



Specialised Music

A / T / M / V

Front Cover Art provided by Canberra College student Aidan Giddings

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The ACT Senior Secondary System

The ACT Senior Secondary System recognises a range of university, vocational or life skills pathways.

The system is based on the premise that teachers are experts in their area: they know their students and community and are thus best placed to develop curriculum and assess students according to their needs and interests. Students have ownership of their learning and are respected as young adults who have a voice.

A defining feature of the System is school-based curriculum and continuous assessment. School-based curriculum provides flexibility for teachers to address students' needs and interests. College teachers have an opportunity to develop courses for implementation across ACT schools. Based on the courses that have been accredited by the BSSS, college teachers are responsible for developing programs of learning. A program of learning is developed by individual colleges to implement the courses and units they are delivering.

Teachers must deliver all content descriptions; however, they do have flexibility to emphasise some content descriptions over others. It is at the discretion of the teacher to select the texts or materials to demonstrate the content descriptions. Teachers can choose to deliver course units in any order and teach additional (not listed) content provided it meets the specific unit goals.

School-based continuous assessment means that students are continually assessed throughout Years 11 and 12, with both years contributing equally to senior secondary certification. Teachers and students are positioned to have ownership of senior secondary assessment. The system allows teachers to learn from each other and to refine their judgement and develop expertise.

Senior secondary teachers have the flexibility to assess students in a variety of ways. For example: multimedia presentation, inquiry-based project, test, essay, performance and/or practical demonstration may all have their place. College teachers are responsible for developing assessment instruments with task specific rubrics and providing feedback to students.

The integrity of the ACT Senior Secondary Certificate is upheld by a robust, collaborative, and rigorous structured consensus-based peer reviewed moderation process. System moderation involves all Year 11 and 12 teachers from public, non-government and international colleges delivering the ACT Senior Secondary Certificate.

Only students who desire a pathway to university are required to sit a general aptitude test, referred to as the ACT Scaling Test (AST), which moderates student scores across courses and colleges. Students are required to use critical and creative thinking skills across a range of disciplines to solve problems. They are also required to interpret a stimulus and write an extended response.

Senior secondary curriculum makes provision for student-centred teaching approaches, integrated and project-based learning inquiry, formative assessment, and teacher autonomy. ACT Senior Secondary Curriculum makes provision for diverse learners and students with mild to moderate intellectual disabilities, so that all students can achieve an ACT Senior Secondary Certificate.

The ACT Board of Senior Secondary Studies (BSSS) leads senior secondary education. It is responsible for quality assurance in senior secondary curriculum, assessment, and certification. The Board consists of nominees from colleges, professional bodies, universities, industry, parent/carer organisations and unions. The Office of the Board of Senior Secondary Studies (OBSSS) consists of professional and administrative staff who support the Board in achieving its objectives and functions.

ACT Senior Secondary Certificate

Courses of study for the ACT Senior Secondary Certificate:

- provide a variety of pathways, to meet different learning needs and encourage students to complete their secondary education
- enable students to develop the essential capabilities for twenty-first century learners
- empower students as active participants in their own learning
- engage students in contemporary issues relevant to their lives
- foster students' intellectual, social, and ethical development
- nurture students' wellbeing, and physical and spiritual development
- enable effective and respectful participation in a diverse society.

Each course of study:

- comprises an integrated and interconnected set of knowledge, skills, behaviours, and dispositions that students develop and use in their learning across the curriculum
- is based on a model of learning that integrates intended student outcomes, pedagogy, and assessment
- outlines teaching strategies which are grounded in learning principles and encompass quality teaching
- promotes intellectual quality, establish a rich learning environment, and generate relevant connections between learning and life experiences
- provides formal assessment and certification of students' achievements.

Vocational Education and Training in ACT Senior Secondary Schools

The Board of Senior Secondary Studies is responsible for the certification of senior secondary school studies in government and non-government schools in the ACT. Students can undertake Vocational Education and Training (VET) as part of a senior secondary certificate and completion by a student can provide credit towards both a recognised VET qualification and a Senior Secondary School Certificate.

The BSSS certifies VET qualifications and Statements of Attainment on behalf of ACT colleges and high schools that offer Australian VET Qualifications and are Registered Training Organisations (RTOs) or have a Third-Party Service Agreement (TPSA) with an RTO. The Board also recognises VET qualifications delivered by external RTOs and facilitates the allocation of credit towards the ACT Senior Secondary Certificate based on assessment and hours of training.

The BSSS is not an RTO and is not responsible for those aspects that relate to VET delivery in schools or externally that fall within the role of the RTO.

Vocational programs must be assessed in accordance with the *Standards for Registered Training Organisations 2015* and the guidelines outlined in the relevant training package. Students undertaking A, T and M accredited vocational programs will be assessed against the criteria and achievement standards referenced in the framework to produce A-E grades and scores. They will also be assessed against competency standards as described in the relevant training package.

The BSSS certifies VET that:

- is listed on the national training.gov.au website; and
- is delivered and assessed by an ACT college or high school, which is an RTO or has a Third-Party Service Agreement (TPSA) with an RTO that has scope from the Australian Skills Quality Authority (ASQA) to deliver specified qualifications
- is delivered and assessed in accordance with relevant Training Package requirements.

Vocational learning contributes to the ACT Senior Secondary Certificate in a variety of ways:

- BSSS accredited A, T, and M vocational courses with embedded competencies delivered by colleges are reported with A–E grades
- BSSS accredited C courses (competency-based assessment only) delivered and assessed by colleges are reported with the grade 'P' (Pass) where at least one competency is achieved by the student; or 'Q?' 'Participated' where no competencies are achieved but attendance requirements are met
- BSSS E courses recognising study at external RTOs are reported with the grade 'P' (Pass)
- Australian School Based Apprenticeships (ASBAs) are reported as E courses with the grade 'P' (Pass).

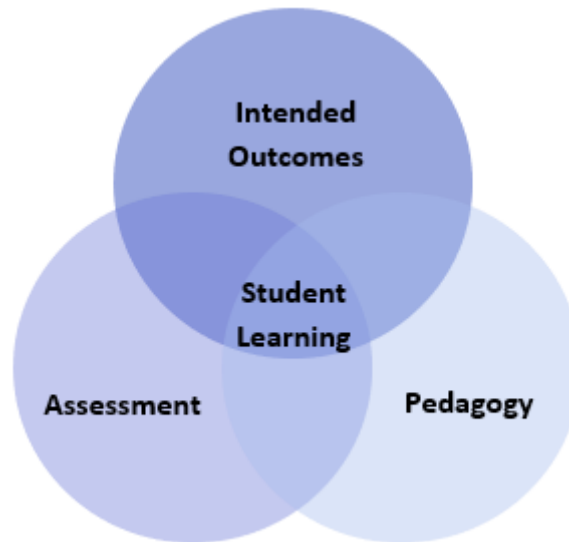
The BSSS credit arrangements recognise VET studies externally:

- through direct credit when the qualification or Units of Competence relate to a VET course that is being studied by the student
- towards the Senior Secondary Certificate, providing the VET does not duplicate content.

Implementing Vocational Education and Training Courses (Appendix F) provides further course information, including training package requirements, and should be read in conjunction with course documents.

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)

General Capabilities

All courses of study for the ACT Senior Secondary Certificate should enable students to develop essential capabilities for twenty-first century learners. These 'capabilities' comprise an integrated and interconnected set of knowledge, skills, behaviours and dispositions that students develop and use in their learning across the curriculum.

The capabilities include:

- literacy
- numeracy
- information and communication technology (ICT)
- critical and creative thinking
- personal and social
- ethical understanding
- intercultural understanding

Courses of study for the ACT Senior Secondary Certificate should be both relevant to the lives of students and incorporate the contemporary issues they face. Hence, courses address the following three priorities. These priorities are:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia's engagement with Asia
- Sustainability

Elaboration of these General Capabilities and priorities is available on the ACARA website at www.australiancurriculum.edu.au.

Literacy

In *Specialised Music*, students use literacy to develop, apply and communicate their knowledge and skills as artists to specific audiences. They access and respond to information from a wide range of sources. Through making and responding, they enhance their literacy skills as they create, perform, compose, analyse, comprehend, discuss, interpret, and evaluate their own and others' artworks. Students learn how to define and apply specific music language and terminology, adjusting and tailoring to a range of contexts. They develop their ability to use language dynamically and flexibly.

Numeracy

In *Specialised Music*, students select and use relevant numeracy knowledge and skills to plan, create, perform, compose, analyse, comprehend, discuss, interpret, and evaluate. They use and recognise numeracy skills in pitch, symbol reading, understanding of rhythmic meter (duple, triple, irregular metres), concepts of time, spatial awareness, understanding of rhythmic subdivision (syncopation, augmentation, diminution), and sound organisation and recording techniques. They recognise patterns and implement compositional techniques, such as matrices. Students work with these and a range of numerical concepts to organise, analyse and create representations of data relevant to their own or others' artworks. They develop numeracy skills necessary to engage with entrepreneurship and make business-related decisions.

Information and Communication Technology (ICT) Capability

The development of ICT capability is key to student engagement with multiple digital and virtual technologies. Students use digital technologies to locate, access, select and evaluate information, work collaboratively, practice skills, record processes, share and exchange information, and communicate with a variety of target audiences.

Students use ICT when they access various interactive multimedia platforms, creating and editing software, and virtual tools and environments, to design, practice, create and share their music. They learn to apply social and ethical protocols and practices in a digital environment, particularly in relation to the appropriate acknowledgment of intellectual property and the safeguarding of personal security when using ICT.

Critical and Creative Thinking

Critical and creative thinking is integral to the creative process. Inquiry-based learning requires the ability to construct ideas and develop processes to problem-solve solutions to creative tasks. Students draw on their curiosity, imagination and thinking skills when they: interpret and evaluate information; analyse processes, contexts, and purpose of music-making; design and create new works; and select and apply appropriate platforms to communicate with target audiences.

Specialised Music students value the role and importance of critique, review, and self-reflection in the refinement of their music practices. They consider possibilities and make choices that assist them to take risks and express their ideas, concepts, thoughts, and feelings creatively.

