
 - interpretation of repertoire
- evaluate the performance choices made in the work
- apply written and oral literacy skills to communicate ideas
- interpret music works
- apply technical skills in performance, such as
 - instrumental, vocal and/or conducting techniques related to the performance specialisation
 - effective rehearsal techniques and interpretations
 - effective technical skills, including memorising repertoire if applicable, and anxiety management
- realise music ideas to communicate meaning.

Key idea 2: Consolidate best practice

Common area of study

Students:

- consolidate best practice by using techniques and strategies to master their craft, such as
 - seeking information specific to their specialisation
 - using efficient rehearsal strategies
 - experimenting with music technologies
 - researching music elements and concepts and ideas about music
 - using research methods
- explore three models of apprenticeship, which are
 - oral traditions
 - cognitive apprenticeship
 - interactive learning
- demonstrate metacognitive skills as they appear in reflective practice, such as
 - goal setting and reviewing
 - making observations about the models of apprenticeship
 - examining their own interpretation of the models of apprenticeship
 - collecting examples of their own work and the work of others
 - documenting ideas and thoughts about their work
 - evaluating influence of best practice techniques and/or strategies
 - evaluating their progress towards goals
 - critiquing their own work and the work of others
 - collecting evidence of reflective practice
 - applying literacy skills to communicate ideas.

Specialised area of study

Performance

Students:

- analyse music elements and concepts in performance in relation to
 - solo and/or ensemble performance
 - selection of repertoire
 - instrumental, vocal and/or conducting techniques related to the Performance specialisation
 - effective rehearsal techniques
 - effective performance techniques, including memorising repertoire if applicable, and anxiety management
 - interpretation of repertoire
- evaluate the performance choices made in the work
- apply written and oral literacy skills to communicate ideas
- interpret music elements and concepts in refining technique and performance of music works relevant to context/s and genre/s
- interpret and reflect on their own performances and performances of others, and consider and act on feedback from mentors
- apply technical skills in performance, such as
 - instrumental, vocal and/or conducting techniques related to the Performance specialisation
 - effective rehearsal techniques and interpretations
 - effective technical skills (including memorising repertoire if applicable) and anxiety management
- realise music ideas to communicate meaning.

Unit 4: Emerge

In Unit 4, students draw on their experiences from Unit 3 to realise their potential as composers, musicologists or performers. As emerging artists, students critically reflect on their musicianship and refine practice in an endeavour to discover their personal style as musicians. They operate with increasing independence and sophistication through independent application of the subject matter from Unit 3 and through the student's emerging individual music voice or identity.

Unit objectives

1. Analyse music elements and concepts.
2. Apply literacy skills to communicate ideas.
3. Evaluate music elements and concepts and best practice.
4. Apply technical skills in performance.
5. Interpret music elements and concepts in performance.
6. Realise music ideas in performance.

Key idea

- Independent best practice

Students work towards an individual approach to their specialisation. They consolidate the subject matter from Key ideas 1 and 2 in Unit 3.

Subject matter

Key idea 3: Independent best practice

Common area of study

Students:

- engage in independent best practice, exhibiting techniques and strategies developed in Unit 3
- demonstrate engagement with models of apprenticeship
- demonstrate metacognitive skills as they appear in reflective practice, such as
 - goal setting and reviewing
 - making observations about the models of apprenticeship
 - examining their own interpretation of the models of apprenticeship
 - collecting examples of their own work and the work of others
 - documenting ideas and thoughts about their work
 - evaluating music ideas, information and concepts resulting from research and reflection activities
 - critiquing their own work and the work of others
 - evaluating influence of best practice techniques and/or strategies
 - applying literacy skills to communicate ideas.

Specialised area of study

Performance

Students:

- analyse music elements and concepts in performance in relation to
 - solo and/or ensemble performance
 - selection of repertoire
 - instrumental, vocal and/or conducting techniques related to the Performance specialisation
 - effective rehearsal techniques
 - effective performance techniques, including memorising repertoire if applicable, and anxiety management
 - interpretation of repertoire
- evaluate techniques of best practice
- apply written and oral literacy skills to communicate ideas
- interpret music works
- apply technical skills through performance of repertoire
- realise music ideas to communicate meaning.

