

Performance Special Study

2016 Chief Assessor’s Report

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## Overview

Chief Assessors’ reports give an overview of how students performed in their school and external assessments in relation to the learning requirements, assessment design criteria, and performance standards set out in the relevant subject outline. They provide information and advice regarding the assessment types, the application of the performance standards in school and external assessments, the quality of student performance, and any relevant statistical information.

## School Assessment

Assessment Type 1: First Performance

**The more successful students**

* presented their first performance of one-quarter to half of their repertoire work during Term 2, in accordance with their school’s approved learning and assessment plan (LAP)
* had selected approved works of a nature that enabled them to display their technical and musical understanding at the highest levels
* performed with pitch and rhythmic accuracy, and a high degree of stylistic understanding and musical expression
* presented the part from a chamber ensemble (one player per part) that allowed the student to demonstrate their musical and technical fluency at the highest levels against the performance standards.

**The less successful students**

* performed simple works that did not enable the demonstration of technical fluency and accuracy of notes, rhythms, and intonation at the highest level
* performed works with limited opportunity to show contrasting dynamics and musical and stylistic understanding
* selected works to present in a genre or style that they were not familiar with
* if using a recorded backing track, had the part being assessed also audible on the backing track.

**General information**

Students are encouraged to rehearse and prepare for their assessments with formative assessment experience.

Assessment Type 2: Second Performance

The comments for Assessment Type 1: First Performance also apply to Assessment Type 2: Second Performance.

Assessment Type 3: Commentary

Most students elected to present the commentary of their approved work in written form in 2016. A small number of students elected to present their commentary in a multimedia format.

**The more successful students**

* commented on the form and structure of the approved work and the compositional elements of the work
* included examples of the score and/or part to illustrate composition techniques and harmonic structures used in the work.

**The less successful students:**

* gave extensive background and historical detail of the composer and/or performer to the exclusion of harmonic, structural, or compositional techniques evident in the work
* presented a commentary that exceeded the word-limit or time-limit for this assessment type.

## External Assessment

Assessment Type 4: Final Performance

**The more successful students**

* provided clearly marked copies of the music presented for the markers
* had prepared their performance notes sheets for the markers with the program clearly marked
* performed in an accomplished manner with their accompanist (as appropriate).

**The less successful students**

* presented works that were all of a simple nature, and were unable to demonstrate their achievements against the performance standards at the highest levels
* presented a program of works that did not meet the time requirement for this assessment type (15–18 minutes), and/or presented a work or works different to those submitted for approval.

## Operational Advice

School assessment tasks are set and marked by teachers. Teachers’ assessment decisions are reviewed by moderators. Teacher grades/marks should be evident on all student school assessment work.

Additional points:

* Where school assessments need to be altered from that specified in the approved LAP, teachers are advised to use the LAP addendum.
* Recordings of student work may be submitted using USB drives. Where possible, provide two identical USB drives of all students’ first performances and two identical USB drives of all students’ second performances, as this arrangement assists the speed and efficiency of the moderation process. Student recordings should be labelled clearly with the student’s SACE registration number
* When submitting student performances for moderation, include the video file of the performance (in a format accessible to moderators) and performance notes sheets for the same performances. Do not include sheet music.
* First and second performances must be video-recorded through the year for review by moderators at central moderation. When making recordings of performances, teachers are advised to check the audio balance between soloist and accompanist, and the camera definition and lighting. Placement of the camera slightly to one side can assist by demonstrating performers’ posture, embouchure, and/or hand positions. It is important to avoid music stands or other equipment blocking sight lines. Performances should be recorded as one continuous file and not as separate movements, songs or pieces.

## General Comments

Where teachers have small classes, it is beneficial to collaborate with a colleague to benchmark performances throughout the year.

Those teachers who attended clarifying forums or accessed assistance from colleagues tended to be better prepared for assessments and were able to apply the performance standards consistently.

If a student wants to present for this subject on an unlisted instrument (check the subject outline), then an application to do so must be made early in the year.

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