

Music

Music

Course Framework

2007 Edition

For courses accredited from 2008



INTRODUCTION

All programs of study for the ACT Year 12 Certificate should enable students to become:

- creative and critical thinkers
- enterprising problem-solvers
- skilled and empathetic communicators
- informed and ethical decision-makers
- environmentally and culturally aware citizens
- confident and capable users of technologies
- independent and self-managing learners
- collaborative team members

and provide students with:

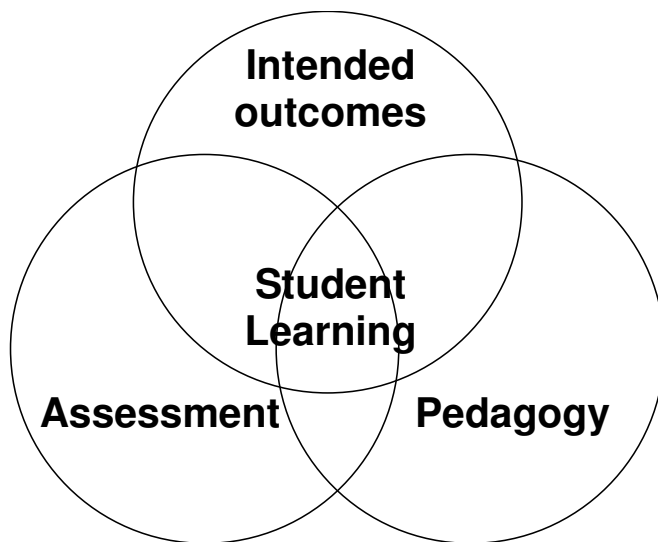
- a comprehensive body of specific knowledge, principles and concepts
- a basis for self-directed and lifelong learning
- personal attributes enabling effective participation in society

Examples of these student capabilities are provided at Appendix A.

COURSE FRAMEWORKS

Course Frameworks provide the basis for the development and accreditation of any course within a broad subject area and provide a common basis for the assessment, moderation and reporting of student outcomes in courses based on the Framework.

Course Frameworks support a model of learning that integrates intended student outcomes, pedagogy and assessment. This model is underpinned by a set of beliefs and a set of learning principles.



Underpinning beliefs

- All students are able to learn.
- Learning is a partnership between students and teachers.
- Teachers are responsible for advancing student learning.

Learning principles

1. Learning builds on existing knowledge, understandings and skills.
(Prior knowledge)
2. When learning is organised around major concepts, principles and significant real world issues, within and across disciplines, it helps students make connections and build knowledge structures.
(Deep knowledge and connectedness)
3. Learning is facilitated when students actively monitor their own learning and consciously develop ways of organising and applying knowledge within and across contexts.
(Metacognition)
4. Learners' sense of self and motivation to learn affects learning.
(Self-concept)
5. Learning needs to take place in a context of high expectations.
(High expectations)
6. Learners learn in different ways and at different rates.
(Individual differences)
7. Different cultural environments, including the use of language, shape learners' understandings and the way they learn.
(Socio-cultural effects)
8. Learning is a social and collaborative function as well as an individual one.
(Collaborative learning)
9. Learning is strengthened when learning outcomes and criteria for judging learning are made explicit and when students receive frequent feedback on their progress.
(Explicit expectations and feedback)

RATIONALE

- music is a unique means of creative expression with its own aesthetic and language
- music is an aural and symbolic language using vocal, instrumental and other sounds to communicate
- music provides a medium for communication and self expression through a powerful non-verbal language
- music through creating, performing and appraising involves rational and intuitive experiences
- music develops the complex discriminatory process of listening from the natural sense of hearing
- music heightens student understanding and knowledge of cultural, historical, social and environmental diversity
- music provides a unique expression of personal, social/societal, cultural values and statements
- music fosters interactions which acknowledge and build on experiences, needs and backgrounds of all students
- music courses provide a range of skills and a base of knowledge through which students can pursue vocational, educational and recreational pathways and extends the choices that students can make concerning their future.

GOALS

Course Framework Goals focus on the essential things that students should know and be able to do as a result of studying any course in this subject area. They are **intended student outcomes**.

All courses based on this Course Framework should enable students to:

- comprehend and value the diverse cultural, social and historical contexts of music
- develop their knowledge of musical concepts and styles, the performance and written conventions of music and the social skills for effective interaction and communication in groups
- become analytical, critical and creative thinkers and express insights and feelings through composition, performance and appraisal
- become independent in the use of vocal, instrumental and other sounds and symbols of the musical language through performance, appraisal and composition
- develop their knowledge and application of vocabulary and notation skills at their level of expertise and their knowledge of composition, aural and performance skills, including technical fluency and competence
- become independent learners and develop personal qualities of self reliance, commitment and confidence
- develop skills in the use of appropriate technology and an understanding of the influence of technology
- respond creatively and critically to musical works and develop skills in problem solving by achieving independence in research
- pursue excellence in all aspects of music
- be equipped to make informed choices as to possible educational, vocational and recreational pathways.

