

**Public Consultation Report 2021
Music and Specialised Music**

ACT Board of Senior Secondary Studies

Public Consultation Report 2021

Music A/T/M

- This report has been prepared following public consultation.
- All feedback submitted as part of the consultation process has been recorded and analysed.
- The responses to the feedback have been compiled following the deliberations of the writing team.
- Amendments to the course have been made where required, as a result of the consultation process.

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Topic	Comment	Developers Response
	7 watched introductory video, 1 did not. 4 schools across ED and AIS	
Q1 Which school are you from?		
Q2 COURSE RATIONALE The rationale provides clarity about the scope of the course, its distinctive nature, and outcomes for students.	<p>1 strongly agree 1 strongly disagree</p> <p>2.1 The rationale is holistic and clear about the scope of the course. However, these changes are fundamentally different to what the course is currently and what music education should be as a whole. There is a greater disjoint between the musicology underpinnings of the course and the requirement to develop musical skills, knowledge and understanding that can be demonstrated through musical 'knowing-in-action' or musicianship. This is a significant departure from what other jurisdictions are implementing in Australia, and leaves us leagues behind leading nations.</p> <p>2.2 The rationale gives helpful details about the units and includes the expected standards.</p>	<p>2.1 The Music courses have been developed following extensive research, consultation with critical friends from diverse backgrounds and contexts, and an environmental scan of senior secondary courses. The courses have been developed collaboratively with critical friends and course writers, to reflect expert advice and contemporary research in music curriculum. The courses reflect the senior secondary context which requires that courses are for the general education of young people.</p> <p>It is intended that students would develop musicianship as well as a range of other capabilities. This is in line with other courses under these design specifications.</p> <p>It has been written to allow teachers to best cater for the needs of their students</p> <p>2.2 Noted</p>

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Topic	Comment	Developers Response
<p>Q3 COURSE GOALS</p> <p>The course goals are clear about the intended learning but allow flexibility.</p>	<p>1 strongly agree</p> <p>1 disagree</p> <p>3.1 The course goals are clear but they omit the single most important aspect of studying music; to develop and demonstrate “musicianship”. The curriculum document omits a section that defines musicianship and its complexities. “Musicianship” defined as ‘musical knowing-in-action’ and is coined in the literature as ‘musicing’. This is a crucial element of contemporary music education philosophy. The emphasis on musicianship allows students to demonstrate musical understanding through action. Musicianship is informed by the many aspects of music teaching. Musicianship includes listenership, which is akin to musical knowing-in-action that is present when we are listening to music and understanding the underlying concepts and constituent parts in a way that a musician performing/composing/improvising would do as part of those actions. The development of musicianship allows for equitable access to music education, spans multiple socio-cultural backgrounds and fosters a skill set that values cultural inquiry and interchange. Musicianship comprises different forms of knowing and understanding, and is sensitive to, and inclusive of, cultural differences and diversity. The absence of maintaining this as a goal within our curriculum will entrench cultural inequality. Its absence will make it difficult for teachers when developing a program of learning based on a shared understanding of musical knowing-in-action. It also opens the door to just thinking ‘about music’ rather than demonstrating ‘doing music’ which are fundamentally</p>	<p>3.1 The course goals are from the Arts Framework and are overarching. They describe the intended learning of the course in broad terms. In each unit in the course the specific unit goals and content descriptions provide more detailed information about the knowledge, skills and understandings of the unit.</p> <p>The course includes extensive reference to skills, knowledge and understanding that comprise musicianship. The overall point made by the respondent has been considered and the developers have made explicit reference to the term musicianship in the Rationale, in the broad sense, to bring greater clarity for teachers, even though the intention was already embedded in the course. We have drawn greater attention to the need for students to be developing music specific skills. Further use of the term ‘musicianship’ was considered to be unhelpful as such different notions of what musicianship is exist and it was though to be more helpful to outline desired characteristics than limit understanding with a single, contentious term.</p> <p>The course has been written to allow teachers to best cater for the needs of their students.</p>

