Music Extension (2008)
Sample work program

August 2010
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Compiled by the Queensland Studies Authority

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The QSA acknowledges the contribution of Lois Kavanagh in the preparation of this document.

A work program is the school’s plan of how the course will be delivered and assessed, based on the school’s interpretation of the syllabus. The school’s work program must meet syllabus requirements, and indicate that there will be sufficient scope and depth of student learning to reflect the general objectives and meet the exit criteria and standards.

This sample demonstrates one approach, and should be used as a guide only to help teachers plan and develop school work programs.
Course Organisation

Clayfield College operates a cyclical timetable based on 4x 80 minute lessons per day over a 10 day cycle. The Music Extension Course will be offered as 5 lessons across a cycle, thus exceeding the required 110 hours for the course. All 3 specialisations will be offered each year, although it is recognized that not all course specialisations may be implemented in every year.

The overall responsibility for the course, including learning experiences and assessment will rest with the class teacher. However, due to the nature of the course, substantial responsibility for learning experiences may be taken by private teachers and tutors as well significant input being provided by other human resources such as librarian.

| Decisions about assessment and judgments about student levels of achievement are the responsibility of the classroom teacher who manages the assessment program. The teacher must be present for all performances and oral presentations. The choice of venues for presentation is at the teacher’s discretion. |

The course will be structured as follows:

<table>
<thead>
<tr>
<th></th>
<th>2 lessons</th>
<th>1 lesson</th>
<th>2 lessons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition</td>
<td>Common class time with class teacher</td>
<td>Tutorial/consultation time with class teacher</td>
<td>Class time for developing compositions</td>
</tr>
<tr>
<td>Musicology</td>
<td>Common class time with class teacher</td>
<td>Tutorial/consultation time with class teacher</td>
<td>Class time for researching and writing</td>
</tr>
<tr>
<td>Performance</td>
<td>Common class time with class teacher</td>
<td>Instrumental/vocal tuition with private teacher</td>
<td>Individual practice time</td>
</tr>
</tbody>
</table>

Clarification of the above structure:

Common class time- students of all specialisations will meet together with the teacher for shared learning experiences.

Tutorial/consultation time- during this time the class teacher will act as a resource to respond to student needs and to provide assistance with planning, feedback, editing etc. Students will make individual approaches to the teacher.

Instrumental/vocal tuition- performance students will have regular instrumental tuition with private teachers. This may occur off campus and in the student’s own time. Compensatory “study” time will be available to the student in class time.

Class time for individual work- this time, though nominally supervised, is for students to work individually in their specialisations and fields of study. Performers may practise repertoire, composers may use school computers and other resources to develop their compositions and musicologists may use library, computer and other resources for research and writing purposes.
Outline of Intended Student Learning

A range of learning experiences chosen from, but not limited to, those included in the Music Extension (2008) Syllabus will be selected. These will vary from year to year and from student to student based on student needs and expectations, while ensuring that sufficient fundamentals are taught to enable the student to develop and demonstrate mastery of their chosen specialisation.

Common Class time

This will focus on learning experiences common to all specialisations such as:

- developing audiation and music ideas
- discussing and experimenting with music ideas
- seeking feedback from mentors, including peers, to develop music ideas and refine skills and techniques
- researching contexts, genres and styles
- exploring and analysing contextual, generic and stylistic features of musical scores and performances
- considering the implications of non-musical contextual influences on music, such as artistic, political, sociological, economical, ideological and philosophical viewpoints
- critically deconstructing and evaluating other people’s compositions, musicological presentations and performances
- experiencing live performances as audience member
- critiquing performances
- examining programming of concerts
- developing aspects of an individual style
- developing research skills

Tutorial/Consultation time for Composers

- studying scores, audio and visual recordings and performances
- exploring techniques of capturing sound creations
- representing musical compositions in score format
- evaluating and editing compositions
- exploring tonalities through harmony, modulation, modality and scale forms
- writing idiomatically for specific instruments, voices (including word setting) and other sound sources
- discussing the characteristics of individual and groups of composers, musicians and performers to discern creative and stylistic similarities and differences
- undertaking interviews, research and field studies to explore musical hypotheses regarding composition
- searching for composition analyses, critiques, reviews, seminars, lectures and histories
• identifying compositions that may inform a developing personal style of composition
• viewing performances in order to compare the composition of music to the performance of it