GUIDE TO THE SELECTION OF CONTENT

Courses developed under this Framework will provide details of course content through the component units of the course. While this content will differ according to the particular course classification (A, T or M, including vocational programs), all content will be chosen to enable students to work towards the achievement of the common and agreed goals of the Framework. A suggested list of repertoire, which is indicative of the standard expected of the student, is required in each course.

The contribution towards the requirements for a Year 12 Certificate of courses within the Music Course framework (including variations within the subject such as Music, Extension Music, Jazz, Extension Jazz, Contemporary Music) should be restricted to a limit of a double major or equivalent.

Students may not undertake the study of like units across two educational institutions. It is the responsibility of the staff offering courses to check and ensure that this does not occur. Students may not split course components (Creating, Performing, Musicology) across different institutions.

Course Descriptions

A Music:

This course caters for students with little or no prior knowledge of musical notation and performance skills who will pursue music as an interest at a non-Tertiary level.

A/V Music:

This course caters for students who wish to acquire practical industry competencies and vocational certification.

T Music:

This course assumes students have a formal knowledge of musical notation, developed literacy and performance skills and a general knowledge and understanding of some musical styles. The recommended entry level for T courses is Grade 3 practical from a relevant examination body or equivalent, or at the discretion of the principal. This course will allow students to continue the study of music at a Tertiary Institution.

Extension T Music:

This course assumes students have a highly developed knowledge and skills base in notation, literacy, performance, composition and appraising. This course will allow for a high degree of specialisation in performance, composition and musicology. The recommended entry level for Extension T courses is Grade 5 practical from a relevant examination body or equivalent, or at the discretion of the principal. This course will allow the student to continue the study of music at a Tertiary Institution.

Essential Concepts and Skills

All courses developed under this Framework will be based on the essential concepts and skills of the subject area, as outlined below.

Concepts

Repetition of key concepts through a variety of units of study, with increasing difficulty will allow students to synthesise and understand musical ideas and evaluate music critically.

Students will study the concepts of music through learning experiences provided in Creating, Performing and Musicology.

Creating

This is a process whereby students use vocal, instrumental and other sounds to create their own works. The development of 'creating' skills must represent stylistic understanding of the topic studied and contain all musical details necessary for the performance of the task.

Tasks set should allow the students to explore, select, design, interpret, express and communicate ideas, experiences, feelings and concepts in an original way, and involve students in:

- perceiving and expressing ideas, feelings, experiences and imaginings through a range of musical idioms and styles
- exploring and experimenting with ideas, materials and technologies
- selecting, manipulating and transforming elements of music
- organising, designing and refining these ideas and relationships
- articulating their intentions
- acquiring appropriate concepts and notation literacy (theoretical skills) to create and present original compositions.

Context

This involves the creation of music with an understanding of its purpose, social, cultural and historical contexts.

Performing

This is a process whereby performance knowledge and skills should be fostered through extensive performance opportunities. Students should gain experience in both solo and ensemble performances at an appropriate level.

Repertoire chosen must reflect a diverse range of styles. Performance repertoire must reflect some relationship to the unit studied. Tasks set should allow the student to:

- develop a diverse performance program at an appropriate level
- acquire appropriate physical, aesthetic, cognitive and sensory skills
- acquire appropriate concepts and notation literacy to recreate and present performance works and presentations.

Context

This involves the performance of music with an understanding of its purpose, social, cultural and historical contexts by:

- examining music related work/employment patterns of the past and possible vocational pathways
- examining musical styles and traditions of the past and in contemporary society both in Australia and internationally.

Musicology

This is the process of making an informed response to music in written and verbal forms. This process will take place through set tasks which require students to reflect, research, analyse, interpret, value and share musical experiences which involves them in:

- responding to the aesthetics of their own works/performances and those of others
- developing and evaluating criteria for making aesthetic judgements
- music criticism as they describe, analyse, interpret, judge, value and challenge musical ideas/works
- developing their knowledge and use of music vocabulary
- verbalising and asking questions as composers, performers, listeners/consumers of music
- developing skills in the organisation of information and ideas into a coherent and logical argument
- acquiring appropriate concepts and music notation literacy (theoretical skills) to analyse, discuss and understand relevant musical works.

Context

This involves the study/examination of music in terms of its purpose, social, cultural and historical context which involves students in:

- recognising how societies create music
- recognising how societies record knowledge about music
- analysing, researching, understanding, interpreting and questioning music within past and present contexts
- examining musical styles and traditions of the past and in contemporary society both in Australia and internationally.

Skills

These learning experiences will include a variety of styles, periods and genres in the context of the recommended content.

The essential skills inherent in Music include the following:

Duration

Duration relates to the length of sounds and silences in music and involves the characteristics of beat, rhythm, metre, pulse and absence of pulse. Through the study of duration students should be able to understand, discuss and apply:

- metre – both regular and irregular
- tempo
- rhythmic devices including syncopation and anacrusis
- methods of notation both graphic and traditional.

Pitch

Pitch relates to the highness or lowness of sounds and the direction of movement. Through the study of pitch students should be able to understand, discuss and apply:

- comparative pitch levels
- definite and indefinite pitch
- pitch direction
- melodic contour
- range of scales and modes
- harmony of two or more pitch levels.

