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| Music in Practice 2024 v1.0  Choose one assessment technique. Delete the technique not required.  [#]2: Performance/Composition — [topic] Workshop sample assessment template This sample has been compiled by the QCAA to assist and support teachers in planning and developing assessment instruments for individual school settings.  Schools develop internal assessments for each Applied subject, based on the learning and assessment described in the syllabus.  To use this template, teachers should:   * + customise the school information section and subject details, delete the QCAA logo, and replace ‘Queensland Curriculum and Assessment Authority’ with the school name in all footers   + complete the unit and module section using information from the syllabus   + consider the conditions prescribed in the syllabus when completing the conditions section   + construct assessment items in the provided fields. Refer to the guidance provided in yellow in the template. This guidance refers to content to be entered   + include stimulus items within the template or attached separately, as appropriate   + refer to the Assessment techniques section of the syllabus for further information about subject-specific specifications, e.g. whether all objectives need to be assessed   + remove the text in blue from the assessment instrument when it is completed. The text in blue provides formatting tips and instructions to writers.  |  |  | | --- | --- | | **Student name** |  | | **Student number** |  | | **Teacher** |  | | **Issued** |  | | **Due date** |  |   **Overall result**   | Result | | | | | Comment | | --- | --- | --- | --- | --- | --- | | **A** | **B** | **C** | **D** | **E** |  | |

## Conditions

Copy and paste the technique, unit, duration and response requirements directly from the syllabus. Identify if it will be a group or individual task. Add other resource information as needed or delete these fields as needed.

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| --- | --- |
| **Technique** | [Insert collection of work, investigation, performance, practical demonstration, product, project] |
| **Unit** | [Insert the unit number and name, i.e. Unit 2: Domestic building] |
| **Response requirements** | [Specify whether the response is written, spoken and/or multimodal and/or the number of words, minutes, pages and/or slides.] |
| **Individual/group** | [Specify whether individual or group work is required.] |
| **Other** | [Identify here if there is stimulus to be used, access to technology, use of notes, audience, genre, word length etc. Add a row for each instruction.] |
| **Resources** | [Specify access to resources.] |

## Context

Suggested items to include are:

* + purpose of the task
  + information about the audience
  + relevance of the instrument to the unit of work
  + description of the problem or scenario that students will address when completing the task
  + delete if the context is not needed in your subject.

## Task

Add task, i.e. copy and paste the task information from the relevant unit and then contextualise it to align to your school and student needs.

## Specifications

Copy and paste the specifications directly from the syllabus. You can then contextualise this further to align to the specific task you have developed.

This task requires students to:

## Stimulus

Add further stimulus information here as required. Use appropriate titles and sub-titles as necessary.

If it is impractical to include the actual stimulus material, describe what stimulus or type of stimulus is required to complete this task.

## Checkpoints

Insert or delete due dates and sign-off as required. Insert a maximum of five checkpoints.

[Term [X] Week [x]/Date]: Identify checkpoint action.]

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## Authentication strategies

Select at least one strategy from the following list. Delete strategies not required.

* The teacher will provide class time for task completion.
* Students will produce sections of the final response under supervised conditions.
* Students will each produce a unique response by … [Identify how this is achieved, e.g. selecting a unique topic or a topic with teacher-defined limits to how many students may select that particular topic, using individualised datasets, collecting data as a group but producing individual reports … ]
* Students will provide documentation of their progress [at indicated checkpoints, if checkpoints are provided].
* The teacher will collect copies of the student response and monitor at key junctures.
* The teacher will collect and annotate drafts.
* The teacher will conduct interviews or consultations with each student as they develop the response.
* Students will use plagiarism-detection software at submission of the response.
* Students must acknowledge all sources.
* Students must submit a declaration of authenticity.
* Students will produce summaries during the response preparation.
* The teacher will conduct interviews after submission to clarify or explore aspects of the response.
* The teacher will compare the responses of students who have worked together in groups.
* The teacher will ensure class cross-marking occurs.

## Scaffolding

* + Delete this heading and section if no scaffolding will be used.

[Scaffolding should describe specific processes that must be used, or expectations for the presentation of the student response, e.g. information about the report format to be used, expected referencing or citation conventions, or the inquiry or problem-solving model that must be used.]

## Instrument-specific standards (A2): Performance — Music of today

| Use music practices | Communicate ideas | Grade |
| --- | --- | --- |
| The student work has the following characteristics: | | |
| * use of technical skills that is sustained throughout the performance | * communication of ideas that expresses subtleties in a cohesive contemporary music performance | **A** |
| * use of technical skills that is controlled | * communication of music ideas that shows purposeful shaping of music elements and concepts | **B** |
| * use of technical skills in the chosen genre/style to perform contemporary music | * communication of ideas by interpreting music elements and concepts in contemporary music | **C** |
| * use of technical skills in sections of the work | * use of ideas relevant to the performance | **D** |
| * use of technical skills in isolated moments. | * communication of an idea. | **E** |

## Instrument-specific standards (B2): Composition — The cutting edge

| Use music practices | Communicate ideas | Grade |
| --- | --- | --- |
| The student work has the following characteristics: | | |
| * use of music elements and concepts and compositional devices that are sustained throughout composition | * communication of ideas that displays impact and sensitivity in a cohesive composition | **A** |
| * use of music elements and concepts and compositional devices that enhance the composition | * communication of ideas that shows purposeful shaping of music elements and concepts and compositional devices | **B** |
| * use of music elements and concepts and compositional devices in a composition, using music technology and production techniques | * communication of ideas in own composition that has a connection to a school or local community, using music technology and production techniques | **C** |
| * use of music elements and concepts and concepts and/or compositional devices in sections of the work | * use of music elements and concepts or compositional devices to communicate ideas | **D** |
| * use of music elements and concepts or compositional devices in isolated moments. | * communication of isolated ideas. | **E** |

## Instrument-specific standards (C2): Composition — Building your brand

| Use music practices | Communicate ideas | Grade |
| --- | --- | --- |
| The student work has the following characteristics: | | |
| * use of music elements and concepts and compositional devices that are sustained throughout composition | * communication of ideas that display impact and sensitivity in a cohesive composition | **A** |
| * use of music elements and concepts and compositional devices that enhance the composition | * communication of ideas that work together to convey a clear intention | **B** |
| * use of music elements and concepts and compositional devices in a composition that reflects a developing brand | * communication of ideas in a composition that reflects a developing brand and is suitable for a music streaming platform | **C** |
| * use of music elements and concepts and/or compositional devices in sections of the work | * use of music elements and concepts and/or compositional devices that suit purpose or context | **D** |
| * use of music elements and concepts or compositional devices in isolated moments. | * communication of isolated ideas. | **E** |

## Instrument-specific standards (D2): Performance — ‘Live’ on stage

| Use music practices | Communicate ideas | Grade |
| --- | --- | --- |
| The student work has the following characteristics: | | |
| * use of technical skills that is sustained throughout the performance | * communication of ideas that expresses subtleties in a cohesive performance | **A** |
| * use of technical skills that is controlled | * communication of ideas that shows purposeful shaping of music elements and concepts | **B** |
| * use of technical skills in the chosen genre/style to perform commercial music | * communication of ideas by interpreting music elements and concepts in commercial music | **C** |
| * use of technical skills in sections of the work | * use of ideas relevant to the performance | **D** |
| * use of technical skills in isolated moments. | * communication of an idea. | **E** |

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