Personal and Social Capability

Students identify and assess personal strengths, interests, and challenges in the study of Music. As composers, performers and audience, students develop and apply personal skills and dispositions such as self-discipline, goal setting and working independently, and show initiative, confidence, resilience, and adaptability. They also learn to empathise with the emotions, needs and situations of others, to appreciate diverse perspectives, and to understand and negotiate different types of relationships. When working with others, students develop and practise social skills that assist them to communicate effectively, work collaboratively, make considered group decisions, and show leadership.

Ethical Understanding

Students develop and apply ethical understanding when they encounter or create music that requires ethical consideration, such as work that is controversial, involves a moral dilemma or presents a biased point of view. They explore how social, historical, political, and cultural influences affect the work of composers and performers. When interpreting and evaluating the work of others, students consider cultural, intellectual, moral and property rights. They explore how ethical principles affect the behaviour and judgement of musicians involved in issues and events. Students apply the skills of reasoning, empathy, and imagination, and consider and make judgements about actions and motives.

Intercultural Understanding

Students consider music in diverse communities and local, national, regional, and global contexts. They explore ways in which music enables people to interact with one another across cultural boundaries. Through music they develop intercultural understanding and communication and collaboration practices that encompass the needs and assumptions of a wide range of abilities and cultures. Students investigate how cultural identities, traditions and histories influence the function and form of music, and they learn about the issue of cultural appropriation. In their interactions in class and in the wider community, students consider the dynamic and complex nature of cultures, including values, beliefs, practices, and assumptions.

Cross-Curriculum Priorities

Aboriginal and Torres Strait Islander Histories and Cultures

Specialised Music may provide an opportunity for students to engage with First Nations Australian histories, cultures, and contemporary experiences. This course acknowledges that First Nations Australians have longstanding music knowledge and a tradition of expressing place and culture musically. Music plays an important role in sustaining culture and expressing personal and communal identity. In particular, students learn about ethical and cultural protocols when engaging with First Nations Australians and their histories, cultures, and artistic practices. Teachers may reference these as appropriate to course content. This will inform understanding of the Australian environment, history, cultures, and lived experiences, and the ways in which indigenous people have adapted to ongoing colonisation and responded to dispossession and conflict.

Asia and Australia's Engagement with Asia

Students investigate a range of contexts that draw on Asia and Australia's engagement with Asia. Students explore music traditions within the Asia region and develop an appreciation of the aesthetics and ways of knowing and communicating expressed through the techniques of music. Students engage with diasporic experience in Australia and recognise the role music plays in sustaining culture and expressing personal and communal identity.

Sustainability

Specialised Music provides many opportunities for students to creatively inquire into the challenges and opportunities of global, regional, national, and local issues around sustainability. The sustainability priority provides the opportunity for students to develop an appreciation of the necessity of acting for a more sustainable future and so address the ongoing capacity of Earth to maintain all life and meet the needs of the present without compromising the needs of future generations. Further, in developing stagecraft and production skills, they consider the impact of energy and materials on the environment.

Specialised Music

A/T/M/V

Rationale

Music is unique as an aural art form that develops cognitive, kinaesthetic, empathetic, and aesthetic capacities in students. The study of music enables critical and creative thinking, the development of technical skills, and the opportunity to grow as artists and communicate their perspective on the world. Students in *Specialised Music* gain opportunities to refine their music skills in a variety of professional contexts. This course has been written with open expectations around prior technical skills. This is intended to increase access to students from a wide range of musical backgrounds, traditions, and experiences. Teachers will make judgements and form expectations in line with the achievement standards but apply them to a wide range of music making activities.

In *Specialised Music*, students learn as artists and develop specialised skills for creative and professional contexts by making, interpreting, and responding to music. They apply the creative process, elements of music, meta-language, symbols, theory, and aural skills to communicate their ideas and understanding to develop their overall musicianship. Students conduct in-depth creative inquiries into the concepts of innovation, leadership, entrepreneurship, and interdisciplinarity and apply their learning to their own music making.

Students apply the creative process to engage target audiences and communicate their ideas and concepts through music. In addition, they develop specialised skills in projecting their practice into the community.

They explore a wide variety of genres and learn about how musicians use a range of principles practices and approaches to create music for a specific purpose. Students develop an informed critical appreciation of music and the arts industry to enable them to communicate their own interpretation of the world.

Studying senior secondary *Specialised Music* provides students with a suite of skills and understandings that are valuable to a wide range of further study and careers. Studying Specialised Music enables students to become citizens who are better informed about the world around them and who have the critical skills to evaluate and communicate with an increasingly globalised and technology-driven society. It provides a foundation in music knowledge, understanding and skills for those students who wish to pursue further Music related studies. The transferable skills developed by the dynamic and collaborative processes of creativity assist students to follow pathways that engage with the broader community both in the arts and a wide range of professions.

Goals

This course should enable students to:

- critically analyse how meaning is created and interpreted
- communicate meaning in a range of forms and mediums
- use inquiry and problems solving to synthesise styles, forms, processes, practices, and theories creatively to make music
- apply critical and creative thinking skills
- refine and apply technical skills to create and present meaningful musical works
- critically analyse the influence of a diverse range of contexts in music
- reflect on creative processes and own learning
- apply skills to work safely, ethically, independently, and collaboratively.

Unit Titles

- Innovation in Music
- Music Leadership
- Entrepreneurship in Music
- Interdisciplinary Inquiry in Music
- Independent Study

Organisation of Content

Innovation in Music

Students learn about innovative music practice, past and present, and employ techniques and forms to break with conventions, and to be inventive in their work. They explore innovations in technique, performance, production, and digital platforms. They examine innovation in acoustic and digital music, barriers to innovation, how innovation occurs, reinvention of traditional notions and how innovation changes perceptions of music. They develop skills in inquiry, resourcefulness, sustainability, and curiosity. Students appraise works that have revolutionised music over time and challenged and redefined audience expectations.

Music Leadership

Students learn about leadership in the context of creating and presenting across a variety of music activities. They explore the possibilities for shaping and influencing others in music making by applying leadership techniques and methodologies. Students develop skills in risk taking, integrity, initiative, and confidence to share their vision. Students draw on technical, pedagogical, production, communication, and collaboration skills to lead in music development in various roles, such as mentoring, conducting, teaching, and producing.

Entrepreneurship in Music

Students learn about the music landscape and the interface between music and business. They examine the tension between the creative and commercial and explore different pathways for participation in the industry. Students learn from the past about the ways that musicians have overcome obstacles and worked creatively within constraints. They examine the opportunities and risks in projecting their practice into the commercial arena. They develop an enterprising mindset and apply their understanding of the industry to produce authentic or simulated music experiences for a range of audiences.

Interdisciplinary Inquiry in Music

Interdisciplinary inquiry is an approach to studying and addressing complex problems or issues to explore new perspectives and advance critical thinking. Students learn about how music can be used to know and apply concepts and techniques from other disciplines. They explore examples of how music has been used as a means for communicating deep knowledge and interpretations of a range of contexts. They explore techniques for understanding, and synthesising knowledge from other disciplines to share perspectives. Students apply music as a way of knowing the world and sharing their insights.

Independent Study

An Independent Study unit has an important place in senior secondary courses. It is a valuable pedagogical approach that empowers students to make decisions about their own learning. An Independent Study unit can be proposed by an individual student for their own independent study and negotiated with their teacher. The program of learning for an Independent Study unit must meet the unit goals and content descriptions as they appear in the course.

Independent Study units are only available to individual students in Year 12. A student can only study a maximum of one Independent Study unit in each course. Students must have studied at least three standard 1.0 units from this course. An Independent Study unit requires the principal's written approval. Principal approval can also be sought by a student in Year 12 to enrol concurrently in an Independent Study unit and their third 1.0 unit in this course of study.

Note: There are no VET competencies attached to Independent Study units.

Assessment

The identification of criteria within the Achievement Standards and assessment task types and weightings provides a common and agreed basis for the collection of evidence of student achievement.

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 must use all these criteria to assess students' performance but are not required to use all criteria on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.

Assessment Tasks elicit responses that demonstrate the degree to which students have achieved the goals of a unit based on the assessment criteria. The Common Curriculum Elements (CCE) is a guide to developing assessment tasks that promote a range of thinking skills (see Appendix C). It is highly desirable that assessment tasks engage students in demonstrating higher order thinking.

Rubrics are constructed for individual tasks, informing the assessment criteria relevant for a particular task, and can be used to assess a continuum that indicates levels of student performance against each criterion.

Assessment Criteria

Students will be assessed on:

- making
- responding.

Assessment Task Types

The table below outlines making and responding weightings for the Arts: dance, drama, media, music, photography, and visual arts.

The Arts	
Task Types	<p>Schools ensure that assessment programs reflect a variety of task types include elements from Making, Responding, or a combination of both, to enable students to demonstrate the knowledge, skills and understandings reflected in the Achievement Standards.</p> <p>Tasks may include, but not limited to:</p> <ul style="list-style-type: none"> • performance • curating • installation • multimodal • composition • choreography • short films • ensemble theatre • sculpture • script writing • portfolio or body of work • critical essay • aural examination • research tasks • podcast • visual process diary • digital process diary • blog • directing • website
Weightings in A/T/M/V 1.0 and 0.5 units	<p>No task to be weighted more than 60% for a standard 1.0 unit and half-standard 0.5 unit</p>

Additional Assessment Information

- For a standard unit (1.0) students must complete a minimum of three assessment tasks and a maximum of five.
- For a half standard unit (0.5) students must complete a minimum of two and a maximum of three assessment tasks.
- Assessment tasks for a standard (1.0) or half-standard (0.5) unit must be informed by the Achievement Standards.
- Students must experience a variety of task types and different modes of communication to demonstrate the Achievement Standards.
- Duration, scope, or length of student responses should be determined by the nature of the task and requirements of the Achievement Standards.
- For tasks completed in unsupervised conditions, schools need to have mechanisms to uphold academic integrity, for example: student declaration, plagiarism software, oral defence, process journal, interview, or other validation tasks.

Achievement Standards

Years 11 and 12 Achievement Standards are written for A/T courses. A single achievement standard is written for M courses.