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	<p>different philosophies in music education. The goals of the unit diminish the importance of performance in musical activity and cultural manifestations of music. The language of ‘performance’, ‘improvisation’, ‘composition’ and ‘listening’ need to be more explicitly stated throughout the curriculum as they are integral aspects of musical knowing and understanding.</p>	
<p>Q4 Unit Title: Creativity in Music The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>1 agree 1 disagree 1 strongly disagree</p> <p>4.1 The unit description outlines that students will make informed interpretations in performances, compositions and critiques to evoke an audience’s response. This is not a sufficient level of academic rigor. Making critiques to elicit an audience’s response is a simplification of the learning that occurs in Music. It insinuates that there is little skill development that needs to be covered in favour of eliciting responses from other people. It doesn’t reach to the heart of what we are trying to achieve in Music Education. Students should be analysing repertoire – not making critiques to garner a response – to demonstrate their understanding of how composers manipulate the musical elements in order to create specific meaning and thus, creativity. Students should be making informed interpretations in performances in order to demonstrate their understanding of technical and musical skills as well as the theoretical musical concepts-in-action; not simply to get a reaction from an audience. Students should be composing music to demonstrate their understanding of how the manipulation of musical elements through the use of compositional devices enables composers to communicate meaning in creative ways. I would suggest a</p>	<p>4.1 Thank you for the thoughtful response.</p> <p>The developers considered the development of technical skills to be implicit in the process of creating performances, and that technical development is an integral part of the creative process in terms of performance, composition, production and critical analysis.</p> <p>The unit description, unit goals, and content descriptions should be read in conjunction with the Achievement Standards to implement the rigour of the unit. For example, to receive an A grade, students studying this course are required to critically analyse, synthesis research, to deeply understand the piece of music which they are studying. The teacher has the flexibility to select appropriate repertoire to study within their chosen program of learning.</p>

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major rewording of the unit description. In particular, the Queensland Music units of Designs and Innovations are very similar to this. In those descriptions you will note the specific use of terms such as 'repertoire', 'elements', 'stylistic considerations', 'compose' and 'perform'. I understand the BSS's desire to bring the arts together through a common language (particularly the use of common verbs) but I feel that that is being insensitive to the art form of Music in favour of being more general. These verbs do not always translate.

4.2 The description is extremely vague and doesn't give much information for the teacher to write a unit about. Although I see the benefit of having a vague unit to be able to interpret in multiple different ways, it would be helpful to have more suggestions, including repertoire, for teachers to write a unit around.

4.3 There appears to be no minimum weighting for "making and responding". This means you could complete the unit with no written component or no performance component. I think your unit should have a minimum weighting for task types.

4.2 Unit descriptions are designed to provide a brief overview and a conceptual focus. The specific knowledge, skills and understandings are conveyed in the content descriptions, which serve that purpose. Courses are designed to allow for flexibility, rather than being highly prescriptive and specifying particular musical examples that teachers must include.

The unit description should be read in concert with the content descriptions and the achievement standards. It is part of the design specifications that teachers and schools will develop programs of learning specific to their contexts, and that may well differ greatly in topic and theme, but with the central concept of learning about the different ways musicians create performances and compositions.

4.3 The Arts Framework 2020 has already been endorsed by the Board, and that includes the task type table. For students to fulfill the achievement standards, unit specific goals and content descriptions for the course, they are required to develop skills in composition, performance, and responding/analysis.

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<p>Q5 Unit Title:</p> <p>Creativity in Music</p> <p>The specific unit goals are clearly outlined and appropriate to the unit.</p>	<p>3 disagree</p> <p>5.1 The term ‘create’ is used in three of the four goals. There is a philosophical argument concerning the word “create” which the document refers to as “Bring into existence, to originate.” The debate exists because, in Music, much of what is performed involves creativity but is not necessarily created by the performing musicians – a composer creates the repertoire which already exists outside of the constraints of temporal experience in which it is performed. However, the performance itself of the repertoire is created by the musician. The goals of the unit need to reflect better the processes of ‘musicing’ or the ways in which musical knowledge is expressed. This generally includes performing, composing and improvising but can include a number of other aspects which are not explained in this document. If the term “create” is to be used as a catch-all, then the definition needs adjusting in the glossary and I would argue that there needs to be a section – similar to a desired ‘musicianship’ section – which explains, specifically to music, why the term “create” is used to include multiple ways of expressing knowledge-in-action.</p> <p>5.2 Although there is a helpful amount of differentiation between the A, T and M courses, it could be more helpful to have more unit-specific goals that help to more effectively explain the unit.</p> <p>5.3 There appears to be no minimum weighting for "making and responding". This means you could complete the unit with no written component or no performance component. I think you unit should have a minimum weighting for task types.</p>	<p>5.1 Thank you for your thoughtful advice. The developers are aware of that debate and considered performance to be a creative act, and both an act of making and responding.</p> <p>The teacher has the flexibility to design a program of learning that best suits the needs of their students.</p> <p>5.2 The unit goals and description should be read in concert with the content description and the achievement standards to develop a program of learning.</p> <p>5.3 The Arts Framework 2020 has already been endorsed by the Board, and that includes the task type table. For students to fulfill the achievement standards, unit specific goals and content descriptions for the course, they are required to develop skills in composition, performance, and responding/analysis.</p>
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Topic	Comment	Developers Response
<p>Q6 Unit Title: Creativity in Music The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>1 strongly agree 1 agree 1 disagree 6.1 There is a helpful amount of differentiation between the A, T and M courses. The different subheadings are effective and there is lots of detail that allows teachers to understand the expected standard 6.2 There appears to be no minimum weighting for "making and responding". This means you could complete the unit with no written component or no performance component. I think you unit should have a minimum weighting for task types.</p>	<p>6.1 Noted. The unit goals and description should be read in concert with the content description and the achievement standards to develop a program of learning. 6.2 The Arts Framework 2020 has already been endorsed by the Board, and that includes the task type table. For students to fulfill the achievement standards, unit specific goals and content descriptions for the course, they are required to develop skills in composition, performance, and responding/analysis.</p>
<p>Q7 Unit Title: Creativity in Music The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>1 strongly agree 1 strongly disagree 7.1 This is definitely a strength of this framework. 7.2 There appears to be no minimum weighting for "making and responding". This means you could complete the unit with no written component or no performance component. I think you unit should have a minimum weighting for task types.</p>	<p>7.1 Noted 7.2 The Arts Framework 2020 has already been endorsed by the Board, and that includes the task type table. For students to fulfill the achievement standards, unit specific goals and content descriptions for the course, they are required to develop skills in composition, performance, and responding/analysis.</p>

