

Unit Description	Unit Objectives
<p><i>In Unit 1, students make and respond to music as they explore music elements and concepts to gain greater familiarity with the way music is designed. Students engage with a variety of repertoire, covering a range of contexts, styles and genres, and develop musicianship through their understanding and use of music elements and concepts. Students develop a greater awareness of the stylistic considerations that inform the music they compose and perform. They develop an understanding of the interrelationships between these elements in the resolution and realisation of cohesive music that communicates meaning.</i></p>	<ol style="list-style-type: none"> 1. demonstrate technical skills in performance of music 2. explain the use of music elements and concepts to communicate meaning 3. use music elements and concepts in composition 5. apply compositional devices in composition 6. apply literacy skills to communicate music ideas 7. interpret music elements and concepts in performance 9. realise music ideas in performance 10. resolves music ideas in composition

Assessment Plan:				
Task	%	Objectives to be assessed	Conditions	Date
Formative assessment 1: Performance (FA1)	20	<ol style="list-style-type: none"> 1. demonstrate technical skills in performance of music 2. explain the use of music elements and concepts to communicate meaning 6. apply literacy skills to communicate music ideas 7. interpret music elements and concepts in performance 9. realise music ideas in performance Note: Objectives 3, 4, 5, 8 and 10 are not assessed in this instrument.	<p>Duration: approximately 15 hours, in both class time and students own time. Students must be given continuous class time to develop the performance.</p> <p>Length: approximately 2-3 minutes.</p> <p>Performance statement: written 200 words, or filmed oral or audio explanation, 1-2 minutes explaining</p> <ul style="list-style-type: none"> - the meaning communicated in and/or through the work - the performance choices made <p>Other</p> <ul style="list-style-type: none"> - in this syllabus, there is no requirement for students to meet a prescribed minimum standard of technique - in responding to a performance task, students should <ul style="list-style-type: none"> • select repertoire commensurate with their technique and skill • maintain stylistic integrity, and may be accompanied or unaccompanied to suit the style • if conducting, be totally responsible for directing all rehearsals of the repertoire - the performance should be for an audience - the performance may be a solo or ensemble performance (if the performance is in an ensemble, 	Week 6, Term 1

			<p>the student's part must be independent and aurally identifiable, i.e. one person per part)</p> <ul style="list-style-type: none"> - where students choose to accompany themselves, both music roles will be assessed as a unified performance. - repertoire must be different from that performed in the Senior Music extension course, if applicable 	
Formative assessment 2: Composition (FA2)	20	<p>2. explain the use of music elements and concepts to communicate meaning</p> <p>3. use music elements and concepts in composition</p> <p>5. apply compositional devices in composition</p> <p>6. apply literacy skills to communicate music ideas</p> <p>10. resolves music ideas in composition</p> <p>Note: Objectives 1, 4, 7, 8 and 9 are not assessed in this instrument.</p>	<p>Duration: approximately 15 hours, in both class time and students' own time. Students must be given continuous class time to develop the composition.</p> <p>Length: The composition must be of at least one minute duration to ensure compositional devices can be seen.</p> <p>Statement of compositional intent: written 200-400 words, or filmed oral or audio explanation, 1-2 minutes explaining the use of music elements and compositional devices in shaping the purpose and execution of the composition</p> <p>Other</p> <ul style="list-style-type: none"> - Students can present their compositions as a sound recording and/or a score (traditional, graphic or contemporary) - Compositions that are arrangements of existing music require substantial reworking of music elements and must be well removed, but derived, from the original composition. 	Week 5, Term 2

Monitoring and Reviewing:

Strategies for Monitoring Student Progress	Planned Reviews at Key Intervals
<ul style="list-style-type: none"> • Provision of task sheet including learning goals, time-line and marking rubric. • Provision of exemplar for students to compare their work against. • Provision of <i>Planning Document</i> for student and teacher to monitor progress (student writes complementary planning text to personalise and take ownership of the process). • Provision of proficiency scales for student self-assessment and teacher confirmation (including competencies across each of the music elements) • Use of student journals (collected) which include reflection on progress towards specified goals. 	<ul style="list-style-type: none"> • Highlighting of task sheet including learning goals, time-line and marking rubric. • Student reflection of exemplar – what are the salient aspects of the exemplar that the student hopes to replicate. • Completed <i>Planning Document</i>. • Regular monitoring of the Proficiency Scales <p>FA1</p> <ol style="list-style-type: none"> 1. Term 1 Week 3, (13/02/20) Repertoire selection due date 2. Term 1 Week 4-6, (17/02/20-5/02/20): Rehearsal monitoring 3. Term 1 Week 5, [27/02/20]: Draft submission of performance and statement 4. Term 1 Week 6, [05/03/20]: Performance and performance statement submission. <p>FA2</p> <ol style="list-style-type: none"> 1. Term 1 Week 10, [2/04/20]: Composition design plan approved 2. Term 1 Week 10, [30/03/20 – 20/04/20]: Monitoring of compositional process.

ASOT
Proficiency scales
Informal Assessments

3. Term 2 Week 3, [7/04/20]: Draft submission of composition and statement.
4. Term 2 Week 5, [20/04/20]: Composition and statement of compositional intent submission.

