

Music — Ensemble Performance

2012 Chief Assessor's Report



Government
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SACE
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MUSIC — ENSEMBLE PERFORMANCE

2012 CHIEF ASSESSOR'S REPORT

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.

GENERAL COMMENTS

It is exciting to see this subject growing, with more than 770 students enrolled in Ensemble Performance across 123 schools. Students' dedication to ensembles in both school and community environments was again evident this year. Skills related to working collaboratively with others accompanied musical outcomes in accuracy, technique, and musicianship. The most successful students were those in ensembles that rehearsed each week, either in their own or class time, and who understood the importance of rehearsing regularly in their own time.

SCHOOL ASSESSMENT

Assessment Type 1: First Performance

Teachers who recorded the part test for each student of 2–3 minutes of selected musical excerpts supported students to best demonstrate their learning against the performance standards.

This year, there was again a wide range of ensemble types and genres of music. This allows students of differing abilities, musical passions, and interests to meet the performance standards confidently. Ensembles that had expert mentoring and supervision tended to give opportunities for the ensemble members to present at a high level against the assessment design criteria.

Most ensembles completed the performed repertoire time requirement and recorded their repertoire on the appropriate form for submission at final external marking. Teachers are aware that Assessment Type 1 should be approximately one-quarter to half of the required minimum of 20 minutes of repertoire for this subject.

Where appropriate, the taking or assigning of solos or featured sections in ensemble performances provided opportunities for students to demonstrate their skills and knowledge at the highest level. Others were equally well catered for within the safety of the ensemble through the careful selection of works for study and performance.

Assessment Type 2: Second Performance

The comments above, relating to the first performance, are applicable to the second performance. In addition, teachers who encouraged students to develop their

technique and musical understanding by carefully selecting a repertoire that was suitably challenging and contrasting in nature or genre gave students the opportunity to demonstrate their learning at the highest level against the performance standards.

The repertoire for Assessment Type 2 should be approximately half to three-quarters of the required repertoire of a minimum of 20 minutes for this subject. It should be added to the timed repertoire form that is submitted for final external marking purposes.

EXTERNAL ASSESSMENT

Assessment Type 3: Final Performance

The most successful performances were those that demonstrated students' ability to play their part accurately, with good technique and musicianship, within the ensemble and individually in part testing. These students also rehearsed and performed with the same ensemble members for each piece within their repertoire.

OPERATIONAL ADVICE

Assessment Types 1 and 2

Teachers are encouraged to assist the moderation process by identifying each student who plays in the ensemble with a photo or a description of their appearance. Part testing of a selection of 2–3 minutes from performed works for each of assessment types 1 and 2 must be included in the moderation materials for each student.

Use of the addendum allows teachers to show any required alterations to the learning and assessment plan.

Packaging and Presentation of Materials

Teachers should include:

- the currently approved learning and assessment plan, plus addendum if applicable
- a 'Variation — Moderation Materials' form, if required
- the performance note sheets and completed rubrics for each student
- a timed repertoire list for each ensemble
- at least one data disc of files for *each* of assessment types 1 and 2.

Presentation of Discs

The best form of submission of video files to final moderation is as data on a DVD disc, rather than in one of the DVD formats. Teachers should check that the discs will play using either Windows Media Player or VLC player.

Each file should be clearly identified with the student number, assessment type, and the title of the repertoire presented.

Each disc should include individual files for each ensemble work or song performed, and individual files for each student's part testing. Each folder and file should be clearly labelled.

The folder should identify the student by registration number.

The files should contain:

- the student numbers for part tests of 2–3 minutes of sections that have been selected from the repertoire, presented by the student without accompaniment
- the repertoire presented (one file for each work performed).

Teachers should not include student materials for any other music subject on the discs or in the paperwork.

Assessment Type 3

Please check the SACE website in Term 2 for the external assessment marking schedule.

Teachers are reminded to make contact with the contact marker to discuss final specific arrangements, and to time the student performance repertoire before the final assessment to ensure that all performances meet the timing requirements.

All paperwork must be completed and ready for the markers before the final assessment begins, including:

- the predicted results sheet, completed and placed in an envelope to be given to the contact marker
- one copy for each marker of the performance notes sheet, with rubric, for each student, completed with student number and repertoire listing
- a copy of the sheet music for each marker.

Teachers are reminded to make allowance for markers to take adequate breaks between performances, and that markers cannot discuss student performances and/or assessment decisions.

General Comments

When undertaking part testing, students should perform selected sections of their repertoire without accompaniment, using the same tone as in the performance. For example, trumpeters should use the same mute(s) as they used in the ensemble for those sections, and guitarists should use the same effects.

Teachers use part testing to assess students' accuracy, technique, and musicianship against the performance standards. Moderators confirm the assessment decisions when viewing part testing on disc.

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