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**COWRA HIGH SCHOOL**

**ASSESSMENT TASK COVER SHEET**

This sheet **must** be attached to the front of your Assessment Task and submitted to your class teacher on or before the due date.

Student’s Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Course: Music 1

Assessment Task: 3: Core Performance and Elective 2

Date Due: 31/04/2021

Date Received: 10/05/2021

🞏 Extension granted \_\_\_\_\_ days

🞏 Other circumstances ~ documents attached

I certify:

1. This assignment is entirely my own work and all borrowed material has been acknowledged
2. The material contained in this assignment has not previously been submitted for assessment in any formal course of study
3. I retain in my possession a copy of this assignment
4. I understand that late assignments will be penalised unless an extension has been granted by Deputy Principal - Curriculum

Student’s Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**COWRA HIGH SCHOOL**

**Assessment Task (Student’s Copy)**

Student’s Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Course: Music 1

Teacher: Hughes

Assessment Task received by: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Time: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Please detach this if the Assessment Task has been handed in**

**to the office and give to student to keep for their own records.**



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| **COWRA HIGH SCHOOL** | | | | | | |
| **Year 12 Assessment Task** | | | | | | |
| **NAME:** | | | **CLASS:** 12 | | | **TEACHER:** D Hughes |
| **COURSE:** Music 1 | | **TASK No:** 3 | | | **Unit:** Core Composition and Music of the 20th and 21st Centuries – Elective 2 | |
| **DATE DUE:** 25/5/2020 | | | | | | **TIME DUE:** 10:05 (Period 2) |
| **MARK:** Each component /20 | **WEIGHT:** 25% | | | **PRESENTATION:** Core Performance and either Performance, Viva Voce or Composition and Process Diary | | |
| **SYLLABUS OUTCOMES:**  **Performance:**  **H1** performs stylistically, music that is characteristic of topics studied, both as a soloist and as a member of an  ensemble  **H5** critically evaluates and discusses performances and compositions  **H7** understands the capabilities of performing media, incorporates technologies into composition and performance  as appropriate to the topics studied  **H9** performs as a means of self-expression and communication  **Musicology:**  **H2**  reads, interprets, discusses and analyses simple musical scores that are characteristic of the topics studied  **H4** articulates an aural understanding of musical concepts and their relationships in a wide variety of musical styles  **H6**  critically evaluates and discusses the use of the concepts of music in works representative of the topics studied  and through wide listening  **H8** identifies, recognises, experiments with, and discusses the use and effects of technology in music  **Composition:**  **H3** improvises and composes music using the range of concepts for familiar sound sources reflecting the cultural  and historical contexts studied  **H5** critically evaluates and discusses performances and compositions  **H7** understands the capabilities of performing media, incorporates technologies into composition and performance  as appropriate to the topics studied | | | | | | |
| **Description of Task:**  **Part A - Core Performance –** For this task, you are required to perform a piece of music, of no more than 5 minutes in length, representing one of the following topics: ‘An Instrument and its Repertoire’, ‘Music of the 20th and 21st Centuries’ or ‘Own Choice Topic’.  **Part B - Elective 2** – You are required to present your chosen elective piece from one of the following three options:   * Performance: perform a piece of music of no more than 5 minutes representing the topic of ‘Music of the 20th and 21st Centuries’. * Musicology: Present a Viva Voce and summary sheet of no more than 10 minutes demonstrating analysis of the concepts of music, from the topic ‘Music of the 20th and 21st Centuries’. * Composition: Compose a piece of music which reflects the topic ‘Music of the 20th and 21st Centuries’. The composition should be presented in score form and be accompanied by a process diary detailing the creation of the composition, and a recording of the composition for marking purposes. 4min maximum length. | | | | | | |

**Marking Criteria’s:**

**Core Performance and Elective Performance**

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| Criteria | Marks |
| * Demonstrates excellent technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to chosen repertoire. * Demonstrates perceptive stylistic understanding through performing repertoire using articulation, dynamics and expressive techniques. * Performs with a well developed sense of personal expression, demonstrated by use of appropriate expressive techniques and sensitivity to the chosen style. * Demonstrates an excellent understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issue of balance. | 17 – 20 |
| * Demonstrates accomplished technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to chosen repertoire. * Demonstrates a detailed stylistic understanding through performing repertoire using articulation, dynamics and expressive techniques. * Performs with a sense of personal expression, demonstrated by use of appropriate expressive techniques and sensitivity to the chosen style. * Demonstrates an accomplished understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issue of balance. | 13 – 16 |
| * Demonstrates competent technical. Some problems in maintaining technical fluency and technical facility are evident as are inconsistencies in intonation. * Demonstrates a sense of stylistic understanding through performance of the chosen repertoire. The articulation and/or dynamics and/or expressive techniques may not be consistently appropriate to the chosen style. * Performs the chosen repertoire with a sense of musical expression, with an attempt to incorporate expressive techniques appropriate to the chosen style. * Demonstrates a competent, although not consistent understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance. | 9 – 12 |
| * Demonstrates some basic technical skill, although there are frequent inconsistencies in technical fluency, technical facility and intonation. * Demonstrates a basic stylistic understanding. Articulation and/or dynamics and/or expressive techniques are not consistently appropriate to the chosen style. * Performs the chosen repertoire with little sense of musical expression. * Demonstrate a limited awareness of the performers roles as a soloist/ensemble member, which may be evident through lack of communication and balance in the ensemble or with the accompanist. | 5 – 8 |
| * Demonstrates very limited technical skills. * Demonstrates little evidence of stylistic understanding of the chosen style. * Performs the chosen repertoire with little or no sense of musical expression. * Demonstrates little or no awareness of the performer’s role as a soloist/ensemble member. | 1 - 4 |
| * No Attempt | 0 |