A Year 12 student in any unit is assessed using the Year 12 achievement standards. A Year 11 student in any unit is assessed using the Year 11 achievement standards. Year 12 achievement standards reflect higher expectations of student achievement compared to the Year 11 achievement standards. Years 11 and 12 achievement standards are differentiated by cognitive demand, the number of dimensions and the depth of inquiry.

An achievement standard cannot be used as a rubric for an individual assessment task. Assessment is the responsibility of the college. Student tasks may be assessed using rubrics or marking schemes devised by the college. A teacher may use the achievement standards to inform development of rubrics. The verbs used in achievement standards may be reflected in the rubric. In the context of combined Years 11 and 12 classes, it is best practice to have a distinct rubric for Years 11 and 12. These rubrics should be available for students prior to completion of an assessment task so that success criteria are clear.

Achievement Standards for The Arts A Course – Year 11

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
Responding	<ul style="list-style-type: none"> analyses styles, forms, processes, practices, and theories to communicate meaning analyses the significance of art works in a diverse range of contexts communicates complex ideas with coherent and sustained arguments using evidence and metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> explains styles, forms, processes, practices, and theories to communicate meaning explains the significance of art works in a broad range of contexts communicates complex ideas and coherent arguments using appropriate evidence, metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> describes styles, forms, processes, practices, and theories to communicate meaning describes the significance of art works in a range of contexts communicates ideas and arguments using appropriate evidence, metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> describes some styles, forms, processes, practices, and theories to communicate meaning identifies the significance of art works in context applies the principles of academic integrity with some use of appropriate evidence and metalanguage to communicate ideas 	<ul style="list-style-type: none"> identifies styles, forms, processes and practices, theories to communicate meaning identifies art works with little or no reference to their significance communicates limited ideas and information with little or no application of academic integrity
Making	<ul style="list-style-type: none"> analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology creates imaginative and innovative art works with control and precision; analyses technical experimentation and reflects on strengths and opportunities creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences reflects with insight on their own art practice, thinking processes; and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> explains art practice, using the creative process to investigate and solve problems and explains own application of technology creates imaginative and innovative art works with control; explains technical experimentation and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> describes art practice, using the creative process to investigate and solve problems and describes own application of technology creates imaginative art works with control; describes familiar technical skills, and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate meaning to targeted audiences reflects on their own art practice, thinking and that of others and describes inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> identifies features of art practice, using the creative process to solve problems with application of technology creates art works using familiar technical skills and reflects on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate meaning to target audiences reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> identifies features of art practice, with little or no connection to creative processes or use of technology creates art works using familiar technical skills with little or no reflection on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate messages with assistance reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively

Achievement Standards for The Arts T Course – Year 11

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
Responding	<ul style="list-style-type: none"> critically analyses styles, forms, processes, practices, and theories to communicate meaning to an audience evaluates the significance of art works in a diverse range of contexts synthesises research on theories and ideas communicates complex ideas with coherent and sustained arguments with analysis of evidence, using metalanguage and applying the principles of academic integrity 	<ul style="list-style-type: none"> analyses styles, forms, processes, practices, and theories to communicate meaning to an audience analyses the significance of art works in a broad range of contexts compares and analyses research on theories and ideas communicates complex ideas and coherent arguments using relevant evidence, metalanguage and applying the principles of academic integrity 	<ul style="list-style-type: none"> explains styles, forms, processes, practices, and theories to communicate meaning to an audience explains the significance of art works in a range of contexts compares and explains research on theories and ideas communicates ideas and arguments using relevant evidence, metalanguage and applying the principles of academic integrity 	<ul style="list-style-type: none"> describes styles, forms, processes, practices, and theories to communicate meaning to an audience describes the significance of art works in context describes research on theories and ideas applies the principles of academic integrity with some use of relevant evidence and metalanguage to communicate ideas 	<ul style="list-style-type: none"> identifies styles, forms, processes and practices, theories, and techniques to communicate meaning to an audience identifies the significance of art works in context identifies research on theories and ideas communicates limited ideas and information with little or no application of academic integrity
Making	<ul style="list-style-type: none"> critically analyses art practice, using the creative process to investigate and solve complex problems creates and refines imaginative and innovative art works with control and precision; synthesises technical experimentation and reflects on strengths and opportunities creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate intended meaning to targeted audiences reflects with insight on their own art practice, thinking processes; and evaluates inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> analyses art practice, using the creative process to investigate and solve problems creates imaginative and innovative art works with control; analyses technical experimentation and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate intended meaning to targeted audiences reflects on their own art practice, thinking and that of others and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> explains art practice, using the creative process to investigate and solve familiar problems creates imaginative art works with control using familiar technical skills, and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate intended meaning to targeted audiences reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> describes art practice, using the creative process to investigate problems creates art works using familiar technical skills and reflects on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate intended meaning to target audiences reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> identifies basic features of art practice, with little or no connection to creative processes creates art works using familiar technical skills with little or no reflection on strengths and weaknesses presents own and/or group art practice using familiar techniques to communicate messages reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively

Achievement Standards for The Arts A Course – Year 12

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
Responding	<ul style="list-style-type: none"> analyses styles, forms, processes, practices, and theories to communicate meaning to an audience analyses the significance of art works in a diverse range of contexts compares and analyses research on theories, ideas, and practices to present a reasoned and independent response communicates complex ideas with coherent and sustained arguments with analysis of evidence and metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> explains styles, forms, processes, practices, and theories to communicate meaning to an audience explains the significance of art works in a broad range of contexts compares and explains research on theories, ideas, and practices to present an independent response communicates complex ideas and coherent arguments using appropriate evidence, metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> describes styles, forms, processes, practices, and theories to communicate meaning to an audience describes the significance of art works in a range of contexts describes research on theories, ideas, and practices with some evidence of an independent response communicates ideas and arguments using appropriate evidence, metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> describes styles, forms, processes, practices, and theories; and identifies how some techniques communicate meaning describes the significance of art works in context identifies research on theories, ideas, and practices with some evidence of an independent response applies the principles of academic integrity with some use of appropriate evidence and metalanguage to communicate ideas 	<ul style="list-style-type: none"> identifies styles, forms, processes and practices, theories, and techniques with little or no reference to meaning identifies the significance of art works in context identifies research on theories, ideas, and practices with little or no evidence of an independent response communicates limited ideas and information with little or no application of academic integrity
Making	<ul style="list-style-type: none"> analyses ideas using sustained and innovative creative practice, employing a range of familiar and unfamiliar techniques analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology creates imaginative and innovative art works with control and precision; analyses technical experimentation and reflects on strengths and opportunities creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences reflects with insight on their own art practice, thinking processes; and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> explains ideas using sustained and creative practice, employing familiar and unfamiliar techniques explains art practice, using the creative process to investigate and solve problems and explains own application of technology creates imaginative and innovative art works with control; explains technical experimentation and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> describes ideas using creative practice, employing familiar techniques describes art practice, using the creative process to investigate and solve familiar problems and describes own application of technology creates imaginative art works with control; describes familiar technical skills, and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate meaning to targeted audiences reflects on their own art practice, thinking and that of others and describes inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> describes creative practice, employing some familiar techniques describes art practice, using the creative process to investigate familiar problems and identifies own application of technology creates art works using familiar technical skills and reflects on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate intended meaning to target audiences reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> uses creative practice, employing little or no techniques identifies basic features of art practice, with little or no connection to creative processes or use of technology creates art works using familiar technical skills with little or no reflection on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate messages with assistance reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively

Achievements Standards for The Arts T Course – Year 12

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
Responding	<ul style="list-style-type: none"> critically analyses styles, forms, processes, practices, and theories; and evaluates how they are integrated to position an audience and communicate meaning evaluates the significance of art works in a diverse range of contexts; and critically analyses attitudes and values synthesises wide research on theories, ideas, and practices to present a coherent and independent response communicates complex ideas with coherent and sustained arguments; analysing evidence and metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> analyses styles, forms, processes, practices, and theories; and analyses how they are integrated to position an audience and communicate meaning analyses the significance of art works in a broad range of contexts; and explains attitudes and values compares and analyses wide research on theories, ideas, and practices to present a reasoned and independent response communicates complex ideas and coherent arguments using relevant evidence, metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> explains styles, forms, processes, practices, and theories; and explains how they are integrated to position an audience and communicate meaning explains the significance of art works in a range of contexts; and describes attitudes and values compares and explains research on theories, ideas, and practices to present an independent response communicates ideas and arguments using relevant evidence, metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> describes styles, forms, processes, practices, and theories; and identifies how some techniques communicate meaning describes the significance of art works in context; with some reference to attitudes and values describes research on theories, ideas, and practices with some evidence of an independent responses applies the principles of academic integrity with some use of relevant evidence and metalanguage to communicate ideas 	<ul style="list-style-type: none"> identifies styles, forms, processes and practices, theories, and techniques with little or no reference to meaning identifies the significance of art works in context; with little or no reference to attitudes and values identifies research on theories, ideas, and practices own with little or no evidence of an independent response communicates limited ideas and information with little or no application of academic integrity
Making	<ul style="list-style-type: none"> synthesises ideas using sustained and innovative creative practice, employing a range of familiar and unfamiliar techniques critically analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology creates and refines imaginative and innovative art works with control and precision; synthesises technical experimentation and reflects on strengths and opportunities creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences reflects with insight on their own art practice, thinking processes; and evaluates inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> analyses ideas using sustained and creative practice, employing familiar and unfamiliar techniques analyses art practice, using the creative process to investigate and solve problems and explains own application of technology creates imaginative and innovative art works with control; analyses technical experimentation and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences reflects on their own art practice, thinking and that of others and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> explains ideas using creative practice, employing familiar techniques explains art practice, using the creative process to investigate and solve familiar problems and describes own application of technology creates imaginative art works with control using familiar technical skills, and reflects on strengths and opportunities creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate meaning to targeted audiences reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> describes creative practice, employing some familiar techniques describes art practice, using the creative process to investigate problems and identifies own application of technology creates art works using familiar technical skills and reflects on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate meaning to target audiences reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively 	<ul style="list-style-type: none"> uses creative practice, employing little or no techniques identifies basic features of art practice, with little or no connection to creative processes or use of technology creates art works using familiar technical skills with little or no reflection on strengths and opportunities presents own and/or group art practice using familiar techniques to communicate messages with assistance reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively