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7.3 My response here includes many references to other units. The proposed curriculum is fairly static between units so most of what I have included here applies elsewhere. There is a line that states “All knowledge, understanding and skills below must be delivered” prior to the content descriptors. This sentence is poorly constructed. Knowledge, understanding and skills cannot be delivered to a student. Knowledge, understanding and skills must be developed by a student over time. The current wording is a 19th-century approach to teacher identity. This sentence is at odds with the elaboration about content descriptors later on under “A guide to reading and implementing content descriptions”. The sentence should read as “Teachers should design a work program that allows students, in the course of their study within the unit, to:” The “guide to reading and implementing content descriptions” should be in the preamble material for the subject as this information is repeated for each unit. “Evaluate theories about why musicians create new music, for example, neuroscience, self-awareness, minimalism” -- The proposed curriculum needs to provide source materials to provide greater detail regarding theories about why musicians create new music in order to support the understanding in teachers’ minds – especially early career teachers – on how to potentially include this within their work programs. This appears throughout the document: “Synthesise own research to inform personal approach to the creative process of music making.” -- This is too narrow a descriptor by including the use of “own”. It should be wider to include “their own and others’” which is language consistent with content descriptors in the Music K-10 Australian Curriculum. Expecting students to do all

7.3 Thank you for that thoughtful response.

The BSSS Course Design Specifications are based on the Australian Curriculum. Course content is described as the Knowledge, understanding and skills of the learning area or discipline. The notion of ‘delivery’ was not meant to imply direct instruction only, but the facilitation of opportunities to learn.

Teachers will prepare for teaching the content descriptions as subject experts.

There is professional development in planning.

“Synthesise own research to inform personal approach to the creative process of music making.” At the senior secondary level ‘research’ means engaging with the research of others as well as some primary research, which in music might mean their own musical experimentation as a part of the creative process to include self-reflection and evaluation in order to guide further learning..

The creative process in this case will involve building on established methods and practices. The focus of the unit is to study and learn about established processes for ‘Creativity in Music’. As such, students will experiment within the scope of the program of learning, focusing on creative processes for particular forms and methods. Students will be encouraged to learn by doing, rather than by direct instruction only, as in most subjects.

“Unfamiliar technique” was intended to indicate that students brought in knowledge from outside the classroom from their own research, experimentation and reflection, beyond that explicitly taught by the teacher.

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of the research is an unrealistic goal within the music classroom. They will synthesise the teacher’s research – and that of others – in order to inform their personal approach. “Evaluate own music through experimentation to refine their practice and creative ideas” -- As above – should include “own and others”. Also, students shouldn’t be engaging in trial and error experimentation at this level. Students should have an understanding of established methodologies for composing This appears throughout the document: “Create music using familiar and unfamiliar technique, artistic practice and problem-solving skills to meet a specific purpose” There is a philosophical argument concerning the word “create” which the document refers to as “Bring into existence, to originate.” The debate exists because, in Music, much of what is performed involves creativity but is not necessarily created by the performing musicians – a composer creates the repertoire which already exists outside of the constraints of temporal experience in which it is performed. However, the performance itself of the repertoire is created by the musician. Similarly, in improvisation, this is considered a manifestation of ‘knowing-in-action’ in which the performance is created during the performance. However, the act of creating is never random; it is culturally and musically informed by techniques and traditions. So even though improvisation is ‘creative’ it is not necessarily entirely ‘original’ as is how ‘creativity’ is referred to throughout much of this unit. This content descriptor therefore needs to specify if it means “compose” or “improvise” which are the two creative endeavours in Music for creating a new musical work that is yet to exist. This philosophical argument appears throughout the entire document. This appears throughout the document: “Create music using familiar

This also suggests that students will encounter music they have not encountered before.