Dynamics and Expressive Techniques

Dynamics and expressive techniques relate to the intensity or degree of sounds. Through the study of dynamics and expressive techniques students should be able to understand, discuss and apply:

- a range of dynamics, including gradations
- use of common dynamic signs and directions
- use of common expressive terms and signs
- stylistic indications.

Tone colour

Tone colour relates to the production of sound and the sound source. Through the study of tone colour students should be able to understand, discuss and apply:

- recognition of individual and combinations of instruments and voices
- identification of sound sources.

Texture

Texture relates to the layering of sound and how the layers relate to one another. Through the study of texture students should be able to understand, discuss and apply:

- the role of instruments and or voices in the layers of sound
- musical terms relevant to texture.

Structure

Structure relates to the organisation or form of music. Through the study of structure students should be able to understand, discuss and apply:

- traditional and non traditional patterns of structure
- unity and contrast within a piece/work.

Recommended Content

Courses written under this framework must include a variety of topics. The following table shows the minimum requirements:

Courses	Topic Requirements
Minor	2 topics of study
Major	4 topics of study
Major Minor	5 topics of study
Double Major	6 topics of study

Suggested Topics

Music - an historical overview
Medieval music
Renaissance music
Baroque music
Classical music
Romantic music
Music of the 19th century
Music of the 20th and 21st centuries
Music for small ensembles
Popular and Rock music
Music for large ensembles
Music and religion
An instrument and its repertoire
Australian music
World music
Jazz
Music for theatre/screen
Music of the media
Technology and its influence on music

These topics are to be taught through the areas of creating, performing and musicology.

It is expected that a college course written under this framework will include learning activities related to:

- composing
- arranging (not an exact transcription)
- improvising
- performing solo/ensemble and/or Performance Presentation
- aural skills
- music theory
- analytical and historical studies.

Vocational Courses

Colleges with Registered Training Organisation (RTO) status are eligible to deliver units of competence from Music Industry Training Packages, or alternatively, they may develop vocational courses, classified as A or T based on the Training Packages, under the relevant Course Framework.

PEDAGOGY

For courses using **Electronic means** as the medium for delivery the following physical and human resources are mandatory:

- appropriate up-to-date software
- appropriate compatible computers
- digital recording equipment
- MIDI interface instruments or MIDI sequencing programs
- staff with qualifications and/or expertise in the area of electronic music.

Teaching Strategies

Teaching strategies that are particularly relevant and effective in Music courses recognise that students in their final years of secondary schooling need to:

- discover their own individual optimal learning style
- expand, understand and appreciate a variety of Music genres and forms
- develop a capacity for independent learning.

Such strategies include:

- aural learning
- learning of music theory
- investigative, research and composition tasks
- use of visual aids
- teacher-guided learning
- student-guided learning
- consolidation and practice of fundamental skills and musicianship
- sequenced investigations to scaffold learning
- participation in group activities
- visiting artists
- workshop presentations
- peer critique
- individual problem solving
- opportunities to develop practical skills
- prepared and unprepared listening
- use of appropriate technology to aid concept development.

ASSESSMENT

The purpose of including assessment task types (with examples of tasks) and assessment criteria in Course Frameworks is to provide a common and agreed basis for the collection of evidence of student achievement. This collection of evidence enables a comparison of achievement within and across colleges, through moderation processes. This enables valid, fair and equitable reporting of student achievement on the Year 12 Certificate.

Assessment Tasks elicit responses that demonstrate the degree to which students have achieved the goals of a unit (and the course as a whole).

Assessment Task Types (with **weightings**) group assessment tasks in ways that reflect agreed shared practice in the subject area and facilitate the comparison of student work across different assessment tasks.

Assessment Criteria (the dimensions of quality that teachers look for in evaluating student work) provide a common and agreed basis for judgement of performance against unit and course goals, within and across colleges. Over a course, teachers use all of these criteria to assess students' performance, but do not necessarily use all criteria on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.

Assessment Rubrics draw on the general course framework criteria to develop assessment criteria for a task type and a continuum which indicates levels of student performance against each criterion.

Assessment Criteria

Students will be assessed on the degree to which they demonstrate the skills within the following criteria:

- **Creating**

These skills should represent a development of stylistic understanding of the topic studied.

- **Performing**

These skills should be diverse, developmental and reflect stylistic understanding of the topic studied.

- **Musicology**

These skills should represent analytical, aural, historical and theoretical understanding of the topic studied.

Assessment Task Types

It is advised that 4 to 6 assessment tasks be completed in a standard unit and 3 tasks for a half standard unit.