Achievement Standards for The Arts M Course – Years 11 and 12

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
Responding	<ul style="list-style-type: none"> responds to a variety of artworks for differing purposes and audiences, with independence explains ideas, attitudes, and points of views in creative practice, with independence reflects with insight on their thinking, creating, and learning, with independence 	<ul style="list-style-type: none"> responds to a variety of artworks for differing purposes and audiences, with some independence explains ideas, attitudes, and points of view in creative practice, with some independence reflects with insight on their thinking, creating, and learning, with some independence 	<ul style="list-style-type: none"> responds to artworks for differing purposes and audiences, with assistance explains ideas and points of view in creative practice, with assistance reflects on their thinking, creating, and learning, with assistance 	<ul style="list-style-type: none"> responds to artworks for differing purposes, with repeated cueing explains ideas in creative practice, with repeated cueing reflects on their thinking, creating, and learning, with repeated cueing 	<ul style="list-style-type: none"> responds to artworks, with direct instruction identifies ideas in creative practice, with direct instruction reflects in a limited way on their thinking, creating, and learning, with direct instruction
Making	<ul style="list-style-type: none"> applies creative and technical skills in a variety of contexts, with independence creates a variety of artworks using research and inquiry in different modes for different purposes, with independence creates using individual or collaborative organisational and/or communication methods, with independence 	<ul style="list-style-type: none"> applies creative and technical skills in a variety of contexts, with some independence creates a variety of artworks using research and inquiry different modes for different purposes, with some independence creates using individual or collaborative organisational and/or communication methods, with some independence 	<ul style="list-style-type: none"> applies creative and technical skills in different contexts, with assistance creates artworks using research and inquiry in different modes for different purposes, with assistance creates using individual or collaborative organisational and/or communication methods, with assistance 	<ul style="list-style-type: none"> applies creative and technical skills in a designated context, with repeated cueing creates artworks using research and inquiry for different purposes, with repeated cueing creates using individual or collaborative organisational and/or communication methods, with repeated cueing 	<ul style="list-style-type: none"> applies creative and technical skills in a designated context, with direct instruction creates different artworks using research and inquiry, with direct instruction creates using individual or collaborative organisational and/or communication methods, with direct instruction

Innovation in Music

Value: 1.0

Innovation in Music a

Value 0.5

Innovation in Music b

Value 0.5

Unit Description

Students learn about innovative music practice, past and present, and employ techniques and forms to break with conventions, and to be inventive in their work. They explore innovations in technique, performance, production, and digital platforms. Students examine innovation in acoustic and digital music, barriers to innovation, how innovation occurs, reinvention of traditional notions and how innovation changes perceptions of music. They develop skills in inquiry, resourcefulness, sustainability, and curiosity. Students appraise works that have revolutionised music over time and challenged and redefined audience expectations.

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.

Specific Unit Goals

This unit should enable students to:

A	T	M
<ul style="list-style-type: none"> • analyse innovations in music including principles, practices, and approaches • use the creative process to develop and apply innovative techniques, strategies, and knowledge to create music for a specific purpose • create music which expresses their personal interpretation of the world to evoke response from a target audience • apply innovative technical and creative skills to present musical works in authentic or simulated professional settings 	<ul style="list-style-type: none"> • critically analyse innovations in music including principles, practices, and approaches • use the creative process to develop and apply innovative techniques, strategies, and knowledge to create music for a specific purpose • conduct Creative Inquiry to create music which expresses their personal interpretation of the world to evoke response from a target audience • synthesise technical and creative skills to present musical works in authentic or simulated professional settings 	<ul style="list-style-type: none"> • describe examples of innovations in music • experiment with new techniques to create music • create music which expresses their personal interpretation of the world • apply innovation and skills to present musical works in authentic or simulated professional settings

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
<ul style="list-style-type: none"> analyse a variety of music from a range of convention-breaking practices to understand innovation in music has utilised a range of techniques, presentation styles, ideas, and technologies analyse notions of innovation and how musicians have broken convention in use of techniques and music elements to overcome obstacles, or disrupt traditional roles 	<ul style="list-style-type: none"> critically analyse a variety of music from a range of convention-breaking practices to understand innovation in music has utilised a range of techniques, presentation styles, ideas, and technologies critically analyse notions of innovation and how musicians have broken convention in use of techniques and music elements to overcome obstacles, or disrupt traditional roles evaluate the success of innovations in music, for example, recording techniques, ways to notate, new instrumentation 	<ul style="list-style-type: none"> describe a variety of music from a range of convention-breaking practices, for example, techniques, presentation styles, ideas, and technologies
Contexts		
<ul style="list-style-type: none"> analyse the impact of context, such as social, historical, political, technological, on innovation in music 	<ul style="list-style-type: none"> critically analyse the impact of context, such as social, historical, political, technological, on innovation in music, for example, development of musical genres, notation styles, and impact of industrial and digital revolutions critically analyse innovative interpretations by audiences and critics 	<ul style="list-style-type: none"> describe the impact of context on innovation in music
Creative Process		
<ul style="list-style-type: none"> create music using innovative technique, artistic practice, and problem-solving skills to meet a specific purpose 	<ul style="list-style-type: none"> create music using innovative technique, artistic practice, and problem-solving skills to meet a specific purpose, for example, instrument design or making, create an app, performance, composition 	<ul style="list-style-type: none"> create music using innovative technique, artistic practice and/or problem-solving skills

A	T	M
<ul style="list-style-type: none"> analyse own research to inform personal approach to the innovative process of music making analyse own music through experimentation to refine their practice and creative ideas 	<ul style="list-style-type: none"> synthesise own research to inform personal approach to the innovative process of music making evaluate own music through experimentation to refine their practice and creative ideas 	<ul style="list-style-type: none"> use own research in innovative music making explain own music and experiment to refine their practice and creative ideas
Communication and Technical Skills		
<ul style="list-style-type: none"> present music with control, expression, energy, focus, precision, and musicality to communicate with a target audience apply creative goals, communication skills, feedback, and production skills to enhance creative practice create music works using composition skills, key stylistic features, and takes creative risks with familiar and unfamiliar practices analyse music and music elements aurally to enhance the creative process and interpretations of sound communicate ideas in coherent arguments in a range of modes, incorporating metalanguage and music symbols, and academic integrity apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> present music with sustained control, expression, energy, focus, precision, and musicality to communicate with a target audience, for example, performance, producing, conducting synthesise creative goals, communication skills, feedback, and production skills to enhance creative practice create music works using composition skills, key stylistic features, and takes creative risks with familiar and unfamiliar practices critically analyse music and music elements aurally to enhance the creative process and interpretations of sound communicate complex ideas in coherent and sustained arguments in a range of modes, incorporating metalanguage and music symbols, and academic integrity apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> present music to communicate with an audience use creative goals, communication skills, feedback and/or production skills to in creative practice create music works using composition skills, key stylistic features, and experimentation describe music and music elements aurally to enhance the creative process and interpretations of sound explain ideas coherently in a range of modes, incorporating metalanguage and/or music symbols, and academic integrity apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance

A	T	M
Reflection		
<ul style="list-style-type: none"> reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills 	<ul style="list-style-type: none"> reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills 	<ul style="list-style-type: none"> reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

For colleges wishing to deliver the VET qualification, there is flexibility for a teacher (provided the RTO has scope) to develop a program of learning aligned with the elements of the VET competencies and A-T content descriptions. The knowledge, skills and understandings within the competencies reflect the knowledge, skills, and understandings of the BSSS course unit content descriptions.

Alternatively, a college may choose the A-T course without the VET qualification. In delivering the course teachers will write a program of learning aligned with students' needs and interests, meeting the A-T content descriptions.

Units of Competency

Competence must be demonstrated over time and in the full range of music industry contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA20620 Certificate II in Music**, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

Competencies are attached to units and must be delivered in those units. However, ongoing assessment of competencies can occur while the student is enrolled as an ACT Senior Secondary student.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient, and current evidence as indicated in the relevant Training Package.

Certificate II in Music

The following **elective** competencies **must** be delivered and assessed over the semester:

Code	Competency Title
CUASOU212	Perform basic sound editing
CUASOU213	Assist with sound recordings

Any elective competencies selected to meet packaging rules from the list below **may** also be delivered:

Code	Competency Title
CUAMLT211	Develop and apply musical ideas and listening skills
CUAMLT202	Apply knowledge of music culture to music making
CUAMPF111	Develop skills to play or sing music
CUAMPF211	Play or sing simple musical pieces
CUAMPF214	Play or sing music from simple written notation

All units of competency are optional for students undertaking an M course.

It is essential to access www.training.gov.au for detailed up to date information relating to the above competencies.

Assessment

Refer to pages 10-12.

Music Leadership

Value: 1.0

Music Leadership a

Value 0.5

Music Leadership b

Value 0.5

Unit Description

Students learn about leadership in the context of creating and presenting across a variety of music activities. They explore the possibilities for shaping and influencing others in music making by applying leadership techniques and methodologies. Students develop skills in risk taking, integrity, initiative, and confidence to share their vision. They draw on technical, pedagogical, production, communication, and collaboration skills to lead in music development in various roles, such as mentoring, conducting, teaching, and producing.

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.