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and unfamiliar technique, artistic practice and problem-solving skills to meet a specific purpose.” A musician cannot create music with unfamiliar technique. The act of employing a technique in a composition must imply that it was purposeful for there to be academic rigor. Otherwise, using unfamiliar techniques is the definition of ignorance as ‘unfamiliar’ is defined as not knowing of something’s existence. It is best that this binary is avoided. This should simply read “Create music using a range of techniques [sic.], artistic practices [sic.] and problem-solving skills to meet a specific purpose.” This appears throughout the document: “Perform using sustained control, expression, energy, focus, precision and musicality to communicate with a target audience.” I commend the course writers on using the term “musicality” as it alludes to the term “musicianship”. This is welcomed but the term should be replaced with “musicianship”. Musicianship needs to be defined in the earlier parts of the document as a significant goal of the course (as mentioned previously).

The elements included to describe performance also describe musicianship.

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<p>Q8 Unit Title:</p> <p>Communicating Meaning in Music</p> <p>The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>2 disagree</p> <p>1 strongly disagree</p> <p>8.1 This unit description has a number of errors and reads as much too general. “Students learn about how meaning is communicated through a variety of musical genres by analysing musical works and performances that have made a difference. The use of “made of difference” is implied as all music makes a difference. The sentence should end after “performances”. The unit description lists “technical skills, stage craft and production elements” for communicating students’ ideas. This ideally should include “musicianship” as that is the central purpose of music education and what we want students to develop.</p> <p>8.2 The description is extremely vague and doesn't give much information for the teacher to write a unit about. Although I see the benefit of having a vague unit to be able to interpret in multiple different ways, it would be helpful to have more suggestions, including repertoire, for teachers to write a unit around.</p> <p>8.3 There appears to be no minimum weighting for "making and responding". This means you could complete the unit with no written component or no performance component. I think you unit should have a minimum weighting for task types.</p>	<p>8.1 Thank you for your advice. Made a difference was intended to indicate significant and influential representative pieces, e.g. from a specific genre, or pieces that may have had a significant impact on society. Teachers will select significant pieces appropriate to the program of learning.</p> <p>8.2 The unit goals and description should be read in concert with the content description and the achievement standards to develop a program of learning. It is intended that it will be interpreted in a range of ways. In a unit such as this, any repertoire that expanded the horizons and skills of students and engaged the students would be suitable. 8.3 Please see previous response to this comment.</p> <p>8.3 The Arts Framework 2020 has already been endorsed by the Board, and that includes the task type table. For students to fulfill the achievement standards, unit specific goals and content descriptions for the course, they are required to develop skills in composition, performance, and responding/analysis.</p>
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<p>Q9 Unit Title:</p> <p>Communicating Meaning in Music</p> <p>The specific unit goals are clearly outlined and appropriate.</p>	<p>3 disagree</p> <p>9.1 The first point should be inclusive of the aspects of performing, composition and improvisation in a way similar to Creativity in Music. The third point should include the perspectives of others or to reflect ideas that are not necessarily specific to individual perspectives. Musicians are more often seeking to express other ideas that are outside of them personally, rather than selfishly expressing their own worldview and imposing it on others. Again, these goals don't really demonstrate a sensitivity to the ways in which musical knowing is expressed; performing, composing, improvising, analysing.</p> <p>9.2 Although there is a helpful amount of differentiation between the A, T and M courses, it could be more helpful to have more unit-specific goals that help to more effectively explain the unit.</p> <p>9.3 There appears to be no minimum weighting for "making and responding". This means you could complete the unit with no written component or no performance component. I think you unit should have a minimum weighting for task types.</p>	<p>9.1 The first dot point requires students to engage in analysing how musicians communicate, so that encompasses performance, composition and improvisation.</p> <p>Students can only express their personal interpretation of things outside themselves as a matter of epistemological reality. They cannot escape their own world view and interpretation. The goal, dot point 3, requires them to engage with the world and interpret it, not just within themselves. In attempting to understand and interpret the world and others, they will build empathy and awareness of others.</p> <p>This also allows students to engage with topics and music of great interest to them and have some agency over their own learning.</p> <p>It is the intention of the developers to create flexibility for school contexts.</p> <p>9.2 The unit goals and description should be read in concert with the content description and the achievement standards to develop a program of learning.</p> <p>9.3 The Arts Framework 2020 has already been endorsed by the Board, and that includes the task type table. For students to fulfill the achievement standards, unit specific goals and content descriptions for the course, they are required to develop skills in composition, performance, and responding/analysis.</p>
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<p>Q10 Unit Title:</p> <p>Communicating Meaning in Music</p> <p>The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>1 strongly agree</p> <p>2 disagree</p> <p>10.1 Again, it is a shame that musicality is relegated to the level of other non-musical activities when musicianship is the central goal of music education.</p> <p>10.2 This is definitely a strength of this framework</p> <p>10.3 There appears to be no minimum weighting for "making and responding". This means you could complete the unit with no written component or no performance component. I think you unit should have a minimum weighting for task types.</p>	<p>10.1 All the activities listed are ones that impact on the communication of meaning.</p> <p>10.2 Noted</p> <p>10.3 The Arts Framework 2020 has already been endorsed by the Board, and that includes the task type table. For students to fulfill the achievement standards, unit specific goals and content descriptions for the course, they are required to develop skills in composition, performance, and responding/analysis.</p>