Tutorial/Consultation Time for Musicologists
• determining, by analysis, how musicians integrate the musical elements within various contexts, genres and styles in written, recorded and live music
• listening to recordings and reading the scores from a wide range of music contexts, genres and styles
• investigating musical works in their historical, social, cultural and philosophical contexts
• investigating the relationship between musical works and other art forms
• exploring the music conventions of different cultures
• determining the style of compositions and evaluating stylistic consistency
• critiquing music research findings and theories
• discussing music ideas
• editing as the result of feedback

Individual Private Teacher Instrumental/Vocal/Conducting Lessons
• investigating and developing instrumental, vocal or conducting techniques
• developing performance techniques
• participating in master classes
• exploring the technical capabilities of instruments and voices
• experimenting with expressive aspects of performance
• investigating and developing effective rehearsal skills
• interpreting notation within context, genre and style to make decisions about the performance
• transposing at sight
• sight singing and sight playing
• directing rehearsals and conducting performances

Classtime for Working Independently

Composers
• creating compositions by discriminating between sounds and musical elements, and making judgments and choices about their use
• developing music ideas
• creating music for a variety of sound sources such as instruments, electronic media, voices, or those particular to a specific cultural group rehearsing, critiquing, refining and reflecting on their developing work
• compiling a folio of own and others’ musical ideas
• using improvisation as a compositional tool to generate and develop compositional material, motifs, structures etc
• representing musical compositions in score format experimenting with alternative methods of representing sound
• collaborating with composers and/or performers in exploring the technical capabilities of instruments and voices
• experimenting with alternative methods of representing sound

Musicologists
• searching for musical analyses, critiques, reviews, program notes, research papers, seminars, lectures and histories
• undertaking interviews, research and field studies to explore hypotheses about, for example, style, culture, motivation, discourse, compositions and performances
• compiling a folio of own and others’ musical ideas
• reading widely to select a topic
• writing drafts
• refining and reflecting on their developing work
• analysing compositions or music research findings
• developing an argument

Performers
• rehearsing the developing work
• singing and playing solo and in a variety of ensembles
• participating in a variety of performances
• adapting to the performance environment
• singing, playing or conducting a variety of music
• performing for peers
• participating in performance at school outside of usual classroom situation
• realising a score
• exploring musical memory technique rehearsing and performing
• rehearsing with accompanist backing or ensemble
• practising individual parts
• developing effective rehearsal skills
• developing aspects of an individual performing style
• experimenting with methods of expression, technique, articulation and sound possibilities directing rehearsals and conducting performances
Assessment Plan

Each student will complete an individual assessment plan which fulfils folio requirements. All tasks in Music Extension are summative. Students and teachers may negotiate the timelines of assessment tasks, with the following requirements being met by monitoring and verification:

<table>
<thead>
<tr>
<th>Required by Monitoring (July)</th>
<th>Investigating Task</th>
<th>Realising Task 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required by Verification (October)</td>
<td>Investigating Task*</td>
<td>Realising Tasks 1 and 2</td>
</tr>
</tbody>
</table>

* This may be the same task and student response submitted at Monitoring, or a different task and student response completed post Monitoring, following the principles of selective updating.

*The classroom teacher will be present for all performances and oral presentations.*

All students will complete an Investigating Task, following the conditions below.