Criteria	Task Types			Weighting T courses	Weighting A courses
Creating	One or two tasks to be composed per semester (1.0 value) or one original task to be composed per half semester (0.5 value)			30 - 40%	25-40%
	1 task	2 tasks			
	<ul style="list-style-type: none"> Original complete work Minimum: Ext T (48 bars – 1.0 unit 24 bars – 0.5 unit) T (32 bars – 1.0 unit 16 bars – 0.5 unit) A (24 bars – 1.0 unit 12 bars – 0.5 unit)	<ul style="list-style-type: none"> Two original works Minimum: Ext T 24 bars each T 16 bars each A 12 bars each	<ul style="list-style-type: none"> One original work Minimum: Ext T 24 bars T 16 bars A 12 bars <ul style="list-style-type: none"> An arrangement Minimum: T 24 bars A 12 bars		
Performing	A minimum of two performances to be presented per standard unit (1.0 value), or one work per half unit (0.5 value). At least one work should directly relate to the unit of study. Task types include: <ul style="list-style-type: none"> Solo or ensemble work(s) One movement of a work (this is equivalent to one performance piece) Electronic music presentation must include a live performance with a lecture performance presentation (see below) 			30 - 40%	30-50%

Criteria	Task Types	Weighting T courses	Weighting A courses
Musicology	<p>One or two tasks per semester (1.0 value) to be set or one task per half semester (0.5 value). A variety of assessment task types must be used over the course (defined to be a minor)</p> <p>Task types include:</p> <ul style="list-style-type: none"> • Research assignment/essay minimum word count <ul style="list-style-type: none"> A 500 words T 1000 words Ext 1500 words <p>Task content must include elements of historical and analytical concepts, and music theory.</p> • Seminar/analysis minimum duration <ul style="list-style-type: none"> A 5 mins T 15 mins Ext 25 mins <p>Task content must include elements of historical and analytical concepts, and theory.</p> • <u>Exam</u> The exam task must be comprehensive with a multi-focus i.e. recall, aural/listening, analysis and application of music theory. Examples of question styles in the exam are theory/analytical questions, short answer questions and short essay questions. • In-class essay Must only be used when completing more than one musicology task per semester unit except when undertaking a 0.5 unit. Minimum word count: <ul style="list-style-type: none"> A 300 words (open book) T 500 words Ext 700 words 	30 - 40 %	25-40 %

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Electronic music presentations must exhibit evidence of the manipulation of sounds and recording techniques, and an understanding of the sound spectrum. A live presentation must be included in units that contain electronic music. This presentation must include elements of duration, pitch, dynamics and expressive techniques, tone colour, texture and structure. Electronic performances must reflect an interaction between performer(s) and the electronic medium.

Relating Assessment Task Types and Assessment Criteria to the Course Framework Goals

The congruence between goals, assessment task types (the evidence) and the assessment criteria (the basis for judging the evidence) is vital in teaching and learning. The following table illustrates these relationships.

GOALS	ASSESSMENT CRITERIA	ASSESSMENT TASK TYPES
Become analytical, critical and creative thinkers and express insights and feelings through composition, performance and musicology.	Creating	Composition, arrangement, folio, analysis.
Develop their knowledge and application of vocabulary and notation skills at their level of expertise and develop skills in composition, aural and performance, including technical fluency and competence.	Creating	Composition, arrangement, folio, analysis.
Develop their knowledge of musical concepts and styles, the performance and written conventions of music and the social skills for effective interaction and communication in groups.	Performing	Performance, performance/presentation (electronic medium).
Become independent learners and develop personal qualities of self-reliance, commitment and confidence.	Performing	Performance, performance/presentation (electronic medium).
Develop skills in the use of appropriate technology and an understanding of the influence of technology.	Creating Performing	Performance, composition, performance/presentation (electronic medium).
Comprehend and value the diverse cultural, social and historical contexts of music.	Musicology	Seminar, essay, analysis , exam, in-class essay, aural recognition.
Respond creatively and critically to musical works and develop skills in problem solving by achieving independence in research.	Musicology	Research/essay, listening analysis, aural recognition, seminar, exam, in-class essay.
Become independent in the use of vocal, instrumental and other sounds and symbols of the musical language through performance, musicology and composition.	Creating Performing Musicology	Performance, composition, performance/presentation (electronic medium).
Pursue excellence in all aspects of music.	Creating Performing Musicology	All tasks.

ACHIEVEMENT STANDARDS

Grade descriptors provide a guide for teacher judgement of students' achievement, based on the assessment criteria, over a unit of work in this subject. Grades are organised on an A - E basis and represent standards of achievement.

Grades are awarded on the proviso that the assessment requirements have been met. Teachers will consider, when allocating grades, the degree to which students demonstrate their ability to complete and submit tasks within a specified time frame.

The following descriptors are consistent with the **system grade descriptors** which describe generic standards of student achievement across all courses.