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<p>Q11 Unit Title:</p> <p>Communicating Meaning in Music</p> <p>The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>2 disagree</p> <p>11.1 The content descriptors provide flexibility for a teacher to plan a program of learning. However, sufficient support needs to be provided to teachers in the form of resources, professional learning and exemplar tasks ahead of work program writing to help inform this creative process. Specific support needs to ensure that early career teachers, teachers new to the ACT system or teachers teaching without a team are supported in the workload and depth of understanding to be able to adequately construct a rigorous program. The content descriptors do not elaborate on the themes presented in enough detail for most teachers to really know what to do with them. "Create music works using composition skills, key stylistic features, and takes creative risks with familiar and unfamiliar practices." -- Suggest a rewrite of this for clarity.</p> <p>11.2 The description is extremely vague and doesn't give much information for the teacher to write a unit about. Although I see the benefit of having a vague unit to be able to interpret in multiple different ways, it would be helpful to have more suggestions, including repertoire, for teachers to write a unit around.</p> <p>11.3 There appears to be no minimum weighting for "making and responding". This means you could complete the unit with no written component or no performance component. I think your unit should have a minimum weighting for task types.</p>	<p>11.1 Professional learning is being planned. Curriculum is written for trained teachers who are expert in their discipline. Schools are responsible for ensuring they have trained and competent staff.</p> <p>Developers consider "Create music works using composition skills, key stylistic features, and takes creative risks with familiar and unfamiliar practices" to be clear if you note the previous explanation that unfamiliar practices refers to those practices students have learned independent of the teacher or explicit teaching. It could also refer to less common methods of creating music.</p> <p>11.2 The unit goals and description should be read in concert with the content description and the achievement standards to develop a program of learning. It is intended that it will be interpreted in a range of ways. In a unit such as this, any repertoire that expanded the horizons and skills of students and engaged the students would be suitable.</p> <p>11.3 The Arts Framework 2020 has already been endorsed by the Board, and that includes the task type table. For students to fulfill the achievement standards, unit specific goals and content descriptions for the course, they are required to develop skills in composition, performance, and responding/analysis.</p>
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Topic	Comment	Response
<p>Q12 Unit Title: Music in Context The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>1 agree 1 disagree 1 strongly agree</p> <p>12.1 This is a good inclusion in the curriculum. It is suitably flexible for a wide range of school communities. The use of “context” as a central theme is an widely-researched theme in the design of music curricula and in academic writing worldwide – unlike entrepreneurship, for example.</p> <p>12.2 The description is extremely vague and doesn't give much information for the teacher to write a unit about. Although I see the benefit of having a vague unit to be able to interpret in multiple different ways, it would be helpful to have more suggestions, including repertoire, for teachers to write a unit around.</p> <p>12.3 There appears to be no minimum weighting for "making and responding". This means you could complete the unit with no written component or no performance component. I think you unit should have a minimum weighting for tasktypes</p>	<p>12.1 Noted. The developers hope this unit will enrich student understanding of music. There is a great deal of academic research on music entrepreneurship.</p> <p>12.2 The unit goals and description should be read in concert with the content description and the achievement standards to develop a program of learning. It is intended that it will be interpreted in a range of ways. In a unit such as this, any repertoire that expanded the horizons and skills of students and engaged the students would be suitable.</p> <p>12.3 The Arts Framework 2020 has already been endorsed by the Board, and that includes the tasktype table. For students to fulfill the achievement standards, unit specific goals and content descriptions for the course, they are required to develop skills in composition, performance, and responding/analysis.</p>

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<p>Q13 Unit Title:</p> <p>Music in Context</p> <p>The specific unit goals are clearly outlined and appropriate.</p>	<p>2 disagree</p> <p>13.1 Again, the argument between “creating” and “making” are evident between the goals. This is yet another inconsistency in the language and definition of these important terms. Again, the goals should reflect the musical ways of knowing; performing, composing, improvising, etc.</p> <p>13.2 Although there is a helpful amount of differentiation between the A, T and M courses, it could be more helpful to have more unit-specific goals that help to more effectively explain the unit.</p>	<p>13.1 The difference in terms is not substantive. The goals encompass those ways of knowing.</p> <p>13.2 The unit goals and description should be read in concert with the content description and the achievement standards to develop a program of learning.</p>
<p>Q14 Unit Title:</p> <p>Music in Context</p> <p>The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>1 strongly agree</p> <p>1 strongly disagree</p> <p>14.1 Again, it is a shame that musicality is relegated to the level of other non-musical activities when musicianship is the central goal of music education.</p> <p>14.2 This is definitely a strength of this framework.</p>	<p>14.1 The developers intend that the notions of musicality or musicianship has been unpacked in the unit goals and content descriptions.</p> <p>14.2 Noted.</p>