Specific Unit Goals

This unit should enable students to:

A	T	M
<ul style="list-style-type: none"> • analyse leadership in music, including principles, practices, and approaches • use the creative process to lead the application of techniques, strategies, and knowledge to create music for a specific purpose • create music which expresses their personal interpretation of the world to evoke response from a target audience • apply technical and creative skills to lead music activities in authentic or simulated professional settings 	<ul style="list-style-type: none"> • critically analyse leadership in music, including principles, practices, and approaches • use the creative process to lead the application of techniques, strategies, and knowledge to create music for a specific purpose • conduct Creative Inquiry to create music which expresses their personal interpretation of the world to evoke response from a target audience • synthesise technical and creative skills to lead music activities in authentic or simulated professional settings 	<ul style="list-style-type: none"> • describe leadership behaviours • assist others to follow a plan or directions • create music to evoke response from an audience • use technical and creative skills to lead music activities in authentic or simulated professional settings

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
<ul style="list-style-type: none"> analyse how leaders in music realise their creative vision and communicate their message through collaboration, experimentation, responsiveness, democratic qualities, and capacity building analyse a variety of transactional and transformational leadership roles in the creation of music and consider opportunities in their own creating 	<ul style="list-style-type: none"> critically analyse how leaders in music realise their creative vision and communicate their message through collaboration, experimentation, responsiveness, democratic qualities, and capacity building critically analyse a variety of transactional and transformational leadership roles in the creation of music and consider opportunities in their own creating, for example, conducting, pedagogy, curation of website, podcast/webcast instructive series evaluate the effectiveness of examples of leader in achieving their intended outcomes, for example, relative merits of dispersed and autocratic styles of leadership and their communication styles and techniques 	<ul style="list-style-type: none"> explain how leaders in music realise their creative vision and communicate their message describe a variety of leadership roles in the creation of music
Contexts		
<ul style="list-style-type: none"> analyse the impact of context, such as social, historical, political, technological, on leadership roles and methodologies used in music 	<ul style="list-style-type: none"> critically analyse the impact of context, such as social, historical, political, technological, on leadership roles and methodologies used in music evaluate critical perspectives on the intentions, successes, and weaknesses of examples of music leadership 	<ul style="list-style-type: none"> describe the impact of context on leadership roles in music

A	T	M
Creative Process		
<ul style="list-style-type: none"> analyse own research to inform personal approach to the leadership of music making create music drawing on leadership approaches to build technique, artistic practice, and problem-solving skills in others to meet a specific purpose analyse own music through experimentation to refine their practice and creative ideas 	<ul style="list-style-type: none"> synthesise own research to inform personal approach to the leadership of music making create music drawing on leadership approaches to build technique, artistic practice, and problem-solving skills in others to meet a specific purpose, for example, lead an ensemble, teach a technique, design a performance evaluate own music through experimentation to refine their practice and creative ideas 	<ul style="list-style-type: none"> apply own research to inform personal approach to the leadership of music making create music using leadership skills, for example, to build technique, artistic practice describe own music and experiment to refine their practice and creative ideas
Communication and Technical Skills		
<ul style="list-style-type: none"> present music with control, expression, energy, focus, precision, and musicality to communicate with a target audience apply creative goals, communication skills, feedback, and production skills to enhance creative practice create music works using composition skills, key stylistic features, and take creative risks with familiar and unfamiliar practices analyse music and music elements aurally to enhance the creative process and interpretations of sound 	<ul style="list-style-type: none"> present music with sustained control, expression, energy, focus, precision, and musicality to communicate with a target audience, for example, performance, producing, conducting synthesise creative goals, communication skills, feedback, and production skills to enhance creative practice create music works using composition skills, key stylistic features, and take creative risks with familiar and unfamiliar practices critically analyse music and music elements aurally to enhance the creative process and interpretations of sound, for example, listen and adjust when acting in a leadership role 	<ul style="list-style-type: none"> present music to communicate with an audience use creative goals, communication skills, feedback and/or production skills in creative practice create music works using composition skills listen to music to describe the use of music elements

A	T	M
<ul style="list-style-type: none"> communicate ideas in coherent arguments in a range of modes, incorporating metalanguage and music symbols, and academic integrity apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> communicate complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage and music symbols, and academic integrity apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> explain ideas coherently in a range of modes, incorporating metalanguage and/or music symbols, and academic integrity apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance
Reflection		
<ul style="list-style-type: none"> reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills 	<ul style="list-style-type: none"> reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills 	<ul style="list-style-type: none"> reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

For colleges wishing to deliver the VET qualification, there is flexibility for a teacher (provided the RTO has scope) to develop a program of learning aligned with the elements of the VET competencies and A-T content descriptions. The knowledge, skills and understandings within the competencies reflect the knowledge, skills, and understandings of the BSSS course unit content descriptions.

Alternatively, a college may choose the A-T course without the VET qualification. In delivering the course teachers will write a program of learning aligned with students' needs and interests, meeting the A-T content descriptions.

Units of Competency

Competence must be demonstrated over time and in the full range of music industry contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA20620 Certificate II in Music**, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

Competencies are attached to units and must be delivered in those units. However, ongoing assessment of competencies can occur while the student is enrolled as an ACT Senior Secondary student.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient, and current evidence as indicated in the relevant Training Package.

Certificate II in Music

The following **elective** competencies **must** be delivered and assessed over the semester:

Code	Competency Title
CUAMPF112	Develop ensemble skills to perform simple musical parts
CUAMPF213	Develop ensemble skills for playing or singing music

Any elective competencies selected to meet packaging rules from the list below **may** also be delivered:

Code	Competency Title
CUAMLT211	Develop and apply musical ideas and listening skills
CUAMLT202	Apply knowledge of music culture to music making
CUAMPF111	Develop skills to play or sing music
CUAMPF211	Play or sing simple musical pieces
CUAMPF214	Play or sing music from simple written notation

All units of competency are optional for students undertaking an M course.

It is essential to access www.training.gov.au for detailed up to date information relating to the above competencies.

Assessment

Refer to pages 10-12.

Entrepreneurship in Music

Value: 1.0

Entrepreneurship in Music a

Value 0.5

Entrepreneurship in Music b

Value 0.5

Unit Description

Students learn about the music landscape and the interface between music and business. They examine the tension between the creative and commercial. Students explore different pathways for participation in the industry and for pursuing artistic goals. They learn from the past about the ways that musicians have overcome obstacles and worked creatively within constraints. Students examine the opportunities and risks in projecting their practice into the commercial arena. They develop an enterprising mindset and apply their understanding of the industry to produce authentic or simulated music experiences for a range of audiences.

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.

Specific Unit Goals

This unit should enable students to:

A	T	M
<ul style="list-style-type: none"> • analyse principles, practices, and approaches of entrepreneurship in music • use the creative process to develop and apply entrepreneurial skills to share music with a target audience • conduct Creative Inquiry to create music with an enterprising mindset and apply their understanding of the industry to produce authentic or simulated music experiences for a range of audiences • apply technical and creative skills to project their practice and share their music 	<ul style="list-style-type: none"> • critically analyse principles, practices, and approaches of entrepreneurship in music • use the creative process to develop and apply entrepreneurial skills to share music with a target audience • conduct Creative Inquiry to create music with an enterprising mindset and apply their understanding of the industry to produce authentic or simulated music experiences for a range of audiences • synthesise technical and creative skills to project their practice and share their music 	<ul style="list-style-type: none"> • describe examples of entrepreneurship in music • create musical performances to produce authentic or simulated musical experiences for an audience • apply technical and creative skills to share their music

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
<ul style="list-style-type: none"> analyse concept and theories of entrepreneurship analyse the music ecosystem for various entrepreneurial opportunities, and needs and risks in live and recorded music 	<ul style="list-style-type: none"> critically analyse concept and theories of entrepreneurship, for example, resilience, salesmanship, creativity, and empathy, understanding target audience, networking skills critically analyse the music ecosystem for various entrepreneurial opportunities, and needs and risks in live and recorded music, for example, platforms for sharing music, market analysis evaluate theories that explain the tension between the creative and commercial, for example, art for art's sake, self-expression, sociological, psychological, and economic theories of entrepreneurship 	<ul style="list-style-type: none"> describe examples of entrepreneurship in music describe processes for sharing music in live and recorded settings explain the reasons people create music
Contexts		
<ul style="list-style-type: none"> analyse the impact of social, historical, political, and technological contexts on entrepreneurial ways that musicians have overcome obstacles and worked creatively within constraints 	<ul style="list-style-type: none"> critically analyse the impact of social, historical, political, and technological contexts on entrepreneurial ways that musicians have overcome obstacles and worked creatively within constraints critically analyse the impact of context on audience and critical reception of entrepreneurial music 	<ul style="list-style-type: none"> describe the features and requirements of contexts for sharing music

A	T	M
Creative Process		
<ul style="list-style-type: none"> analyse own research to inform entrepreneurial approach to the music making create music with an entrepreneurial purpose for a target audience analyse own music through experimentation to refine their practice and creative ideas 	<ul style="list-style-type: none"> synthesise own research to inform entrepreneurial approach to the music making create music with an entrepreneurial purpose for a target audience evaluate own music through experimentation to refine their practice and creative ideas 	<ul style="list-style-type: none"> describe examples of entrepreneurial approaches to music making create music for an audience describe own music and experiment to refine their practice and ideas
Communication and Technical Skills		
<ul style="list-style-type: none"> present music with control, expression, energy, focus, precision, and musicality to communicate with a target audience apply creative goals, communication skills, feedback, and production skills to enhance creative practice create music works using composition skills, key stylistic features, and take creative risks with familiar and unfamiliar practices analyse music and music elements aurally to enhance the creative process and interpretations of sound communicate ideas in coherent arguments in a range of modes, incorporating metalanguage and music symbols, and academic integrity apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> present music with sustained control, expression, energy, focus, precision, and musicality to communicate with a target audience, for example, performance, producing, conducting synthesise creative goals, communication skills, feedback, and production skills to enhance creative practice create music works using composition skills, key stylistic features, and take creative risks with familiar and unfamiliar practices critically analyse music and music elements aurally to enhance the creative process and interpretations of sound communicate complex ideas in coherent and sustained arguments in a range of modes, incorporating metalanguage and music symbols, and academic integrity apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> present music to an audience use research, inquiry, and feedback to inform music making create music using features of the selected genre listen to music and describe elements communicate ideas using appropriate language to describe music apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance

A	T	M
Reflection		
<ul style="list-style-type: none"> reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills 	<ul style="list-style-type: none"> reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills 	<ul style="list-style-type: none"> reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

For colleges wishing to deliver the VET qualification, there is flexibility for a teacher (provided the RTO has scope) to develop a program of learning aligned with the elements of the VET competencies and A-T content descriptions. The knowledge, skills and understandings within the competencies reflect the knowledge, skills, and understandings of the BSSS course unit content descriptions.