UNIT GRADE DESCRIPTORS FOR T COURSES

Grade	Creating	Performing	Musicology
<i>A student who achieves an A grade typically</i>	<ul style="list-style-type: none"> • Produces a work of excellence that encapsulates the style or topic of study. • Displays outstanding exploration of intrinsic concepts and provides detailed performance directions. • Demonstrates a highly sophisticated knowledge and understanding of the written score in a highly organised structure. 	<ul style="list-style-type: none"> • Displays outstanding performance skills incorporating technical fluency, competence, articulation and intonation appropriate to the selected repertoire. • Displays outstanding stylistic awareness of the repertoire presented, through a superior use of articulation, dynamics and expressive techniques. • Performs with highly developed personal expression, demonstrated by the correct use of expressive techniques and a strong sensitivity to the chosen style. • Displays a superior awareness of ensemble/solo techniques. Recognises the role of the soloist/ensemble performer and communication with the accompanist/group and the importance of balance. 	<ul style="list-style-type: none"> • Displays a superior understanding of musical concepts, identifies and elaborates on the relationship between the concepts in written and aural forms. • Displays an extensive understanding of the elements studied, supported by an in-depth knowledge of and use of relevant musical examples. • Demonstrates refined skills in reflection, research, analysis, interpretation, critical thinking and evaluation.
<i>A student who achieves a B grade typically</i>	<ul style="list-style-type: none"> • Produces a work that is highly successful in representing the style or topic of study. • Displays highly effective exploration of important concepts and provides detailed performance directions. • Demonstrates a sophisticated knowledge and understanding of the written score in a well organised structure 	<ul style="list-style-type: none"> • Displays accomplished performance skills incorporating technical fluency, competence, articulation and intonation appropriate to the selected repertoire. • Displays accurate stylistic awareness of the repertoire presented through an accomplished use of articulation, dynamics and expressive techniques. • Performs with a well-developed personal expression, demonstrated by the correct use of expressive techniques and a sound sensitivity to the chosen style. • Displays a strong awareness of ensemble/solo techniques. Recognises the role of the soloist/ensemble performer and communication with the accompanist/group and the importance of balance. 	<ul style="list-style-type: none"> • Displays a thorough understanding of musical concepts, identifies and discusses the relationship between the concepts in written and aural forms. • Displays a comprehensive understanding of the elements studied, supported by a substantial knowledge of and use of relevant musical examples. • Demonstrates accomplished skills in reflection, research, analysis, interpretation, critical thinking and evaluation

Grade	Creating	Performing	Musicology
<i>A student who achieves a C grade typically</i>	<ul style="list-style-type: none"> • Produces a work that is successful in representing the style or topic of study. • Displays sound exploration of concepts and provides performance directions. • Demonstrates knowledge and understanding of the written score in an organised structure 	<ul style="list-style-type: none"> • Displays adequate performance skills. There are some difficulties in maintaining technical fluency, inconsistencies in articulation and intonation appropriate to the selected repertoire. • Displays a sense of stylistic awareness of the repertoire presented through the adequate use of articulation, dynamics and expressive techniques. • Performs with a sense of expression, attempting to use techniques reflective of the chosen style. • Displays sound, but not consistent awareness of ensemble/solo techniques. Recognising at times the role of the soloist/ensemble performer and communication with the accompanist/group and the importance of balance. 	<ul style="list-style-type: none"> • Displays an understanding of musical concepts, identifies the relationship between the concepts in written and aural forms. • Displays a sound understanding of the elements studied, supported by a knowledge of and use of relevant musical examples. • Demonstrates skills in reflection, research, analysis, interpretation, critical thinking and evaluation
<i>A student who achieves a D grade typically</i>	<ul style="list-style-type: none"> • Produces a work that partially represents the style or topic of study. • Displays limited exploration of concepts and provides some performance directions. • Demonstrates some knowledge and understanding of the written score in an organised structure. 	<ul style="list-style-type: none"> • Displays basic performance skills with frequent difficulties maintaining technical fluency, articulation and intonation appropriate to the selected repertoire. • Displays a basic stylistic awareness of the repertoire presented. Articulation, dynamics and expressive techniques are incorrectly used. • Displays a limited awareness of ensemble/solo techniques with little or no balance and communication with accompanist/group. 	<ul style="list-style-type: none"> • Displays a basic understanding of musical concepts in written and aural forms. • Displays an elementary understanding of the music studied with some knowledge and use of musical examples. • Demonstrates basic skills in research and analysis.
<i>A student who achieves an E grade typically</i>	<ul style="list-style-type: none"> • Produces work that shows limited or no elements of the style or topic of study. • Displays a very limited understanding of score conventions and performance directions. 	<ul style="list-style-type: none"> • Displays very limited performance skills, experiencing major inconsistencies in technical fluency, articulation and intonation. • Displays limited or no stylistic awareness of the repertoire presented. • Displays little or no awareness of ensemble/solo techniques. 	<ul style="list-style-type: none"> • Displays some knowledge of musical concepts in written and aural forms. • Displays limited understanding of the music studied. • Demonstrates minimal skills in research and analysis