**Investigation of music sources**

(required at Monitoring and Verification)

Responses may be in one of the following forms

<table>
<thead>
<tr>
<th>Possible assessment techniques</th>
<th>Conditions of assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extended written response such as</td>
<td>1200–1500 words</td>
</tr>
<tr>
<td>• essay</td>
<td></td>
</tr>
<tr>
<td>• journal</td>
<td></td>
</tr>
<tr>
<td>• report</td>
<td></td>
</tr>
<tr>
<td>• critique</td>
<td></td>
</tr>
<tr>
<td>Multimedia presentations such as:</td>
<td>a minimum of five minutes presented or navigated by student</td>
</tr>
<tr>
<td>• webpage</td>
<td></td>
</tr>
<tr>
<td>• CD-ROM</td>
<td></td>
</tr>
<tr>
<td>• data show presentation</td>
<td></td>
</tr>
<tr>
<td>• documentary film</td>
<td></td>
</tr>
<tr>
<td>Oral presentations such as:</td>
<td>a minimum of five minutes</td>
</tr>
<tr>
<td>• interview</td>
<td></td>
</tr>
<tr>
<td>• viva voce</td>
<td></td>
</tr>
<tr>
<td>• seminar</td>
<td></td>
</tr>
<tr>
<td>• lecture</td>
<td></td>
</tr>
</tbody>
</table>
**Realising**

The following tables outline the requirements and conditions specific to each specialisation.

### Assessment conditions for Composition

<table>
<thead>
<tr>
<th>Required by Monitoring</th>
<th>Required by Verification</th>
</tr>
</thead>
<tbody>
<tr>
<td>A minimum of 1 minute</td>
<td>A minimum of 3 minutes</td>
</tr>
</tbody>
</table>

All compositions to be presented as recorded sound and/or as a score.

### Assessment techniques and conditions for Musicology

<table>
<thead>
<tr>
<th>Assessment techniques</th>
<th>Required by Monitoring</th>
<th>Required by Verification</th>
</tr>
</thead>
<tbody>
<tr>
<td>extended written task</td>
<td>1000–1200 words</td>
<td>2000–2500 words</td>
</tr>
<tr>
<td>oral</td>
<td>five to eight minutes</td>
<td>a minimum of 10 minutes</td>
</tr>
<tr>
<td>multimedia</td>
<td>a minimum of five minutes</td>
<td>a minimum of 10 minutes</td>
</tr>
<tr>
<td></td>
<td>presented or navigated by student</td>
<td>presented or navigated by student</td>
</tr>
</tbody>
</table>

### Assessment techniques and conditions for Performance

<table>
<thead>
<tr>
<th>Possible assessment techniques</th>
<th>Monitoring</th>
<th>Verification</th>
</tr>
</thead>
<tbody>
<tr>
<td>solo performance</td>
<td>a minimum of three minutes in length</td>
<td>approximately 15 minutes in length</td>
</tr>
<tr>
<td>ensemble performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>improvisation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>conducting</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Conditions**

- Performances do not require preparation or performing from a score.
- Students may perform using any melodic/harmonic instrument (including voice), drum kit or percussion, or they may conduct.
- Performances may be accompanied or unaccompanied, to suit the style.
- If the performance is within an ensemble, the student’s part must be independent and aurally identifiable (one person per part).
- Improvisations may be prepared or unprepared.
- All performances are to be audiovisually recorded (video or DVD).
- The total time requirements for performances may be met in one continuous performance, at different points within a single event, or over a number of events.
- Repertoire must be different from that performed in the senior Music (2004) course.
- Where one section of a larger work has been performed for monitoring (e.g. a movement of a sonata or suite, or song from a song cycle), the entire work may be performed for verification. In this instance, the previously presented material from monitoring does not contribute to the 15 minutes performed for verification.
Sample student profile

Music Extension

<table>
<thead>
<tr>
<th>Task</th>
<th>Investigation of music sources</th>
<th>Realisation of the Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investigating Task</td>
<td></td>
<td>Demonstration of technique and skills</td>
</tr>
<tr>
<td>Realising Task 1</td>
<td></td>
<td>Expression of music ideas</td>
</tr>
</tbody>
</table>

Interim Level of Achievement at Monitoring

| Realising Task 2            |                               |                                        |

Overall Standards

| Proposed Level of Achievement at Verification |                               |                                        |

Exit Level of Achievement

| Proposed Level of Achievement at Verification |                               |                                        |

| Exit Level of Achievement |                               |                                        |