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| Music in Practice 2024 v1.0  [#]1: Project — [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.

|  |  |
| --- | --- |
| **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 (A1): Project — Music of today

| Use music practices | Plan music works | Communicate ideas | Evaluate music works | Grade |
| --- | --- | --- | --- | --- |
| The student work has the following characteristics: | | | | |
| * use of music elements and concepts and compositional devices that is sustained throughout composition | * planning that reveals strategic consideration of the impact of specific compositional devices | * communication of ideas that displays impact and sensitivity in a cohesive composition | * evaluation that shows a well-reasoned justification using examples that reveal the interrelationship between purpose and context | **A** |
| * use of music elements and concepts and compositional devices that enhance the composition | * planning that shows clear and consistent choices about the use of specific compositional devices | * communication of ideas that work together to convey a clear intention | * evaluation that shows justification of purposeful choices of key compositional devices | **B** |
| * use of music elements and concepts, and compositional devices in a contemporary song | * planning for an original contemporary song for a specific purpose and context | * communication of ideas in own composition of a contemporary song to suit purpose and context | * evaluation of the use of music elements and concepts and compositional devices in a contemporary song, using appropriate language conventions and terminology | **C** |
| * use of music elements and concepts, and/or compositional devices in sections of the work | * documentation of plans for a song has made links to purpose or context | * use of music elements and concepts that suit purpose or context | * statement of opinion about the composition of music works | **D** |
| * use of music elements and concepts or compositional devices in isolated moments. | * description of idea/s for a song. | * communication of isolated ideas. | * description of music ideas. | **E** |

## Instrument-specific standards (B1): Project — The cutting edge

| Use music practices | Plan music works | Communicate ideas | Evaluate music works | Grade |
| --- | --- | --- | --- | --- |
| The student work has the following characteristics: | | | | |
| * use of technical skills that is sustained throughout the performance | * planning that reveals purposeful and strategic consideration of the impact of purpose and context of performance | * communication of ideas that expresses subtleties in a cohesive performance | * evaluation that shows a well-reasoned justification using examples that reveal the interrelationship between purpose and context | **A** |
| * use of technical skills that is controlled | * planning that shows clear and consistent choices about genres/styles, instrumentation and technologies | * communication of ideas that shows purposeful shaping of music elements and concepts | * evaluation that shows justification of choices in terms of technical skills, instrumentation and technologies | **B** |
| * use of technical skills in the chosen genre/style of a cover song. | * planning for a cover song to be performed using music technology for a specific purpose and context | * communication of ideas by interpreting music elements and concepts and using music technology in a cover song | * evaluation of the performance of a cover song using music technology, using appropriate language conventions and terminology | **C** |
| * use of technical skills in sections of the work | * documentation of plans for a cover song has made links to purpose or context | * use of ideas relevant to the performance | * statements of opinion about the music using examples of technical skills, instrumentation or technologies | **D** |
| * use of technical skills in isolated moments. | * documentation has ideas for a cover song. | * communication of an idea. | * description of an example of a technical skill, instrumentation or technologies. | **E** |

## Instrument-specific standards (C1): Project — Building your brand

| Use music practices | Plan music works | Communicate ideas | Evaluate music works | Grade |
| --- | --- | --- | --- | --- |
| The student work has the following characteristics: | | | | |
| * use of technical skills that are sustained throughout the performance | * planning that reveals purposeful and strategic consideration of the impact of purpose and context of performance | * communication of ideas that expresses subtleties in a cohesive performance | * evaluation that shows a well-reasoned justification using examples that reveal the interrelationship between purpose and context | **A** |
| * use of technical skills that are controlled | * planning shows clear and consistent choices about genres/styles and instrumentation | * communication of ideas shows purposeful shaping of music elements and concepts | * evaluation that shows justification of choices in terms of technical skills and instrumentation | **B** |
| * use of technical skills in a preferred contemporary music genre/style for a chosen live or online/virtual event | * planning for a cover song that reflects a developing brand to be performed for a specific purpose and context | * communication of ideas by interpreting music elements and concepts to reflect a developing brand | * evaluation of a performance that reflects a musician’s brand, using appropriate language conventions and terminology | **C** |
| * use of technical skills in sections of the work | * documentation of plans for a cover song has made links to purpose or context | * use of ideas relevant to performance | * statements of opinion about the cover song using examples of technical skills | **D** |
| * use of technical skills in isolated moments. | * description of idea/s for a cover song. | * communication of an idea. | * description of an example of a technical skill. | **E** |

## Instrument-specific standards (D1): Project — ‘Live’ on stage

| Use music practices | Plan music works | Communicate ideas | Evaluate music works | Grade |
| --- | --- | --- | --- | --- |
| The student work has the following characteristics: | | | | |
| * use of music elements and concepts and compositional devices that are sustained throughout composition | * planning that reveals strategic consideration of the impact of specific compositional devices | * communication of ideas that displays impact and sensitivity in a cohesive composition | * evaluation that shows a well-reasoned justification using examples that reveal the interrelationship between purpose and context | **A** |
| * use of music elements and concepts and compositional devices that enhance the composition | * planning that shows clear and consistent choices about the use of specific compositional devices | * communication of ideas that shows purposeful shaping of music elements and concepts and compositional devices | * evaluation that shows justification of purposeful choices of key compositional devices | **B** |
| * use of music elements and concepts and compositional devices in the composition of a commercial music work | * planning for a composition for a specific purpose and a commercial context | * communication of ideas in own composition for a commercial context | * evaluation of the use of music elements and concepts and compositional devices in a commercial music work. using appropriate language conventions and terminology | **C** |
| * use of music elements and concepts and/or compositional devices in sections of the commercial music work | * documentation of plans for a commercial music work has made links to purpose or context | * use of music elements and concepts that suit purpose or context | * statement of opinion about the composition of commercial music works | **D** |
| * use of music elements and concepts or compositional devices in isolated moments. | * description of idea/s for a work. | * communication of isolated ideas. | * description of music ideas. | **E** |

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