UNIT GRADE DESCRIPTORS FOR A COURSES

Grade	Creating	Performing	Musicology
<i>A student who achieves an A grade typically</i>	<ul style="list-style-type: none"> • Produces an excellent work that represents the style or topic of study. • Displays highly effective exploration of important concepts and provides performance directions. • Demonstrates a strong knowledge and understanding of the written score. 	<ul style="list-style-type: none"> • Displays strong performance skills appropriate to the selected repertoire. • Displays accurate stylistic awareness of the repertoire presented. • Performs with personal expression and sensitivity to the chosen style. • Displays a very good awareness of ensemble/solo techniques. 	<ul style="list-style-type: none"> • Displays a strong understanding of musical concepts in written and aural forms. • Displays a comprehensive understanding of the elements studied, supported by the use of relevant musical examples. • Demonstrates thorough skills in research, analysis and interpretation.
<i>A student who achieves a B grade typically</i>	<ul style="list-style-type: none"> • Produces a work that confidently represents the style or topic of study. • Displays effective exploration of important concepts and provides appropriate performance directions. • Demonstrates a good knowledge and understanding of the written score. 	<ul style="list-style-type: none"> • Displays good performance skills appropriate to the selected repertoire. • Displays stylistic awareness of the repertoire presented. • Performs with personal expression and some sensitivity to the chosen style. • Displays a good awareness of ensemble/solo techniques. 	<ul style="list-style-type: none"> • Displays a sound understanding of musical concepts in written and aural forms. • Displays a broad understanding of the elements studied, supported by the use of relevant musical examples. • Demonstrates skills in research, analysis and interpretation
<i>A student who achieves a C grade typically</i>	<ul style="list-style-type: none"> • Produces a work that is successful in representing the style or topic of study. • Displays sound exploration of concepts and provides performance directions. • Demonstrates knowledge and understanding of the written score. 	<ul style="list-style-type: none"> • Displays adequate performance skills appropriate to the selected repertoire. • Displays a satisfactory stylistic awareness of the repertoire presented. • Performs with some expression, attempting to use techniques reflective of the chosen style. • Displays sound, but not consistent awareness of ensemble/solo techniques. 	<ul style="list-style-type: none"> • Displays an understanding of musical concepts in written and aural forms. • Displays a satisfactory understanding of the elements studied. • Demonstrates basic skills in research

Grade	Creating	Performing	Musicology
<i>A student who achieves a D grade typically</i>	<ul style="list-style-type: none"> • Produces a work that partially represents the style or topic of study. • Displays limited exploration of concepts and provides some performance directions. • Demonstrates some knowledge and understanding of the written score 	<ul style="list-style-type: none"> • Displays basic performance skills appropriate to the selected repertoire. • Displays a basic stylistic awareness of the repertoire presented. • Displays a limited awareness of ensemble/solo techniques 	<ul style="list-style-type: none"> • Displays some understanding of musical concepts in written and aural forms. • Displays an elementary understanding of the music studied. • Demonstrates limited skills in research.
<i>A student who achieves an E grade typically</i>	<ul style="list-style-type: none"> • Produces work that shows limited or no elements of the style or topic of study. • Displays a very limited understanding of score conventions and performance directions. 	<ul style="list-style-type: none"> • Displays very limited performance skills. • Displays limited or no stylistic awareness of the repertoire presented. • Displays little or no awareness of ensemble/solo techniques. 	<ul style="list-style-type: none"> • Displays little knowledge of musical concepts in written and aural forms. • Displays limited understanding of the music studied. • Demonstrates minimal skills in research.

UNIT GRADE DESCRIPTORS FOR A/V COURSES

Grade	Creating	Performing	Musicology
<p><i>A student who achieves an A grade typically</i></p>	<ul style="list-style-type: none"> • Produces an excellent work that represents the style or topic of study. • Displays highly effective exploration of important concepts and provides performance directions. • Demonstrates a strong knowledge and understanding of the written score. 	<ul style="list-style-type: none"> • Displays strong performance skills appropriate to the selected repertoire. • Displays accurate stylistic awareness of the repertoire presented. • Performs with personal expression and sensitivity to the chosen style. • Displays a very good awareness of ensemble/solo techniques. 	<ul style="list-style-type: none"> • Displays a strong understanding of musical concepts in written and aural forms. • Displays a comprehensive understanding of the elements studied, supported by the use of relevant musical examples. • Demonstrates thorough skills in research, analysis and interpretation.
	<ul style="list-style-type: none"> • Effectively, accurately and efficiently constructs a range of business related materials using an innovative approach and foresight. • Manages events skilfully being thoroughly prepared having taken all factors into account. • Is punctual and communicates effectively with others on a range of occasions. • Evaluates OH & S issues and independently applies OH & S procedures. 		
<p><i>A student who achieves a B grade typically</i></p>	<ul style="list-style-type: none"> • Produces a work that confidently represents the style or topic of study. • Displays effective exploration of important concepts and provides appropriate performance directions. • Demonstrates a good knowledge and understanding of the written score. 	<ul style="list-style-type: none"> • Displays good performance skills appropriate to the selected repertoire. • Displays stylistic awareness of the repertoire presented. • Performs with personal expression and some sensitivity to the chosen style. • Displays a good awareness of ensemble/solo techniques. 	<ul style="list-style-type: none"> • Displays a sound understanding of musical concepts in written and aural forms. • Displays a broad understanding of the elements studied, supported by the use of relevant musical examples. • Demonstrates skills in research, analysis and interpretation
	<ul style="list-style-type: none"> • Effectively, accurately and efficiently constructs a range of business related materials with foresight and some innovation. • Manages events skilfully having prepared for them appropriately and taken a range of factors into account. • Is punctual and communicates effectively with others. • Understand OH & S issues and applies OH & S procedures. 		