**Musicology**

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| Criteria | Marks |
| * Demonstrates high level aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style. * Demonstrates a perceptive musicological understanding displaying comprehensive knowledge supported by relevant musical examples. * Demonstrates skill in critically evaluating and discussing the use of the concepts in the musical repertoire studied. | 17 – 20 |
| * Demonstrates a thorough aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style. * Demonstrates a detailed musicological understanding displaying comprehensive knowledge supported by relevant musical examples. * Demonstrates skill in evaluating and discussing the use of the concepts in the musical repertoire studied. | 13 – 16 |
| * Demonstrates an aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style. * Demonstrates a sound musicological understanding displaying broad knowledge supported by musical examples. * Demonstrates skill in discussing the use of the concepts in the musical repertoire studied. | 9 – 12 |
| * Demonstrates a basic aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style. * Demonstrates a basic musicological understanding supported by the limited use of relevant musical examples. * Demonstrates basic skill in discussing the use of the concepts in the musical repertoire studied. | 5 – 8 |
| * Demonstrates a limited aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style. * Demonstrates limited musicological understanding and uses irrelevant or inappropriate musical examples. * Demonstrates limited skill in discussing the use of the concepts in the musical repertoire studied. | 1 - 4 |
| * No Attempt | 0 |

**Composition**

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| **Composition and Process Diary Marking Criteria** | **Marks** |
| * Composes a work that successfully and coherently represents the chosen topic, demonstrating perceptive and accomplished understanding of style, the concepts of music, and the relationships between the concepts. * Demonstrates comprehensive knowledge and understanding of score conventions and performance directions appropriate to the chosen topic. * Demonstrates high level skills in organising ideas into musical structures. * Process diary demonstrates a highly detailed understanding of the compositional process, including critical evaluation of the composition in progress. | 17 – 20 |
| * Composes a work that successfully and coherently represents the chosen topic, demonstrating an accomplished understanding of style, the concepts of music, and the relationships between the concepts. * Demonstrates a detailed knowledge and understanding of score conventions and performance directions appropriate to the chosen topic. * Demonstrates accomplished skills in organising ideas into musical structures. * Process diary demonstrates a detailed understanding of the compositional process. May include critical evaluation of the composition in progress. | 13 – 16 |
| * Composes a work that represents the chosen topic, demonstrating an understanding of the style, the concepts of music, and the relationships between the concepts. * Demonstrates knowledge and understanding of score conventions and provides clear performance directions appropriate to the chosen topic. * Demonstrates skills in organising ideas into musical structures. * Process diary demonstrates a sound understanding of the compositional process. May include an attempt to evaluate composition in progress. | 9 – 12 |
| * Composes a work that is a basic representation of the chosen topic, demonstrating some understanding of the style, the concepts of music and the relationships between the concepts. * Demonstrates basic knowledge and understanding of score conventions and provides limited performance directions appropriate to the chosen topic. * Demonstrates basic skills in organising ideas into musical structures. * Process diary demonstrates a basic understanding of the compositional process. | 5 – 8 |
| * Composes a work that is a limited representation of the chosen topic, demonstrating little understanding of the style, the concepts of music and the relationships between the concepts. * Demonstrates limited knowledge and understanding of score conventions and provides few performance directions appropriate to the chosen topic. * Demonstrates limited skills in organising ideas into musical structures. * Process diary demonstrates a limited understanding of the compositional process. | 1 - 4 |
| * Does not attempt composition/process diary. | 0 |



**COWRA HIGH SCHOOL**

**Assessment Task Submission Policy**

Submission of assessment tasks by students must follow faculty guidelines. There are basically four types of assessment tasks:

1. **In Class Assessment Tasks** ~ these tasks are supervised by the class teacher and collected by the class teacher at the conclusion of the assessment task. It is the responsible of the student who miss in class assessment tasks to contact the Head Teacher of that faculty.
2. **Formal Examinations** ~ at the conclusion of any formal examination the assessment task papers are to be collected and returned to the relevant faculty teacher.
3. **Major Projects / Pieces of Work** ~ these items, due to their size, are usually kept in the appropriate faculty location. Major works and projects should be kept in safe locations that minimises the risk of damage. Any assessment task would be submitted directly to the teacher. A receipt for the task will be issued to students.
4. **Take Home Assessment Tasks** ~ these are tasks that students are required to complete by a due date. Students should follow faculty submission guidelines regarding submission of these tasks.

**Guidelines for the Submission of Assessment Tasks**

1. When an assessment task is issued, the information provided to students will include:

* a clear statement of what the task involves and what the expectations of the student are
* an explanation of the marking criteria / outcomes to be assessed
* the due date of submission
* an assessment task submission cover sheet ~ see attached

1. Teachers should record the names of all students issued with the assessment task on a roll/class list and have the student acknowledge receipt of the assessment task by getting them to sign next to their name.
2. Students **must** take their assessment task to the class teacher. They must be signed in on the class roll and keep their receipt
3. All students **must keep a copy** of their assessment task.

**Illness and Misadventure Appeals**

If a student fails to submit an assessment task by the due date and has a legitimate reason than normal illness and misadventure procedures will apply.

**REQUEST FOR ASSESSMENT EXTENSION PROCEDURE**

Assessment extensions will only be granted in exceptional circumstances. All requests need to be made in writing using the extension request form. In seeking an extension discuss your request with your teacher/Head Teacher at least three (3) days before the due date with work already completed.

**Forms for Illness/Misadventure and Extension can be accessed on the**

**Cowra High School Website.**