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Topic	Comment	Response
<p>Q15 Unit Title: Music in Context</p> <p>The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>1 strongly agree 1 agree</p> <p>15.1 The description is extremely vague and doesn't give much information for the teacher to write a unit about. Although I see the benefit of having a vague unit to be able to interpret in multiple different ways, it would be helpful to have more suggestions, including repertoire, for teachers to write a unit around</p> <p>15.2 The content descriptions allow flexibility but there needs to be much more elaboration in the form of professional learning support for teachers.</p>	<p>15.1 The unit goals and description should be read in concert with the content description and the achievement standards to develop a program of learning. It is intended that it will be interpreted in a range of ways. In a unit such as this, any repertoire that expanded the horizons and skills of students and engaged the students would be suitable.</p> <p>Developers have not provided many examples of repertoire so as not to channel teacher thinking in a particular direction. The examples provided will indicate possibilities to consider.</p> <p>15.2 Professional learning is being planned.</p>
<p>Q16 Unit Title: Improvisation and Variation in Music</p> <p>The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>2 disagree 1 strongly disagree</p> <p>16.1 This unit could be aligned with the Queensland units of Designs or Innovations. I suggest you consider that document too in your rewriting of this curriculum as many resources exist because of the breadth of the Queensland system. This may prove opportunistic as it will allow teachers access to a greater pool of resources already constructed for that curriculum.</p>	<p>16.1 Course documents from other jurisdictions were consulted.</p>

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	<p>16.2 The description is extremely vague and doesn't give much information for the teacher to write a unit about. Although I see the benefit of having a vague unit to be able to interpret in multiple different ways, it would be helpful to have more suggestions, including repertoire, for teachers to write a unit around.</p> <p>16.3 There appears to be no minimum weighting for "making and responding". This means you could complete the unit with no written component or no performance component. I think you unit should have a minimum weighting for task types</p>	<p>16.2 The unit goals and description should be read in concert with the content description and the achievement standards to develop a program of learning. It is intended that it will be interpreted in a range of ways. In a unit such as this, any repertoire that expanded the horizons and skills of students and engaged the students would be suitable.</p> <p>16.3 The Arts Framework 2020 has already been endorsed by the Board, and that includes the task type table. For students to fulfill the achievement standards, unit specific goals and content descriptions for the course, they are required to develop skills in composition, performance, and responding/analysis.</p>
<p>Q17 Unit Title: Improvisation and Variation in Music The specific unit goals are clearly outlined and appropriate.</p>	<p>2 disagree</p> <p>17.1 As before, the issues are similar to before in other units.</p> <p>17.2 Although there is a helpful amount of differentiation between the A, T and M courses, it could be more helpful to have more unit-specific goals that help to more effectively explain the unit</p>	<p>17.1 Noted.</p> <p>17.2 The unit goals and description should be read in concert with the content description and the achievement standards to develop a program of learning.</p>
<p>Q18 Unit Title: Improvisation and Variation in Music The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>1 strongly agree</p> <p>18.1 Again, it is a shame that musicality is relegated to the level of other non-musical activities when musicianship is the central goal of music education.</p> <p>18.2 This is definitely a strength of this framework</p>	<p>18.1 The content descriptions elaborate on the many elements of music education in a general education context.</p> <p>Further the unit required a deep understanding of music and musicality to be able to create improvisations and variations.</p> <p>18.2 Noted</p>

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<p>Q19 Unit Title: Improvisation and Variation in Music The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>1 strongly agree 1 agree 19.1 The content descriptions allow flexibility but there needs to much more elaboration in the form of professional learning support for teachers. 19.2 The description is extremely vague and doesn't give much information for the teacher to write a unit about. Although I see the benefit of having a vague unit to be able to interpret in multiple different ways, it would be helpful to have more suggestions, including repertoire, for teachers to write a unit around</p>	<p>19.1 Professional learning is planned. Further, teachers will prepare for their teaching as well-informed and skilled professionals. 19.2 The unit goals and description should be read in concert with the content description and the achievement standards to develop a program of learning. It is intended that it will be interpreted in a range of ways. In a unit such as this, any repertoire that expanded the horizons and skills of students and engaged the students would be suitable.</p>
<p>Q20 Unit Title: Independent Study The unit description clearly explains the purpose of a negotiated study.</p>	<p>1 strongly agree 1 agree 1 disagree 20.1 The unit is referred to as "Negotiated Study" in your proposed curriculum, not as "Independent Study". 20.2 The very nature of an independent study unit is that it gives flexibility for the student to craft their own unit. The description is vague, but this allows the teacher to work with the student to create a unit of study that meets the interests of the student. 20.3 There appears to be no minimum weighting for "making and responding". This means you could complete the unit with no written component or no performance component. I think you unit should have a minimum weighting for task types.</p>	<p>20.1 Apologies for the documentation errors. Independent Study is intended. 20.2 Noted 20.3 The Arts Framework 2020 has already been endorsed by the Board, and that includes the task type table. For students to fulfill the achievement standards, unit specific goals and content descriptions for the course, they are required to develop skills in composition, performance, and responding/analysis.</p>