Grade	Creating	Performing	Musicology
<i>A student who achieves a C grade typically</i>	<ul style="list-style-type: none"> • Produces a work that is successful in representing the style or topic of study. • Displays sound exploration of concepts and provides performance directions. • Demonstrates knowledge and understanding of the written score. 	<ul style="list-style-type: none"> • Displays adequate performance skills appropriate to the selected repertoire. • Displays a satisfactory stylistic awareness of the repertoire presented. • Performs with some expression, attempting to use techniques reflective of the chosen style. • Displays sound, but not consistent awareness of ensemble/solo techniques. 	<ul style="list-style-type: none"> • Displays an understanding of musical concepts in written and aural forms. • Displays a satisfactory understanding of the elements studied. • Demonstrates basic skills in research
	<ul style="list-style-type: none"> • Effectively and accurately constructs a range of business related materials indicating foresight. • Manages events reliably having prepared for them appropriately. • Is punctual and communicates clearly with others. • Understands simple OH & S issues and when guided applies OH & S procedures. 		
<i>A student who achieves a D grade typically</i>	<ul style="list-style-type: none"> • Produces a work that partially represents the style or topic of study. • Displays limited exploration of concepts and provides some performance directions. • Demonstrates some knowledge and understanding of the written score 	<ul style="list-style-type: none"> • Displays basic performance skills appropriate to the selected repertoire. • Displays a basic stylistic awareness of the repertoire presented. • Displays a limited awareness of ensemble/solo techniques 	<ul style="list-style-type: none"> • Displays some understanding of musical concepts in written and aural forms. • Displays an elementary understanding of the music studied. • Demonstrates limited skills in research.
	<ul style="list-style-type: none"> • Constructs a range of business related materials with some accuracy and foresight. • Participates in the management of events reliably indicating some preparation skills. • Is aware of simple and obvious issues of OH & S and when guided applies OH & S procedures 		
<i>A student who achieves an E grade typically</i>	<ul style="list-style-type: none"> • Produces work that shows limited or no elements of the style or topic of study. • Displays a very limited understanding of score conventions and performance directions. 	<ul style="list-style-type: none"> • Displays very limited performance skills. • Displays limited or no stylistic awareness of the repertoire presented. • Displays little or no awareness of ensemble/solo techniques. 	<ul style="list-style-type: none"> • Displays little knowledge of musical concepts in written and aural forms. • Displays limited understanding of the music studied. • Demonstrates minimal skills in research.
	<ul style="list-style-type: none"> • Constructs a limited number of business related materials. • Participates in the management of events reliably. • Understands simple, personally relevant issues of OH & S and when assisted, applies OH & S procedures. 		

MODERATION

Moderation is a system designed and implemented to:

- provide comparability in the system of school-based assessment
- form the basis for valid and reliable assessment in senior secondary schools
- involve the ACT Board of Senior Secondary Studies and colleges in cooperation and partnership
- maintain the quality of school-based assessment and the credibility, validity and acceptability of Board certificates.

Moderation commences within individual colleges. Teachers develop assessment programs and instruments, apply assessment criteria, and allocate Unit Grades, according to the relevant Course Framework. Teachers within course teaching groups conduct consensus discussions to moderate marking or grading of individual assessment instruments and unit grade decisions.

The Moderation Model

Moderation within the ACT encompasses structured, consensus-based peer review of Unit Grades for all accredited courses, as well as statistical moderation of course scores, including small group procedures, for 'T' courses.

Moderation by Structured, Consensus-based Peer Review

Review is a subcategory of moderation, comprising the review of standards and the validation of Unit Grades. In the review process, Unit Grades, determined for Year 11 and Year 12 student assessment portfolios that have been assessed in schools by teachers under accredited courses, are moderated by peer review against system wide criteria and standards. This is done by matching student performance with the criteria and standards outlined in the unit grade descriptors as stated in the Course Framework. Advice is then given to colleges to assist teachers with, and/or reassure them on, their judgments.

Preparation for Structured, Consensus-based Peer Review

Each year, teachers teaching a Year 11 class are asked to retain originals or copies of student work completed in Semester 2. Similarly, teachers teaching a Year 12 class should retain originals or copies of student work completed in Semester 1. Assessment and other documentation required by the Office of the Board of Senior Secondary Studies should also be kept. Year 11 work from Semester 2 of the previous year is presented for review at Moderation Day 1 in March, and Year 12 work from Semester 1 is presented for review at Moderation Day 2 in August.

In the lead up to Moderation Day, a College Course Presentation (comprised of a document folder and a set of student portfolios) is prepared for each A and T course and any M units offered by the school, and is sent in to the Office of the Board of Senior Secondary Studies.

The College Course Presentation

The package of materials (College Course Presentation) presented by a college for review on moderation days in each course area will comprise the following:

- a folder containing supporting documentation as requested by the Office of the Board through memoranda to colleges
- a set of student portfolios containing marked and/or graded written and non-written assessment responses and completed criteria and standards feedback forms. Evidence of all assessment responses on which the unit grade decision has been made is to be included in the student review portfolios.