Alternatively, a college may choose the A-T course without the VET qualification. In delivering the course teachers will write a program of learning aligned with students' needs and interests, meeting the A-T content descriptions.

Units of Competency

Competence must be demonstrated over time and in the full range of music industry contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA20620 Certificate II in Music**, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

Competencies are attached to units and must be delivered in those units. However, ongoing assessment of competencies can occur while the student is enrolled as an ACT Senior Secondary student.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient, and current evidence as indicated in the relevant Training Package.

Certificate II in Music

The following **core competencies must** be delivered and assessed over the semester:

Code	Competency Title
BSBWHS211	Contribute to health and safety of self and others
BSBTWK201	Work effectively with others
CUAIND211	Develop and apply creative arts industry knowledge

Any elective competencies selected to meet packaging rules from the list below **may** also be delivered:

Code	Competency Title
CUAMLT211	Develop and apply musical ideas and listening skills
CUAMLT202	Apply knowledge of music culture to music making
CUAMPF111	Develop skills to play or sing music
CUAMPF211	Play or sing simple musical pieces
CUAMPF214	Play or sing music from simple written notation

All units of competency are optional for students undertaking an M course.

It is essential to access www.training.gov.au for detailed up to date information relating to the above competencies.

Assessment

Refer to pages 10-12.

Interdisciplinary Inquiry in Music

Value: 1.0

Interdisciplinary Inquiry in Music a

Value 0.5

Interdisciplinary Inquiry in Music b

Value 0.5

Unit Description

Interdisciplinary inquiry is an approach to studying issues, presenting new perspectives, and advancing critical and creative thinking. Students learn about how music can establish a dialogue with other subjects to synthesise and interpret concepts and/or principles from other disciplinary areas. They explore examples of interdisciplinary music and experiment with techniques to present music that communicates their perspective. They apply music as a way of knowing the world and sharing their insights. This unit provides opportunities for collaboration across courses, or for students to explore their own interests.

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.

Specific Unit Goals

This unit should enable students to:

A	T	M
<ul style="list-style-type: none"> • analyse principles, practices, and approaches of the interdisciplinary inquiry process in music • use the creative process to develop and apply interdisciplinary inquiry skills to share music with a target audience • conduct Creative Inquiry to create music to demonstrate their understanding and perspective of concepts from other disciplines • apply technical and creative skills to project their practice and share their music 	<ul style="list-style-type: none"> • critically analyse principles, practices, and approaches of the interdisciplinary inquiry process in music • use the creative process to develop and apply interdisciplinary inquiry skills to share music with a target audience • conduct Creative Inquiry to create music to demonstrate their understanding and perspective of concepts from other disciplines • synthesise technical and creative skills to project their practice and share their music 	<ul style="list-style-type: none"> • describe a process for interdisciplinary inquiry in music • use the creative process to develop and perform interdisciplinary music • create interdisciplinary music • apply technical skills to create and present music

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
<ul style="list-style-type: none"> analyse a variety of music examples that may be classified as interdisciplinary analyse key concepts and theories of the chosen interdisciplinary topic 	<ul style="list-style-type: none"> critically analyse a variety of music examples that may be classified as interdisciplinary, for example, Bjork: Biophilia, Kim Cunio, Diana Scarborough, and Dr Nigel Meredith: Aurora Musicalis, use of Sonic Pi software to create music critically analyse key concepts and theories of the chosen interdisciplinary topic, for example, Shakespeare’s sonnets, Music Therapy, historical anthems evaluate the effectiveness of translating concepts, knowledge and understandings into musical styles and forms 	<ul style="list-style-type: none"> describe examples of interdisciplinary music explain key concepts of the chosen interdisciplinary topic
Contexts		
<ul style="list-style-type: none"> analyse the impact of social, historical, political and/or technological contexts on interdisciplinary inquiry 	<ul style="list-style-type: none"> critically analyse the impact of social, historical, political and/or technological contexts on interdisciplinary inquiry evaluate the way musicians use interdisciplinary inquiry to create new music 	<ul style="list-style-type: none"> describe music that describes or explains a chosen context, for example, Songlines, Enka, Griot Music, Schoenberg-American Symphony

A	T	M
Creative Process		
<ul style="list-style-type: none"> analyse own research into concepts from other disciplines, considering a variety of musical approaches, to inform interdisciplinary inquiry create music informed by interdisciplinary concepts analyse own music through experimentation to refine their practice and creative ideas 	<ul style="list-style-type: none"> synthesise own research into concepts from other disciplines, considering a variety of musical approaches, to inform interdisciplinary inquiry, for example, using Music to extend the thematic intent of a writer, to utilise a Mathematical model to create new music, using music to understand historical contexts better create music informed by interdisciplinary concepts evaluate own music through experimentation to refine their practice and creative ideas 	<ul style="list-style-type: none"> explain ideas from other disciplines create music to better understand or describe ideas from other disciplines experiment to refine their practice and explain ideas and music
Communication and Technical Skills		
<ul style="list-style-type: none"> present music with control, expression, energy, focus, precision, and musicality to communicate with a target audience apply creative goals, communication skills, feedback, and production skills to enhance creative practice create music works using composition skills, key stylistic features, and take creative risks with familiar and unfamiliar practices analyse music and music elements aurally to enhance the creative process and interpretations of sound 	<ul style="list-style-type: none"> present music with sustained control, expression, energy, focus, precision, and musicality to communicate with a target audience, for example, performance, producing, conducting synthesise creative goals, communication skills, feedback, and production skills to enhance creative practice create music works using composition skills, key stylistic features, and take creative risks with familiar and unfamiliar practices critically analyse music and music elements aurally to enhance the creative process and interpretations of sound 	<ul style="list-style-type: none"> perform for an audience use research, inquiry, and feedback to inform music making create music using features of the selected genre listen to music and describe elements

A	T	M
<ul style="list-style-type: none"> communicate ideas in coherent arguments in a range of modes, incorporating metalanguage and music symbols, and academic integrity apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> communicate complex ideas in coherent and sustained arguments in a range of modes, incorporating metalanguage and music symbols, and academic integrity apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> communicate ideas using appropriate language to describe music apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance
Reflection		
<ul style="list-style-type: none"> reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills 	<ul style="list-style-type: none"> reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills 	<ul style="list-style-type: none"> reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

For colleges wishing to deliver the VET qualification, there is flexibility for a teacher (provided the RTO has scope) to develop a program of learning aligned with the elements of the VET competencies and A-T content descriptions. The knowledge, skills and understandings within the competencies reflect the knowledge, skills, and understandings of the BSSS course unit content descriptions.

Alternatively, a college may choose the A-T course without the VET qualification. In delivering the course teachers will write a program of learning aligned with students' needs and interests, meeting the A-T content descriptions.

Units of Competency

Competence must be demonstrated over time and in the full range of music industry contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA20620 Certificate II in Music**, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

Competencies are attached to units and must be delivered in those units. However, ongoing assessment of competencies can occur while the student is enrolled as an ACT Senior Secondary student.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient, and current evidence as indicated in the relevant Training Package.

Certificate II in in Music

The following **elective** competencies **must** be delivered and assessed over the semester:

Code	Competency Title
CUAMCP211	Incorporate technology into music making
CUASOU211	Develop basic audio skills and knowledge

Any elective competencies selected to meet packaging rules from the list below may also be delivered:

Code	Competency Title
CUAMLT211	Develop and apply musical ideas and listening skills
CUAMLT202	Apply knowledge of music culture to music making
CUAMPF111	Develop skills to play or sing music
CUAMPF211	Play or sing simple musical pieces
CUAMPF214	Play or sing music from simple written notation

All units of competency are optional for students undertaking an M course.

It is essential to access www.training.gov.au for detailed up to date information relating to the above competencies.

Assessment

Refer to pages 10-12.

Independent Study

Value: 1.0

Independent Study a

Value 0.5

Independent Study b

Value 0.5

Prerequisites

Independent Study units are only available to individual students in Year 12. A student can only study a maximum of one Independent Study unit in each course. Students must have studied at least three standard 1.0 units from this course. An Independent Study unit requires the principal's written approval. Principal approval can also be sought by a student in Year 12 to enrol concurrently in an Independent Study unit and their third 1.0 unit in this course of study.

Unit Description

An Independent Study unit has an important place in senior secondary courses. It is a valuable pedagogical approach that empowers students to make decisions about their own learning. An Independent Study unit can be proposed by an individual student for their own independent study and negotiated with their teacher. The program of learning for an Independent Study unit must meet the unit goals and content descriptions as they appear in the course.

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.

NOTE: There are **no VET competencies** attached to Independent Study units. VET competencies may be assessed where relevant to the focus of the unit. The competencies selected will need to align with the requirements of the **Creative Arts and Culture Training Package (CUA)** and to the competencies already completed during the course if students are to achieve the **CUA20620 Certificate II in Music** qualification or Statement of Attainment.