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<p>Q21 Unit Title: Independent Study The specific unit goals are clearly outlined sufficiently flexible for developing a negotiated study.</p>	<p>1 strongly agree 1 agree 21.1 By their very nature, they need to be vague to allow teachers to design a unit that meets the learning needs and interests of their students</p>	<p>21.1 Noted</p>
<p>Q22 Unit Title: Independent Study The content descriptions clearly elaborate on the unit description and the specific unit goals for developing a negotiated study.</p>	<p>1 strongly agree 1 agree 22.1 There is a helpful amount of differentiation between the T, A and M courses.</p>	<p>22.1 Noted</p>
<p>Q23 Unit Title: Independent Study The content descriptions allow flexibility and sufficient guidance about what is to be taught.</p>	<p>1 strongly agree 1 agree 23.1 There is a helpful amount of differentiation between the T, A and M courses.</p>	<p>23.1 Noted</p>
<p>Q24 Unit Title: Independent Study The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>1 strongly agree 1 agree 24.1 The very nature of this unit means that the descriptions need to be vague.</p>	<p>24.1 Noted</p>

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<p>VET Competencies The VET competencies are aligned to unit content and allow for students to gain either a qualification or a Statement of Attainment.</p>	<p>1 strongly agree 1 disagree 1 strongly disagree</p> <p>VET.1 The breakdown and codes given are helpful to see how the VET competencies are aligned. However, I question whether this is necessary, or if it would be more effective to have a separate set of units that more effectively meet the needs of VET students and their ongoing education and employment needs.</p> <p>VET.2 There are difficulties aligning VET competencies to the T/A course. VET competencies that are delivered in the C course require a variety of assessment to ascertain competencies to the elements and performance criteria of each competency. Assessment needs to also address Foundation skills, Performance Evidence and Knowledge Evidence. I do not think this rigour in assessment is compatible with the delivery of the T/A course.</p> <p>VET.3 Please do not get rid of the C course in Music. It is aimed at Sound engineering whereas the V course is performance related.</p>	<p>Vet.1 The alignment of VET provides more opportunities for students should teachers choose to include it. For small schools that can't provide separate classes it enhances flexibility. It is a school based decision to deliver VET or not.</p> <p>VET.2 Delivery of VET is a school based decision.</p> <p>VET.3 The alignment of VET provides more opportunities for students should teachers choose to include it in their program of learning. For small schools that can't provide separate classes, it enhances flexibility. It is a school-based decision to deliver VET in A/T/M/V courses or not.</p> <p>VET.3 Noted. This is outside the scope of the consultation process for this course.</p>
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Specialised Music A/T/M

- This report has been prepared following public consultation.
- All feedback submitted as part of the consultation process has been recorded and analysed.
- The responses to the feedback have been compiled following the deliberations of the writing team.
- Amendments to the course have been made where required, as a result of the consultation process.

