

## Assessing performance electives

*At the recent Stage 6 Music workshops, one of the sessions was devoted to school-based assessment of performance electives. The following article outlines the syllabus requirements and includes a sample task.*

The new Stage 6 Music syllabuses require school-based assessment of performance electives to include both performance and performance related activities.

The Music 1 syllabus indicates that:

*in addition to performing repertoire that reflects nominated contexts, students undertaking performance as an elective will be required to engage in a series of performance related activities throughout the HSC course.*

*Music 1 Stage 6 Syllabus, p. 33*

It suggests that performance related activities may include:

*performances and critical appraisal of own performances*

*critical appraisal of the performance of others*

*viva voce on interpretation of piece*

*research on repertoire presented as part of the development of the performance.*

*Music 1 Stage 6 Syllabus, p. 33*

The Music 2 and Music Extension syllabuses are more explicit. It states that:

*School assessment should show evidence of at least TWO of the following:*

- *concert practice*
- *integrated task, involving performance, musicology and aural skills*
- *critical appraisal of own performances using video tape in order to reflect on preparedness, technical skill, interpretation, interpretive decisions, presentation*
- *critical appraisal of the performances of others in order to reflect on preparedness, technical skills, interpretation and interpretive decisions*

- *viva voce on interpretation of two pieces*
- *research on repertoire presented as part of the development of the performance.*

*Music 2 Stage 6 Syllabus, p. 41*

*Music Extension Stage 6 Syllabus, p. 65.*



### Assessment criteria and marking guidelines

Developing assessment criteria and marking guidelines for these tasks raises a number of issues. They include:

What assessment criteria should be used for a performance related task?

Should there be two separate sets of assessment criteria or can the two components be amalgamated into one set of assessment criteria?

Should the two components have equal weighting?

Would it be better to assess the task holistically?

### Sample assessment task

*The following sample task is a holistic task. It incorporates the performance and performance related components of the task into one set of assessment criteria. The task is designed to improve the quality of student's performance by focusing the performance related component on aspects of performance practice.*

Present a performance of one piece that reflects your current unit of study and then discuss ways in which you have prepared for this performance.

In your discussion, make reference to:

how the piece reflects your study of the topic,

works you have listened to and how they have influenced your interpretation,

significant stylistic features that you have incorporated into your performance,

technical challenges and how you have overcome them.



You will need to perform and play recorded excerpts to illustrate your discussion.

**Time:** 12 minutes in total (includes performance and discussion).

### Assessment criteria

You will be assessed on the musical effectiveness of your performance through:

- demonstration of technical skills
- demonstration of stylistic understanding
- sense of musical expression
- awareness of technical and stylistic requirements
- relevance of the performance to your study of the topic.

Graphics downloaded from Music Graphics Galore. This is a free site with a huge range of music graphics. Just acknowledge the source if you use the images. The URL is [www.geocities.com/Nashville/Opry/1809](http://www.geocities.com/Nashville/Opry/1809)



## Marking guidelines

Criteria	Mark
<ul style="list-style-type: none"> <li>• Demonstrates excellent technical skills, incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire.</li> <li>• Demonstrates perceptive stylistic understanding through performing repertoire using articulation, dynamics and expressive techniques.</li> <li>• Performs with a well-developed sense of personal expression, demonstrated by the use of appropriate expressive techniques and a sensitivity to the chosen style.</li> <li>• Demonstrates an excellent understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance.</li> <li>• Communicates an in-depth understanding of how the piece reflects the chosen topic with evidence of wide listening and thorough preparation.</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Demonstrates accomplished technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire.</li> <li>• Demonstrates a detailed stylistic understanding through performing repertoire using articulation, dynamics and expressive techniques.</li> <li>• Performs with a sense of personal expression, demonstrated by the use of expressive techniques and a sensitivity to the chosen style.</li> <li>• Demonstrates an accomplished understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance.</li> <li>• Communicates an understanding of how the piece reflects the chosen topic with evidence of wide listening and thorough preparation.</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Demonstrates competent technical skills. Some problems in maintaining technical fluency and facility are evident, as are inconsistencies in intonation.</li> <li>• 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.</li> <li>• Performs the chosen repertoire with a sense of musical expression, with an attempt to incorporate expressive techniques appropriate to the chosen style.</li> <li>• Demonstrates a competent, although no consistent understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance.</li> <li>• Communicates a sense of how the piece reflects the chosen topic with evidence of some listening.</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Demonstrates some basic technical skill although there are frequent inconsistencies in technical fluency, technical facility and intonation.</li> <li>• Demonstrates a basic stylistic understanding. Articulation and/or dynamics and/or expressive techniques are not consistently appropriate to the chosen style.</li> <li>• Performs the chosen repertoire with little sense of musical expression.</li> <li>• Demonstrates a limited awareness of the performer's role as a soloist/ensemble member, which may be evident through lack of communication and balance in the ensemble or with the accompanist.</li> <li>• Communicates limited awareness of how the piece reflects the chosen topic and little evidence of wider listening.</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Demonstrates very limited technical skills.</li> <li>• Demonstrates little evidence of stylistic understanding of the chosen style.</li> <li>• Performs the chosen repertoire with little or no sense of musical expression.</li> <li>• The performance demonstrates little or no awareness of the performer's role as a soloist or ensemble member.</li> <li>• Communicates little or no awareness of how the piece reflects the chosen topic and little or no awareness of wider listening.</li> </ul>	1–4