Specific Unit Goals

This unit should enable students to:

A	T	M
<ul style="list-style-type: none"> • analyse principles, practices, and approaches of the chosen area of study • use the creative process to develop and apply deep knowledge and skills associated with the negotiated topic of study • create and present music that reflects the negotiated topic of study • apply technical and creative skills to project their practice and share their music 	<ul style="list-style-type: none"> • critically analyse principles, practices, and approaches of the chosen area of study • use the creative process to develop and apply deep knowledge and skills associated with the negotiated topic of study • conduct Creative Inquiry to create and present music that reflects the negotiated topic of study • synthesise technical and creative skills to project their practice and share their music 	<ul style="list-style-type: none"> • describe examples and practices of the chosen area of study • use the creative process to develop and apply knowledge and skills associated with the negotiated topic of study • create and present music that reflects the negotiated topic of study • use technical and creative skills to project their practice and share their music

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
<ul style="list-style-type: none"> analyse a variety of music examples indicative of the negotiated topic of the study analyse key concepts, theories, values, and stylistic features employed in the chosen area of study 	<ul style="list-style-type: none"> critically analyse a variety of music examples indicative of the negotiated topic of the study critically analyse key concepts, theories, values, and stylistic features employed in the chosen area of study evaluate the effectiveness of the communication of concepts, knowledge, and understandings in music from the chosen area of study 	<ul style="list-style-type: none"> describe a variety of music examples indicative of the negotiated topic of study describe ideas and music from the chosen area of study
Contexts		
<ul style="list-style-type: none"> analyse the impact of context, such as social, historical, political, and technological on the chosen area of study 	<ul style="list-style-type: none"> critically analyse the impact of context, such as social, historical, political, and technological on the chosen area of study evaluate how context influences audience perspective, interpretation, and response to the chosen area of study 	<ul style="list-style-type: none"> describe the impact of context, such as social, historical, political and/or technological on the chosen area of study
Creative Process		
<ul style="list-style-type: none"> analyse own research to inform personal approach to the chosen area of study create music using familiar and unfamiliar technique, artistic practice, and problem-solving skills in the context of the chosen area of study analyse own music through experimentation to refine their practice and creative ideas in the chosen area of study 	<ul style="list-style-type: none"> synthesise own research to inform personal approach to the chosen area of study create music using familiar and unfamiliar technique, artistic practice, and problem-solving skills in the context of the chosen area of study evaluate own music through experimentation to refine their practice and creative ideas in the chosen area of study 	<ul style="list-style-type: none"> inquire into the chosen area of study create music using techniques of the chosen area of study apply a process to refine skills and creative ideas

A	T	M
Communication and Technical Skills		
<ul style="list-style-type: none"> • present music with control, expression, energy, focus, precision, and musicality to communicate with a target audience • apply creative goals, communication skills, feedback, and production skills to enhance creative practice • create music works using composition skills, key stylistic features, and takes creative risks with familiar and unfamiliar practices • analyse music and music elements aurally to enhance the creative process and interpretations of sound • communicate ideas in coherent arguments in a range of modes, incorporating metalanguage and music symbols, and academic integrity • apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> • present music with sustained control, expression, energy, focus, precision, and musicality to communicate with a target audience • synthesise creative goals, communication skills, feedback, and production skills to enhance creative practice • create music works using composition skills, key stylistic features, and takes creative risks with familiar and unfamiliar practices • critically analyse music and music elements aurally to enhance the creative process and interpretations of sound • communicate complex ideas in coherent and sustained arguments in a range of modes, incorporating metalanguage and music symbols, and academic integrity • apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> • perform to a target audience • use research, inquiry, and feedback to inform music making • create music using features of the selected genre • listen to music and describe elements of the selected genre • communicate ideas using appropriate language to describe music of the selected genre • apply professional courtesy and etiquette, Workplace, Health and Safety practices to classwork, experimentation, rehearsal, and performance
Reflection		
<ul style="list-style-type: none"> • reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills • reflect on the application or transferability of specialised skills developed by simulated or professional settings 	<ul style="list-style-type: none"> • reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills • reflect on the application or transferability of specialised skills developed by simulated or professional settings 	<ul style="list-style-type: none"> • reflect on own learning style, time management, creative practices, and processes to refine techniques, ideas, understanding and skills

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

For colleges wishing to deliver the VET qualification, there is flexibility for a teacher (provided the RTO has scope) to develop a program of learning aligned with the elements of the VET competencies and A-T content descriptions. The knowledge, skills and understandings within the competencies reflect the knowledge, skills, and understandings of the BSSS course unit content descriptions.

Alternatively, a college may choose the A-T course without the VET qualification. In delivering the course teachers will write a program of learning aligned with students' needs and interests, meeting the A-T content descriptions.

Assessment

Refer to pages 10-12.

Appendix A – Implementation Guidelines

Available course patterns

A standard 1.0 value unit is delivered over at least 55 hours. To be awarded a course, students must complete at least the minimum units over the whole minor or major.

Course	Number of standard units to meet course requirements
Minor	Minimum of 2 units
Major	Minimum of 3.5 units

Units in this course can be delivered in any order.

Prerequisites for the course or units within the course

Students must have studied at least three standard 1.0 units from this course in order to access the Independent Study unit. An Independent Study unit requires the principal's written approval. Principal approval can also be sought by a student in Year 12 to enrol concurrently in an Independent Study unit and their third 1.0 unit in this course of study.

Arrangements for students continuing study in this course

Students who studied the previous course may undertake any units in this course provided there is no duplication of content.

Duplication of Content Rules

Students cannot be given credit towards the requirements for a Senior Secondary Certificate for a unit that significantly duplicates content in a unit studied in another course. The responsibility for preventing undesirable overlap of content studied by a student rests with the principal and the teacher delivering the course. Students will only be given credit for covering the content once.

Relationship to other courses

Students may complete units of study selected from both *Music* and *Specialised Music* to form a *Studies of Music* Minor, Major or Double Major.

This course shares common competencies with other BSSS accredited courses:

- Music.

Guidelines for Delivery

Program of Learning

A program of learning is what a school provides to implement the course for a subject. This meets the requirements for context, scope and sequence set out in the Board endorsed course. Students follow programs of learning in a college as part of their senior secondary studies. The detail, design, and layout of a program of learning are a college decision.

The program of learning must be documented to show the planned learning activities and experiences that meet the needs of particular groups of students, taking into consideration their interests, prior knowledge, abilities, and backgrounds. The program of learning is a record of the learning experiences that enable students to achieve the knowledge, understanding and skills of the content descriptions. There is no requirement to submit a program of learning to the OBSSS for approval. The principal will need to sign off at the end of Year 12 that courses have been delivered as accredited.

Content Descriptions

Are all content descriptions of equal importance? No. It depends on the focus of study. Teachers can customise their program of learning to meet their own students' needs, adding additional content descriptions if desired or emphasising some over others. A teacher must balance student needs with their responsibility to teach all content descriptions. It is mandatory that teachers address all content descriptions and that students engage with all content descriptions.

Half standard 0.5 units

Half standard units appear on the course adoption form but are not explicitly documented in courses. It is at the discretion of the college principal to split a standard 1.0 unit into two half standard 0.5 units. Colleges are required to adopt the half standard 0.5 units. However, colleges are not required to submit explicit documentation outlining their half standard 0.5 units to the BSSS. Colleges must assess students using the half standard 0.5 assessment task weightings outlined in the framework. It is the responsibility of the college principal to ensure that all content is delivered in units approved by the Board.

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 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 over two Moderation Days. In addition to Moderation Days, there is statistical moderation of course scores, including small group procedures, for T courses.

Moderation by Structured, Consensus-based Peer Review

Consensus-based peer review involves the review of student work against system wide criteria and standards and the validation of Unit Grades. This is done by matching student performance with the criteria and standards outlined in the Achievement Standards, as stated in the Framework. Advice is then given to colleges to assist teachers with, or confirm, their judgments. In addition, feedback is given on the construction of assessment instruments.

Preparation for Structured, Consensus-based Peer Review

Each year, teachers of Year 11 are asked to retain originals or copies of student work completed in Semester 2. Similarly, teachers of 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, T and M course/units offered by the school and is sent into 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, including marking schemes and rubrics for each assessment item
- 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 the *Requirements for Moderation Memoranda* and Information Papers.

Visual evidence for judgements made about practical performances

It is a requirement that schools' judgements of standards to practical performances (A/T/M) be supported by visual evidence (still photos or video).

The photographic evidence submitted must be drawn from practical skills performed as part of the assessment process.

Teachers should consult the BSSS website for current information regarding all moderation requirements including subject specific and photographic evidence.

Appendix B – Course Developers

Name	College
Professor Samantha Bennett	Australian National University
Associate Professor Judith Dinham	Curtin University
Veronica Boulton	St Mary MacKillop College
Lane Moore	UC SSC Lake Ginninderra
Sandra Taylor	Burgmann Anglican School

Appendix C – Common Curriculum Elements

Common curriculum elements assist in the development of high-quality assessment tasks by encouraging breadth and depth and discrimination in levels of achievement.

Organisers	Elements	Examples
create, compose, and apply	apply	ideas and procedures in unfamiliar situations, content, and processes in non-routine settings
	compose	oral, written, and multimodal texts, music, visual images, responses to complex topics, new outcomes
	represent	images, symbols, or signs
	create	creative thinking to identify areas for change, growth, and innovation, recognise opportunities, experiment to achieve innovative solutions, construct objects, imagine alternatives
	manipulate	images, text, data, points of view
analyse, synthesise, and evaluate	justify	arguments, points of view, phenomena, choices
	hypothesise	statement/theory that can be tested by data
	extrapolate	trends, cause/effect, impact of a decision
	predict	data, trends, inferences
	evaluate	text, images, points of view, solutions, phenomenon, graphics
	test	validity of assumptions, ideas, procedures, strategies
	argue	trends, cause/effect, strengths, and weaknesses
	reflect	on strengths and weaknesses
	synthesise	data and knowledge, points of view from several sources
	analyse	text, images, graphs, data, points of view
	examine	data, visual images, arguments, points of view
investigate	issues, problems	
organise, sequence, and explain	sequence	text, data, relationships, arguments, patterns
	visualise	trends, futures, patterns, cause, and effect
	compare/contrast	data, visual images, arguments, points of view
	discuss	issues, data, relationships, choices/options
	interpret	symbols, text, images, graphs
	explain	explicit/implicit assumptions, bias, themes/arguments, cause/effect, strengths/weaknesses
	translate	data, visual images, arguments, points of view
	assess	probabilities, choices/options
identify, summarise and plan	select	main points, words, ideas in text
	reproduce	information, data, words, images, graphics
	respond	data, visual images, arguments, points of view
	relate	events, processes, situations
	demonstrate	probabilities, choices/options
	describe	data, visual images, arguments, points of view
	plan	strategies, ideas in text, arguments
	classify	information, data, words, images
identify	spatial relationships, patterns, interrelationships	
summarise	main points, words, ideas in text, review, draft and edit	

