# Pre-approved Learning and Assessment Plan

Stage 2 Music Studies

Pre-approved learning and assessment plans are for *school use only*.

* Teachers may make changes to the plan, retaining alignment with the subject outline.
* The principal or delegate endorses the use of the plan, and any changes made to it, including use of an addendum.
* The plan does not need to be submitted to the SACE Board for approval.

|  |  |  |  |
| --- | --- | --- | --- |
| School |  | Teacher(s) |  |

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| SACE school code | | |  | Year |  | Enrolment code | | | | |  | Program variant code (A–W) |
| Stage | Subject code | | | No. of credits (10 or 20) |
|  |  |  | **2019** | **2** | **M** | **S** | **I** | **20** |  |

Addendum – changes made to the pre-approved learning and assessment plan

|  |
| --- |
| Describe any changes made to the pre-approved learning and assessment plan to support students to be successful in meeting the requirements of the subject. In your description, please explain:  what changes have been made to the plan   * the rationale for making the changes * whether these changes have been made for all students, or for individuals within the student group. |

Endorsement

The use of the learning and assessment plan is approved for use in the school. Any changes made to the plan support student achievement of the performance standards and retain alignment with the subject outline.

|  |  |  |  |
| --- | --- | --- | --- |
| Signature of principal or delegate |  | Date |  |

# Assessment overview

Stage 2 Music Studies – 20 credits

The table below provides details of the planned tasks and shows where students have the opportunity to provide evidence for each of the specific features of all of the assessment design criteria.

Assessment Type 1: Creative Works – weighting 40%

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Assessment details | Assessment design criteria | | | Assessment conditions  (e.g. task type, word length, time allocated, supervision) |
| UM | CM | RM |
| Students create a portfolio of either a solo or ensemble performance (ensemble students also complete an individual part test). Students may present one work or a set of works by one or more composers. Students also produce a creator’s statement in which they provide evidence of their learning through a reflection on the musical influences on their own creative works. | 1  2 | 1  2  3 |  | Students present a performance or set of performances of 10 to 12 minutes. Ensemble students complete an individual part-test. The performance and part test (if applicable) should be presented to a live audience and must be recorded for assessment. The creator’s statement should be to a maximum of 5 minutes if oral, 750 words if written, or the equivalent in multimodal form. |

Assessment Type 2: Musical Literacy – weighting 30%

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Assessment details | Assessment design criteria | | | Assessment conditions  (e.g. task type, word length, time allocated, supervision) |
| UM | CM | RM |
| **“Theme and Variations Analysis”** –  Part 1: Students present an analysis of 3 variations from Mozart’s ‘Ah vous dirai-je, Maman’ K 265, with a focus on the treatment of rhythm, melody, harmony and texture, including accompanying patterns.  Part 2: Students compose their own variation on Mozart’s theme, following the same structure as the original work. Students write a supporting statement that explains the variation techniques used in the composition.. | 1  2 | 1  2  4 | 1  2 | The analysis should be an oral presentation to a maximum of 3 minutes or the equivalent in multimodal form. The presentation may be a mock TED talk, an avatar presentation, a PowerPoint or Prezi, a web page, or another presentation format to be negotiated between the student and teacher.  The composition should be to a maximum of 24 bars and written for solo piano or a solo instrument with piano accompaniment.  The supporting statement should be to a maximum of 150 words. |
| **“Dave Brubeck Quartet ‘Time Out’ (1959)** – Students analyse and interpret selected tracks from the album ‘Time Out’ through analytical listening, score reading and score annotating. Students prepare an analysis that responds to the statement: “Dave Brubeck’s ‘Time Out’ (1959) explored time signatures that were unusual for Jazz music at that time”. The analysis should include musical examples from at least 2 different tracks from the album, and should focus the discussion on rhythm, metre, melody and instrumentation. | 2 | 1  3 | 1  2 | The analysis should be to a maximum of 5 minutes if oral, 750 words if written, or the equivalent in multimodal form. |
| **“Use of Folk Song in Classical Music”** - Students deconstruct, analyse and evaluate how the composer has used folk elements and/or entire folk melodies in one of the compositions listed in the task sheet. | 2 | 1 | 1  2 | Students present a deconstruction, analysis and evaluation as a multimodal presentation incorporating annotated scores and musical excerpts. The multimodal presentation should be the equivalent of 5 minutes or 750 words. The presentation may be but is not restricted to one of the following:   * a movie clip * a web page * an oral presentation with supporting materials |

Assessment Type 3: Examination – weighting 30%

|  |  |  |
| --- | --- | --- |
| Assessment details | Assessment design criteria | Assessment conditions  (e.g. task type, word length, time allocated, supervision) |
| Students complete one 2-hour examination in which they apply their knowledge and understanding of musical elements and their musicianship skills in creative and innovative ways. | UM2,  CM1, CM3, CM4,  RM1, RM2 | Supervised 2-hour examination with use of a formula sheet |

*5 assessments.**Please refer to the Stage 2 Music Studies subject outline.*