B S S S

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Topic	Comment	Developers Response
	<p>2 watched the introductory video</p> <p>1 AIS school</p>	
<p>Q1 Which school are you from?</p>		
<p>Q2 COURSE RATIONALE</p> <p>The rationale provides clarity about the scope of the course, its distinctive nature, and outcomes for students.</p>	<p>2 disagree</p> <p>2.1 There is no need to list Specialised Music as a separate “subject”. It should be included within Music. This is the same as all of the art forms within the Arts. I know that that is the BSSS’s perspective but I think it is fundamentally flawed and wrong.</p> <p>Knowingly creating two ‘streams’ goes against much contemporary research. It also knowingly creates a sense of value and worth when considering the nature of contemporary Australian culture. Additionally, it creates a binary when there is no need to have one. This perpetuates a sense of ‘haves’ and ‘have-nots’ within a system that already experiences wealth and resourcing inequity.</p> <p>I find it absolutely deplorable that the BSSS would knowingly do so as I would think it is contrary to the ACT Government’s perspectives on inclusivity and equity. As a musician and music educator, I take great offense that my cultural identity is forced into a binary such as this.</p> <p>Additionally, there is no organisation reason that I can see that necessitates the exclusion of one to the other. Particularly because units from Music can be accessed in Specialised Music. The units should be included together and the intellect of the teachers who use the documents should be respected for them to make the judgements for themselves. Additionally, it is a colossal waste of resources to have to make edits to two separate documents that read almost entirely the same and then the achieve parity and agreement between the two. I</p>	<p>2.1 The BSSS Course Design Specifications are Board endorsed and provide for four units and an independent study unit. This two-course structure was presented in the Shape Paper and after public consultation has been endorsed by the Board. This two-course structure provides the flexibility for students to study the equivalent of a double major. Students and schools may also combine units from both courses to suit their context. With the inclusion of VET competencies as well, the structure maximises flexibility for schools.</p> <p>This structure of the specialised course will maximise opportunity for all students by providing learning opportunities regardless of music background to develop the necessary professional skills to project their practice into the public, while also provide opportunities to develop their skills.</p> <p>The two courses are graded by the same achievement standards and as such are not streamed.</p> <p>Students undertaking either or both courses can achieve highly.</p> <p>Specialised Music allows for learning experiences for students who come to years 11 and 12 with considerable musical skills and knowledge, as well as for students with minimal musical skills who aspire to learning more about music and the music industry as a profession. It will allow all students to develop some of the skills necessary to progress their career aspirations in the music industry.</p>

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Topic	Comment	Developers Response
	<p>have completed a comparative analysis and can determine that a significant majority of the document is simply similar copy.</p> <p>I look forward to the BSSS explaining exactly why there is a necessity to have these separate. Will it improve student outcomes? Much of my analysis of the curriculum is exactly the same as for Music. Therefore, it is not entirely relevant for me to have to elaborate again.</p>	<p>As the courses are compatible, there are some continuities that recognise the core knowledge skills and understanding of any music course and the general education requirements of BSSS courses.</p>
<p>Q3 COURSE GOALS</p> <p>The course goals are clear about the intended learning but allow flexibility.</p>	<p>No responses</p>	
<p>Q4 Unit Title:</p> <p>Innovation in Music</p> <p>The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>No responses</p>	

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<p>Q5 Unit Title:</p> <p>Innovation in Music</p> <p>The specific unit goals are clearly outlined and appropriate to the unit.</p>	<p>No responses</p>	
<p>Q6 Unit Title:</p> <p>Innovation in Music</p> <p>The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>No responses</p>	
<p>Q7 Unit Title:</p> <p>Innovation in Music</p> <p>The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>No responses</p>	
<p>Q8 Unit Title:</p> <p>Music Leadership</p> <p>The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>No responses</p>	

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<p>Q9 Unit Title:</p> <p>Music Leadership</p> <p>The specific unit goals are clearly outlined and appropriate.</p>	<p>No responses</p>	
<p>Q10 Unit Title:</p> <p>Music Leadership</p> <p>The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>No responses</p>	
<p>Q11 Unit Title:</p> <p>Music Leadership</p> <p>The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>No responses</p>	
<p>Q12 Unit Title:</p> <p>Entrepreneurship in Music</p> <p>The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>No responses</p>	
<p>Q13 Unit Title:</p> <p>Entrepreneurship in Music</p>	<p>No responses</p>	

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<p>The specific unit goals are clearly outlined and appropriate.</p>		
<p>Q14 Unit Title: Entrepreneurship in Music The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>No responses</p>	
<p>Q15 Unit Title: Entrepreneurship in Music The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>No responses</p>	
<p>Q16 Unit Title: Interdisciplinary Inquiry in Music The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>No responses</p>	
<p>Q17 Unit Title: Interdisciplinary Inquiry in Music</p>	<p>No responses</p>	

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<p>The specific unit goals are clearly outlined and appropriate.</p>		
<p>Q18 Unit Title: Interdisciplinary Inquiry in Music The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>No responses</p>	
<p>Q19 Unit Title: Interdisciplinary Inquiry in Music The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>No responses</p>	
<p>Q20 Unit Title: Independent Study The unit description clearly explains the purpose of a negotiated study.</p>	<p>No responses</p>	
<p>Q21 Unit Title: Independent Study The specific unit goals are clearly outlined sufficiently flexible for developing a negotiated study.</p>	<p>No responses</p>	

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<p>Q22 Unit Title:</p> <p>Independent Study</p> <p>The content descriptions clearly elaborate on the unit description and the specific unit goals for developing a negotiated study.</p>	<p>No responses</p>	
<p>Q23 Unit Title:</p> <p>Independent Study</p> <p>The content descriptions allow flexibility and sufficient guidance about what is to be taught.</p>	<p>No responses</p>	
<p>Q24 Unit Title:</p> <p>Independent Study</p> <p>The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>No responses</p>	