Appendix D – Glossary of Verbs

Verbs	Definition
Analyse	Consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities, and differences
Apply	Use, utilise or employ in a particular situation
Argue	Give reasons for or against something
Assess	Make a Judgement about the value of
Classify	Arrange into named categories in order to sort, group or identify
Compare	Estimate, measure or note how things are similar or dissimilar
Compose	The activity that occurs when students produce written, spoken, or visual texts
Contrast	Compare in such a way as to emphasise differences
Create	Bring into existence, to originate
Critically analyse	Analysis that engages with criticism and existing debate on the issue
Demonstrate	Give a practical exhibition an explanation
Describe	Give an account of characteristics or features
Discuss	Talk or write about a topic, taking into consideration different issues or ideas
Evaluate	Examine and judge the merit or significance of something
Examine	Determine the nature or condition of
Explain	Provide additional information that demonstrates understanding of reasoning and /or application
Extrapolate	Infer from what is known
Hypothesise	Put forward a supposition or conjecture to account for certain facts and used as a basis for further investigation by which it may be proved or disproved
Identify	Recognise and name
Interpret	Draw meaning from
Investigate	Planning, inquiry into and drawing conclusions about
Justify	Show how argument or conclusion is right or reasonable
Manipulate	Adapt or change
Plan	Strategize, develop a series of steps, processes
Predict	Suggest what might happen in the future or as a consequence of something
Reflect	The thought process by which students develop an understanding and appreciation of their own learning. This process draws on both cognitive and affective experience
Relate	Tell or report about happenings, events, or circumstances
Represent	Use words, images, symbols, or signs to convey meaning
Reproduce	Copy or make close imitation
Respond	React to a person or text
Select	Choose in preference to another or others
Sequence	Arrange in order
Summarise	Give a brief statement of the main points
Synthesise	Combine elements (information/ideas/components) into a coherent whole
Test	Examine qualities or abilities
Translate	Express in another language or form, or in simpler terms
Visualise	The ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words

Appendix E – Glossary for ACT Senior Secondary Curriculum

Courses will detail what teachers are expected to teach and students are expected to learn for Years 11 and 12. They will describe the knowledge, understanding and skills that students will be expected to develop for each learning area across the years of schooling.

Learning areas are broad areas of the curriculum, including English, mathematics, science, the arts, languages, health, and physical education.

A **subject** is a discrete area of study that is part of a learning area. There may be one or more subjects in a single learning area.

Frameworks are system documents for Years 11 and 12 which provide the basis for the development and accreditation of any course within a designated learning area. In addition, frameworks provide a common basis for assessment, moderation and reporting of student outcomes in courses based on the framework.

The **course** sets out the requirements for the implementation of a subject. Key elements of a course include the rationale, goals, content descriptions, assessment, and achievement standards as designated by the framework.

BSSS courses will be organised into units. A unit is a distinct focus of study within a course. A standard 1.0 unit is delivered for a minimum of 55 hours generally over one semester.

Core units are foundational units that provide students with the breadth of the subject.

Additional units are avenues of learning that cannot be provided for within the four core 1.0 standard units by an adjustment to the program of learning.

An **independent study unit** is a pedagogical approach that empowers students to make decisions about their own learning. Independent study units can be proposed by a student and negotiated with their teacher but must meet the specific unit goals and content descriptions as they appear in the course.

An **elective** is a lens for demonstrating the content descriptions within a standard 1.0 or half standard 0.5 unit.

A **lens** is a particular focus or viewpoint within a broader study.

Content descriptions refer to the subject-based knowledge, understanding and skills to be taught and learned.

A **program of learning** is what a college develops to implement the course for a subject and to ensure that the content descriptions are taught and learned.

Achievement standards provide an indication of typical performance at five different levels (corresponding to grades A to E) following completion of study of senior secondary course content for units in a subject.

ACT senior secondary system **curriculum** comprises all BSSS approved courses of study.

Appendix F – Implementation of VET Qualifications

VET Qualifications

For **CUA20620 Certificate II in Music** the following packaging rules apply:

Total number of units = 8

3 core units, plus

5 elective units, of which:

- at least 3 must be from Group A

of the remaining listed elective units:

- all may be from Group A and/or Group B
- 1 unit may be from elsewhere in this or any currently endorsed Certificate I or above training package qualification or accredited course.

Elective units must be relevant to the work environment and the qualification, maintain the overall integrity of the AQF alignment, not duplicate the outcome of another unit chosen for the qualification, and contribute to a valid industry-supported vocational outcome.

This course, with listed competencies, meets these requirements at time of development.

Colleges are advised to check current training package requirements before delivery.

If the full requirements of a Certificate are not met, students will be awarded a Statement of Attainment listing Units of Competence achieved according to Standard 3 of the Standards for Registered Training Organisations (RTOs) 2015.

Competencies for Certificate II in Music

Code	Competency Title	Core/Elective
BSBWHS211	Contribute to health and safety of self and others	Core
BSBTWK201	Work effectively with others	Core
CUAIND201	Develop and apply creative arts industry knowledge	Core
Group A		
CUAMCP211	Incorporate technology into music making	Elective
CUAMLT211	Develop and apply musical ideas and listening skills	Elective
CUAMLT202	Apply knowledge of music culture to music making	Elective
CUAMPF111	Develop skills to play or sing music	Elective
CUAMPF112	Develop ensemble skills to perform simple musical parts	Elective
CUAMPF211	Play or sing simple musical pieces	Elective
CUAMPF213	Develop ensemble skills for playing or singing music	Elective
CUAMPF214	Play or sing music from simple written notation	Elective
CUASOU211	Develop basic audio skills and knowledge	Elective
CUASOU212	Perform basic sound editing	Elective
CUASOU213	Assist with sound recordings	Elective

VET Competencies Mapped to Course Units

Grouping of competencies within units may not be changed by individual colleges.

Competencies designated at the Certificate III level can only be delivered by schools that have scope to do so. Colleges must apply to have additional competencies at a higher level listed on their scope of registration.

Note: When selecting units, colleges must ensure that they follow packaging rules and meet the requirements for the Certificate level. In the event that full Certificate requirements are not met a Statement of Attainment will be issued.

All core competencies must be delivered in the relevant unit. The elective competencies delivered are dependent on the elective units chosen.

VET Implementation Summary

CUA20620 Certificate II in Music

BSSS Unit Title	Competencies	
Innovation in Music	Elective code	Elective title
	CUASOU212	Perform basic sound editing
	CUASOU213	Assist with sound recordings
Music Leadership	Elective code	Elective title
	CUAMPF112	Develop ensemble skills to perform simple musical parts
	CUAMPF213	Develop ensemble skills for playing or singing music
Entrepreneurship in Music	Core code	Core title
	BSBWS201	Contribute to health and safety of self and others
	BSBTWK201	Work effectively with others
	CUAIND211	Develop and apply creative arts industry knowledge
Interdisciplinary Inquiry in Music	Elective code	Elective title
	CUAMCP211	Incorporate technology into music making
	CUASOU211	Develop basic audio skills and knowledge

Competency Based Assessment

The assessment of competence must focus on the competency standards and the associated elements as identified in the Training Package. Assessors must develop assessment strategies that enable them to obtain sufficient evidence to deem students competent. This evidence must be gathered over a number of assessment items. Competence to industry standard requires a student to be able to demonstrate the relevant skills and knowledge in a variety of industry contexts on repeated occasions. Assessment must be designed to collect evidence against the four dimensions of competency.

- **Task skills** – undertaking specific workplace task(s)
- **Task management skills** – managing a number of different tasks to complete a whole work activity
- **Contingency management skills** – responding to problems and irregularities when undertaking a work activity, such as: breakdowns, changes in routine, unexpected or atypical results, difficult or dissatisfied clients
- **Job/role environment skills** – dealing with the responsibilities and expectations of the work environment when undertaking a work activity, such as: working with others, interacting with clients and suppliers, complying with standard operating procedures, or observing enterprise policy and procedures.

The most appropriate method of assessing workplace competence is on-the-job in an industry setting under normal working conditions. This includes using industry standard tools, equipment and job aids and working with trade colleagues. Where this is not available, a simulated workplace environment that mirrors the industry setting will be used. The following general principles and strategies apply:

- assessment is competency based
- assessment is criterion-referenced.

Quality outcomes can only be assured through the assessment process. The strategy for assessment is based on an integration of the workplace competencies for the learning modules into a holistic activity. The awarding of vocational qualifications is dependent on successful demonstration of the learning outcomes within the modules through the integrated competency assessment that meets the Training Package rules and requirements.

The integrated assessment activity will require the learner to:

- use the appropriate key competencies
- apply the skills and knowledge which underpin the process required to demonstrate competency in the workplace
- integrate the most critical aspects of the competencies for which workplace competency must be demonstrated
- provide evidence for grades and or scores for the Board course component of the assessment process.

Standards for Registered Training Organisations 2015

These Standards form part of the VET Quality Framework, a system which ensures the integrity of nationally recognised qualifications.

RTOs are required to comply with these Standards and with the:

- National Vocational Education and Training Regulator Act 2011
- VET Quality Framework.

The purpose of these Standards is to:

- set out the requirements that an organisation must meet in order to be an RTO
- ensure that training products delivered by RTOs meet the requirements of training packages or VET accredited courses, and have integrity for employment and further study
- ensure RTOs operate ethically with due consideration of learners' and enterprises' needs.

To access the standards, refer to:

<https://www.legislation.gov.au/Details/F2017C00663>

To access The Users' Guide to the Standards refer to:

<https://www.asqa.gov.au/standards>

Guidelines for Colleges Seeking Scope

Colleges must apply to have their scope of registration extended for each new qualification they seek to issue. There is no system-level process. Each college must demonstrate capacity to fulfil the requirements outlined in the Training Package. Applications for extension of scope are lodged through the Australian Skills Quality Authority (ASQA).

Assessment of Certificate III Units of Competence

Colleges delivering any Units of Competence from Certificate III (apart from those competencies allowed in training package rules) will need to have them listed on their scope **or** negotiate a Third Party Agreement with a scoped training partner. This document must be kept on record by the college as the RTO.

Appendix G – Course Adoption

Condition of Adoption

The course and units of this course are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course.

Adoption Process

Course adoption must be initiated electronically by an email from the principal or their nominated delegate to bssscertification@ed.act.edu.au. A nominated delegate must CC the principal.

The email will include the **Conditions of Adoption** statement above, and the table below adding the **College** name, and circling the **Classification/s** required.

College:					
Course Title:	Specialised Music				
Classification/s:	A	T	M	or	A/V T/V M/V
Accredited from:	2022				
Framework:	The Arts Framework 2021				