Assessment

Internal assessment 1: Performance 1 (20%)

Students perform repertoire and devise a statement of intent. Their response will show a demonstration of technical, interpretative and communication skills. This performance assesses learning in Unit 3.

Assessment objectives

1. Analyse the choices made in the performance.
2. Apply literacy skills, using music terminology relevant to genre/style and language conventions to communicate ideas about the choices made in the performance.
3. Evaluate the choices made in the performance to communicate the intent.
4. Apply technical skills for the chosen instrument or sound source.
5. Interpret music elements and concepts of the chosen genre/style.
6. Realise music ideas to communicate meaning.

Specifications

This task requires students to:

- when performing
 - apply technical skills specific to the instrument or sound source, including
 - control, dexterity, fluency, security and coordination
 - understanding of the role as a soloist or ensemble member considering balance, blend and intonation
 - interpret music elements and concepts to show understanding of genre/style
 - realise music ideas to communicate meaning
- when devising a statement of intent
 - analyse and evaluate the choices made in the performance to communicate the intent
 - apply literacy skills to communicate ideas about the choices made in the performance using
 - music terminology relevant to genre/style
 - language conventions.

Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.
- The following aspects of the task may be completed in groups
 - performance.
- The teacher must provide students with continuous time to develop the performance.
- For the audiovisual recording of the student performance, the recording should be continuous with no pausing or editing.

Response requirements

Performance

Performance (live or recorded): up to 6 minutes

Statement of intent

One of the following:

- Written: up to 500 words
- Spoken (live or recorded): up to 3 minutes, or signed equivalent

Mark allocation

Criterion	Assessment objectives	Marks
Applying technique	4	7
Interpreting music elements and concepts	5	5
Realising music ideas	6	5
Statement of intent	1, 2, 3	3
Total marks:		20

Instrument-specific marking guide (IA1)

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

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

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

Statement of intent	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> analysis of the choices made in the performance is detailed and specific application of literacy skills through sequenced and connected ideas evaluation shows insightful judgments about the choices made in the performance 	3
<ul style="list-style-type: none"> analysis of the choices made in the performance application of literacy skills using music terminology relevant to genre/style and language conventions to communicate ideas about the choices made in the performance evaluation of the choices made in the performance to the communicate the intent 	2
<ul style="list-style-type: none"> explains the choices made in the performance application of literacy skills that communicate ideas about the choices made in the performance statements about the choices in the performance. 	1
The student response does not match any of the descriptors above.	0

Internal assessment 2: Performance 2 (20%)

Students perform repertoire and devise a statement of intent. Their response will show a demonstration of technical, interpretative and communication skills. This performance assesses learning in Unit 3.

Assessment objectives

1. Analyse the choices made in the performance
2. Apply literacy skills, using music terminology relevant to genre/style and language conventions to communicate ideas about the choices made in the performance.
3. Evaluate the choices made in the performance to communicate the intent.
4. Apply technical skills specific for the chosen instrument or sound source.
5. Interpret music elements and concepts of the chosen genre/style.
6. Realise music ideas to communicate meaning.

Specifications

This task requires students to:

- when performing
 - apply technical skills specific to the instrument or sound source, including
 - control, dexterity, fluency, security and coordination
 - understanding of the role as a soloist or ensemble member considering balance, blend and intonation
 - interpret music elements and concepts to show understanding of genre/style
 - realise music ideas to communicate meaning
- when devising a statement of intent
 - analyse and evaluate the choices made in the performance to communicate the intent
 - apply literacy skills to communicate ideas about the choices made in the performance using
 - music terminology relevant to genre/style
 - language conventions.

Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.
- The following aspects of the task may be completed in groups
 - performance.
- The teacher must provide students with continuous time to develop the performance.
- For the audiovisual recording of the student performance, the recording should be continuous with no pausing or editing.

Response requirements

Performance

Performance (live or recorded): up to 6 minutes

Statement of intent

One of the following:

- Written: up to 500 words
- Spoken (live or recorded): up to 3 minutes, or signed equivalent

Mark allocation

Criterion	Assessment objectives	Marks
Applying technique	4	7
Interpreting music elements and concepts	5	5
Realising music ideas	6	5
Statement of intent	1, 2, 3	3
Total marks:		20

Instrument-specific marking guide (IA2)

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

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

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

Statement of intent	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • analysis of the choices made in the performance is detailed and specific • application of literacy skills through sequenced and connected ideas • evaluation shows insightful judgments about the choices made in the performance 	3
<ul style="list-style-type: none"> • analysis of the choices made in the performance • application of literacy skills using music terminology relevant to genre/style and language conventions to communicate ideas about the choices made in the performance • evaluation of the choices made in the performance to the communicate the intent 	2
<ul style="list-style-type: none"> • explains the choices made in the performance • application of literacy skills that communicate ideas about the choices made in the performance • statements about the choices in the performance. 	1
The student response does not match any of the descriptors above.	0

Internal assessment 3: Performance project (35%)

Students perform repertoire, devise a statement of intent and reflective statement. Their response will show a demonstration of technical, interpretative and communication skills. This performance project assesses learning in Unit 4.

Assessment objectives

1. Analyse the choices made in the performance.
2. Apply literacy skills, using music terminology relevant to genre/style and language conventions to communicate ideas.
3. Evaluate the choices made in the performance to communicate the intent, and techniques and/or strategies of best practice.
4. Apply technical skills specific for the chosen instrument or sound source.
5. Interpret music elements and concepts of the chosen genre/style.
6. Realise music ideas to communicate meaning.

Specifications

This task requires students to:

- when performing
 - apply technical skills specific to the instrument or sound source
 - control, dexterity, fluency, security and coordination
 - understanding of the role as a soloist or ensemble member considering balance, blend and intonation
 - interpret music elements and concepts to show understanding of genre/style
 - realise music ideas to communicate meaning
- when devising a statement of intent
 - analyse and evaluate the choices made in the performance to communicate the intent
 - apply literacy skills to communicate ideas about the choices made in the performance using
 - music terminology relevant to genre/style
 - language conventions
- when devising a reflective statement
 - evaluate at least two techniques and/or strategies of best practice that influenced the performance
 - apply literacy skills to communicate ideas using
 - music terminology relevant to genre/style
 - referencing conventions, e.g. citations, reference list or bibliography
 - language conventions.

Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.
- The following aspects of the task may be completed in groups
 - performance.
- The teacher must provide students with continuous time to develop the performance.
- For the audiovisual recording of the student performance, the recording should be continuous with no pausing or editing.

Response requirements

Performance

Performance (live or recorded): up to 8 minutes

Statement of intent

One of the following:

- Written: up to 500 words
- Spoken (live or recorded): up to 3 minutes, or signed equivalent

Reflective statement

One of the following:

- Written: up to 500 words
- Spoken (live or recorded): up to 3 minutes, or signed equivalent

Mark allocation

Criterion	Assessment objectives	Marks
Applying technique	4	8
Interpreting music elements and concepts	5	8
Realising music ideas	6	10
Statement of intent	1, 2, 3	3
Reflective statement	2, 3	6
Total marks:		35

Instrument-specific marking guide (IA3)

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

Interpreting music elements and concepts	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • interpretation of music elements and concepts shows <ul style="list-style-type: none"> – sensitivity towards the genre/style – sustained and perceptive use of stylistic nuances 	7–8
<ul style="list-style-type: none"> • interpretation of music elements and concepts <ul style="list-style-type: none"> – makes the genre/style explicit – throughout the performance 	5–6
<ul style="list-style-type: none"> • interpretation of music elements and concepts <ul style="list-style-type: none"> – of the chosen genre/style – throughout the performance 	3–4
<ul style="list-style-type: none"> • interpretation of some music elements and concepts. 	1–2
The student response does not match any of the descriptors above.	0

