2022 Music Explorations Subject Assessment Advice

Overview

Subject assessment advice, based on the 2022 assessment cycle, gives an overview of how students performed in their school and external assessments in relation to the learning requirements, assessment design criteria, and performance standards set out in the relevant subject outline. They provide information and advice regarding the assessment types, the application of the performance standards in school and external assessments, and the quality of student performance.

Teachers should refer to the subject outline for specifications on content and learning requirements, and to the subject operational information for operational matters and key dates.

Across the Assessment Types for this subject, students can present their responses in oral or multimodal form, where 6 minutes is the equivalent of 1000 words. Students should not speed-up the recording of their videos excessively in an attempt to condense more content into the maximum time limit.

From 2023, if a video is flagged by markers/moderators as impacted by speed, schools will be requested to provide a transcript and markers/moderators will be advised to mark/moderate based on the evidence in the transcript, only considering evidence up to the maximum word limit (e.g. up to 2000 words for AT3).

If the speed of the recording makes the speech incomprehensible, it affects the accuracy of transcriptions and it also impacts the ability of markers/moderators to find evidence of student achievement against the performance standards.

School Assessment

Teachers can improve the moderation process and the online process by:

* thoroughly checking that all grades entered in Schools Online are correct
* ensuring the uploaded tasks are legible and that multimodal and audio files are accessible
* ensuring that all required materials are submitted for each assessment type, and are clearly labelled with students easily identifiable in multimodal evidence.

Assessment Type 1: Music Literacy (30%)

Teachers can elicit more successful responses by:

* developing tasks that provide students with opportunity to show their development in a broad range of performance techniques and skills across a range of musical styles
* developing tasks that give students choice where appropriate
* providing students with opportunities to demonstrate a connection to their instrument(s) though analysis and composition
* ensuring students are clearly visible in videos and can be seen playing instruments (e.g. not masked by music stands)
* including part testing in video evidence where performances are part of an ensemble.

The more successful responses commonly:

* used standard notation, and demonstrated correct groupings and a range of melodic and rhythmic devices
* provided both a notated leadsheet with harmony/chords and a recording of the piece/s with a detailed composer’s statement
* explored and developed aspects of standard harmonic progressions, and contained chord spelling that demonstrated a range of harmonic variety and colour appropriate to the chosen style
* provided a melody which outlined chord extensions and supporting harmonic colour, and a sense of form appropriate to the style
* included performance indicators, dynamic expressions and articulations, with accurate text formatting that follows standard conventions (syllables, melismas, appropriate slurring)
* demonstrated an in-depth exploration and innovative experimentation with musical styles and influences
* used their composer’s statement to provide concise, insightful and accurate explanations of the skills and techniques used in their composition
* used a multimodal presentation format that allowed for a range of evidence from the pieces being studied to support their musical insights, points of discussion and opinions
* gave insightful comments on the performers' choices and the effect they had
* demonstrated detail and depth of analysis and evaluation in analytical tasks and critiques.

The less successful responses commonly:

* provided only lead sheets or representations of an original song or melodic composition without standard score conventions and performance indicators
* chose to represent their melody only as a recording, with text-based lyrics and chords without any standard clef notation
* used limited rhythmic and melodic range, often using repeated harmonic progressions
* only provided screenshots of music software arrangement windows and/or piano roll editor views without detail using standard music notation
* submitted only a form of guitar TAB without any use of standard treble or bass clef notation
* provided composer’s statements with limited use of appropriate technical and musical terminology and/or limited reference to music elements
* focused on non-musical elements such as lighting, staging, or characterisation to the detriment of demonstrating in-depth musical understanding
* provided limited evidence to support their musical insights or learning statements.

Assessment Type 2: Explorations (40%)

Through this assessment type students have opportunities to develop and extend their understanding of music by exploring how music is made, exploring musical styles, influences, and/or techniques, experimenting with styles and techniques and synthesising their findings in a presentation and commentary. Students demonstrate their learning by presenting a folio of their own creative works, which could include performances, compositions or arrangements.

Teachers can elicit more successful responses by:

* including part testing if the performance is part of an ensemble
* considering the connection between the commentary and the creative work when determining performance standards.

The more successful responses commonly:

* demonstrated evidence of experimentation and choice within a focused and purposeful direction, leading towards extended application within the external assessment — AT3: Creative Connections
* used their commentary to explain their learning focus by judiciously using musical language and technical terminology within a multimodal presentation format including video/audio footage, score annotations, and evidence of skills development through drafts, etc.
* used shorter excerpt-style mini-performances to demonstrate their development in a broad range of performance techniques and skills across a range of musical styles
* demonstrated a detailed range of production, recording and song writing techniques within a folio of created works using music technology
* demonstrated a range of compositional techniques and styles using conventional standard notation within a collection of effective and successful short compositions or arrangements for solo and small ensembles
* displayed multiple examples, both notated and filmed, of the artistic process and honing of musical techniques.

The less successful responses commonly:

* demonstrated limited personal experimentation and creative choice within a performance or creative work
* performed and presented works within a group ensemble that limited their opportunity to address the specific features of the assessment design criteria
* discussed their works and learning using a limited range of musical and technical language
* provided limited evidence to support their musical insights or learning statements
* used generic images and/or a presentation mode not relevant to their discussion
* did not state or provide evidence of how their explorations related to or modified their performances or compositions.

External Assessment

Assessment Type 3: Creative Connections (30%)

This assessment type allows students to synthesise their learning in this subject from their explorations, experimentation, and development of their musical literacy skills, to present a final creative work (performance, composition, or arrangement) and a discussion of that work.

Student creative works included: solo and small group performances, song writing and recording, EDM production recording, movie soundtrack compositions and notated compositions for instruments or vocal combinations.

Teachers can elicit more successful responses by:

* designing the task to provide an opportunity for students to extend skills developed in Assessment Type 1 and Assessment Type 2 and allow them to synthesise their learning into new material
* ensuring audio and multimodal files are embedded and can be played in submitted files, avoiding links to Google Drives, YouTube and other web services.

The more successful responses commonly:

* presented creative works that enabled them to demonstrate a sophisticated and well-developed range of musical skills, techniques and styles
* provided critique and analysis of their creative work, recognising influences while using accurate and detailed musical and technical terminology
* submitted a multimodal discussion of their learning using a range of personalised evidence including photos, videos, score annotations and voice recorded explanations
* ensured the student being assessed was clearly identified in video recordings of group performances
* discussed a clear link to the explorations undertaken in Assessment Type 2 and demonstrated a synthesis and summary of their learning.

The less successful responses commonly:

* presented works that provided a limited range of musical skills and techniques and/or limited their opportunity to demonstrate experimentation and choice
* discussed their works and learning using a limited range of musical and technical language
* used generic images and/or presentation mode not relevant to their discussion
* performed and presented only works within a group ensemble, limiting their opportunity to address the specific features of the assessment design criteria
* did not clearly show the assessed students within videos of performances (eg. the student was obscured or not in focus).

General

Teachers should ensure that subject adjustments are applied consistently to all students across the cohort. Individual students are able to have special provisions applied individually if required, in line with the Special Provisions in Curriculum and Assessment Policy.

Students should avoid providing multimodal evidence of their learning and their products through links to online and cloud sources (e.g. Google Drive, YouTube, OneDrive etc). All assessable work should be uploaded to Schools Online to ensure the validity and integrity of the work.