Specific requirements for subject areas and types of evidence to be presented for each moderation day will be outlined by the Board Secretariat through memoranda and Information Papers.

BIBLIOGRAPHY

References for Curriculum Development

At time of publication the website addresses of the Departments of Education, in states which offer Music, are:

<http://www.schools.nsw.edu.au>

<http://www.deet.nt.gov.au/education/>

<http://education.qld.gov.au/>

http://www.decs.sa.gov.au/decs_home.asp

<http://www.education.tas.gov.au/>

<http://www.education.vic.gov.au>

<http://www.bsss.act.edu.au>

Some Teacher References for Courses in Music

The following centres provide access to resources and reference materials which teachers would find invaluable in developing and implementing their courses.

AUS Music

Australian Institute for Aboriginal and Torres Strait Islanders

Australian Music Centre (Sydney)

Australian National University, Canberra School Of Music

National Film and Sound Archive

National Library Music Collection

University of Canberra

University of New England, Northern Rivers Campus

The following is a brief list of teacher reference materials, which may be useful in developing courses based on this framework in addition to references mentioned in the introduction. It is neither prescriptive nor exhaustive.

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The Australian Music Centre

<http://www.amcoz.com.au>

Musica Viva in Schools – ‘Baroque On!’

<http://musicaviva.com> or <http://www.abc.net.au/music/baroque>

Musica Viva

email musicaviva@mva.org.au

Sydney Symphony Orchestra Education Program

<http://www.sydneyphilharmonic.com/page.asp?p=11>

COURSE FRAMEWORK DEVELOPMENT GROUP

Name	College
Angela Dunn	Daramalan College
Anne Ehsman	Hawker College
Sharyn Quirk	St Clares College
Rod Harding	Canberra College

The group gratefully acknowledges the work of previous groups who developed and revised the Music Course Framework.

All programs of study for the ACT Year 12 Certificate should enable students to become:

	The examples are indicative and not exhaustive. Those in bold relate particularly to the Employability Skills; those in <i>italics</i> to the Across Curriculum Perspectives.
<ul style="list-style-type: none"> creative and critical thinkers 	exploring, imagining, observing, predicting, thinking laterally, generating ideas, inquiring and researching , interrogating, conceptualising, collecting and analysing data and information, classifying , interpreting, formulating hypotheses, generalising, synthesising, reflecting , justifying conclusions, understanding different perspectives, understanding and application of different thinking strategies, understanding of scientific and mathematical language, using scientific and mathematical techniques (eg estimating, reading and interpreting data, interpolation and extrapolation)
<ul style="list-style-type: none"> enterprising problem-solvers 	showing initiative, resourcefulness , resilience, persistence, assessing and taking risks, recognising and seizing opportunities, problem-posing, problem-identification, problem clarification , being practical, being innovative , using mathematical techniques, using appropriate technologies, working independently and/or collaboratively to achieve a solution, testing assumptions and solutions, modifying approaches
<ul style="list-style-type: none"> skilled and empathetic communicators 	oral and written skills in Standard Australian English, matching communication to audience and purpose , using terminology and style appropriate to particular disciplines, using mathematical language , creating and communicating meaning using multi-modal forms, imagining the feelings and views of others , respecting and valuing diversity
<ul style="list-style-type: none"> informed and ethical decision-makers 	finding information and using evidence as the basis for judgements and decisions, developing awareness of differing perspectives , having integrity, taking action, exploring and critically reflecting on own values, attitudes and beliefs
<ul style="list-style-type: none"> environmentally and culturally aware citizens 	understanding <i>the interconnectedness of the natural and constructed world</i> ; the <i>multicultural nature of Australian society</i> ; <i>Indigenous perspectives</i> ; and global economic, social and <i>environmental</i> issues; <i>respecting difference</i> , exercising rights and responsibilities, acting in the public sphere , understanding consequences of choices and decisions
<ul style="list-style-type: none"> confident and capable users of technologies 	having a range of IT skills , accessing and evaluating <i>information</i> , designing and making, communicating using technologies, choosing most appropriate technologies for the task , refining processes, willingness to learn new skills
<ul style="list-style-type: none"> independent and self-managing learners 	eg understanding self (<i>including gender</i>), having personal goals, evaluating and monitoring own performance, taking responsibility , flexibility in adapting course of action, openness to new ideas, managing time and resources, planning and organising
<ul style="list-style-type: none"> collaborative team members 	eg contributing to group effectiveness, building trust, capacity to take different roles within a team, respecting differing strengths (<i>including contributions of boys and girls</i>), skills in negotiation and compromise, sustaining commitment to achieve group goals

and provide students with

<ul style="list-style-type: none"> a comprehensive body of specific knowledge, principles and concepts 	through subjects, cross-disciplinary courses and/or projects, work experience
<ul style="list-style-type: none"> a basis for self-directed and lifelong learning 	through understanding and managing self, developing capabilities and modelling an approach ('taking stock, taking steps') that prepares for a social and economic environment of greater individual responsibility
<ul style="list-style-type: none"> personal attributes enabling effective participation in society 	developing social skills and capabilities for citizenship, work experience and recognition of outside learning ; through understanding of a globalised knowledge society