Realising music ideas	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> realisation of music ideas <ul style="list-style-type: none"> through the perceptive synthesis of expressive devices reveals subtleties of meaning 	9–10
<ul style="list-style-type: none"> realisation of music ideas <ul style="list-style-type: none"> through the sustained use of expressive devices consolidates meaning 	7–8
<ul style="list-style-type: none"> realisation of music ideas <ul style="list-style-type: none"> through a selection of expressive devices supports meaning 	5–6
<ul style="list-style-type: none"> realisation of music ideas <ul style="list-style-type: none"> to communicate meaning throughout the performance 	3–4
<ul style="list-style-type: none"> presentation of music ideas relevant to the performance of repertoire. 	1–2
The student response does not match any of the descriptors above.	0

Statement of intent	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> analysis of the choices made in the performance is detailed and specific application of literacy skills through sequenced and connected ideas evaluation shows insightful judgments about the choices made in the performance 	3
<ul style="list-style-type: none"> analysis of the choices made in the performance application of literacy skills using music terminology relevant to genre/style and language conventions to communicate meaning about the choices made in the performance evaluation of the choices made in the performance to the communicate the intent 	2
<ul style="list-style-type: none"> explains the choices made in the performance application of literacy skills that communicate ideas about the choices made in the performance statements about the choices in the performance. 	1
The student response does not match any of the descriptors above.	0

Reflective statement	Marks
The student response has the following characteristics:	
• evaluation provides evidence of metacognition that informs independent best practice	6
• application of literacy skills through sequenced and connected ideas, and referencing conventions • evaluation examines the logic of the two selected techniques and/or strategies	4–5
• application of literacy skills using terminology relevant to genre/style and language conventions to communicate ideas • evaluation of two techniques and/or strategies of best practice	2–3
• application of literacy skills to identify techniques or strategies of best practice.	1
The student response does not match any of the descriptors above.	0

External assessment: Examination — extended response (25%)

External assessment is developed and marked by the QCAA. The external assessment in Music Extension — Performance is common to all schools and administered under the same conditions, at the same time, on the same day.

Assessment objectives

1. Analyse music to examine and consider the constituent parts and relationships between music elements and concepts, and compositional devices.
2. Apply written literacy skills, using music terminology relevant to genre/style, and use language conventions to communicate ideas.
3. Evaluate the use of music elements and concepts, and compositional devices to justify a viewpoint.

Specifications

This examination requires students to:

- respond to an unseen question selected from various options and unseen stimulus
- analyse, evaluate and communicate information to fully answer a question
- respond in the form of an analytical essay that expresses a viewpoint.

Stimulus specifications

The QCAA provides succinct unseen stimulus with contextual information.

Conditions

- Mode: written
- Time allowed
 - Planning time: 20 minutes
 - Working time: 120 minutes

Glossary

The syllabus glossary is available at www.qcaa.qld.edu.au/downloads/senior-qce/common/snr_glossary_cognitive_verbs.pdf.

References

Marzano, RJ & Kendall, JS 2008, *Designing and Assessing Educational Objectives: Applying the new taxonomy*, Corwin Press, USA.

Marzano, RJ & Kendall, JS 2007, *The New Taxonomy of Educational Objectives*, 2nd edn, Corwin Press, USA.

Myers, P 2015, 'In the push for marketable skills, are we forgetting the beauty and poetry of STEM disciplines?', <https://theconversation.com/in-the-push-for-marketable-skills-are-we-forgetting-the-beauty-and-poetry-of-stem-disciplines-45085>.

Version history

Version	Date of change	Information
1.0	January 2024	Released for familiarisation and planning (with implementation starting in 2026)
1.1	July 2024	Released for implementation with minor updates
1.2	October 2024	ISBN removed and minor updates