Underpinning Factors:					
Guaranteed Vocabulary:		Literacy Skills	21 st Century Skill/s		
Duration Expressive devices Pitch (Melody, Harmony, Tonality) Structure Texture Timbre Compositional devices Style Meaning Communicate	INQUIRY PROCESS (Experiment, Develop, Plan, Create, Structure, Organise, Resolve, Make, Respond, Reflect, Evaluate, Justify) Engage (with) Explore Develop Experiment Express Manipulate UNIT OBJECTIVES Apply (select, use, recognise, distinguish, understand) Explain (describe, reveal) Demonstrate Interpret (shape) Realise (express) Use (identify, select, combine) Resolve (express) Analyse Evaluate (make judgement) Interpret	<ul style="list-style-type: none"> comprehending texts through listening, reading and viewing — using aural and visual literacy to explain, analyse and evaluate music repertoire composing texts through speaking, writing and creating — using oral and written literacy to communicate meaning, using written literacy to analyse and evaluate music repertoire 	<ul style="list-style-type: none"> critical thinking — analytical thinking, reasoning, reflecting and evaluating, problem-solving communication — using language, symbols and texts, effective oral and written communication creative thinking — generating and applying new ideas, seeing or making new links, curiosity and imagination collaboration and teamwork — participating and contributing personal and social skills — adaptability/flexibility, leadership ICT skills — being productive users of technology, digital citizenship (being safe, positive and responsible online) 		
		Numeracy Skills	Cognitive Verbs (Definitions)		
		<ul style="list-style-type: none"> recognising and using patterns and relationships in music repertoire 	Retrieval and Comprehension Comprehend Define Demonstrate Describe Identify Select Understand Use	Analytical Processes Analyse Apply Interpret Judge Organise/ sequence/ structure Reflect (on)	Knowledge utilisation Create Decide/ determine Evaluate Manipulate Realise/ resolve Synthesise

TEACHING AND LEARNING PLAN:

Hours/ Weeks	Unit Objectives	Subject Matter	Learning Experiences [reflecting DQ 3, 4, 5 and 6]	Possible Resources
T1 1	1. demonstrate technical skills in performance of music 2. explain the use of music elements and concepts to communicate meaning	ORIENTATION WEEK	Alternate program	Variety of repertoire, covering a range of contexts, styles and genres – p 24 syllabus. Consider stylistic considerations of music they COMPOSE and PERFORM.
			L1 Introduction lesson Goal setting	
2	6. apply literacy skills to communicate music ideas 7. interpret music elements and concepts in performance 9. realise music ideas in performance	<ul style="list-style-type: none"> - Explain (describe, reveal) music elements and concepts - Analyse repertoire to discern the ways musicians/composers have designed music to communicate meaning through manipulation and combination of music elements. - Evaluate (make judgement) repertoire, making judgements about the use of music elements and concepts in music. - Apply written literacy skills to communicate music ideas 	L2 Musical elements/ song analysis Unit overview	
			L3 Share inquiry process How are music elements interrelated? How music elements are interrelated in particular styles? - Write a paragraph to answer both questions, after a class discussion – 200 words	
			L4 How can music be designed? – research this questions Analyse - How is it DESIGNED to communicate meaning (analysis and evaluation)? <i>John Williams: Harry Potter and the Philosopher's Stone, 'Hedwig's Theme'</i> What stylistic considerations are made when composing in a particular style? What stylistic considerations are made when performing in a particular style?	<i>John Williams: Harry Potter and the Philosopher's Stone, 'Hedwig's Theme'</i>
3		Research and analysing	L5 Analyse - how is it DESIGNED to communicate meaning (analysis and evaluation)? <i>Gotye: Somebody That I Used To Know</i> Compare and contrast - <i>Vivaldi: The Four Seasons, 'Spring' & Seal: Kiss From A Rose</i> – musical elements and 'how is it designed'	<i>Gotye: Somebody That I Used To Know</i> <i>Vivaldi: The Four Seasons, 'Spring' & Seal: Kiss From A Rose</i>
			L6 Research and analyse - a piece of music with the SAME meaning as; <i>Gotye: Somebody That I Used To Know</i> , identify how it has the same meaning Evaluate (using the EVALUATION TABLE) what MUSIC ELEMNTS, CONCEPTS and COMPOSITIONAL DEVICES pieces with similar meaning have in common – how are they DESIGNED?	<i>Gotye: Somebody That I Used To Know</i>
			HAND OUT TASK SHEET – PERFORMANCE	

			Discuss task sheet How to write a performance statement	
			L7 Discussion of redesigning music Redesigned a piece of music – students selection of piece	
4	Research and analysing Composing	L8 Double entry diary - Arrange the piece from yesterday to communicate a different meaning Performance statement	L9 Practice for Performance task	
		L10 Composition activity - compose 24 bars		
5	Research and analysing Composing Performance assessment	L11 Composition activity continued – compose 24 bars Practice for Performance task	L12 Practice for Performance task Performance statement	
		L13 Practice for Performance task PERFORMANCE DRAFT DUE		
6	Performance assessment	L14 Students working on performances/ written statement Read through feedback and begin editing PERFORMANCE DRAFT DUE - BACK	L15 Practice for Performance task – peer feedback Performance statement	
		L16 PERFORMANCE DUE (FA1)		
7	Reflecting Research and analysing	L17 Reflecting upon performance task Goal setting for next assessment Score analysis	L18 Discuss criteria Introducing concepts for Composition task - Planning for composition assessment	

			Individual analysis Score analysis – homework	
			L19 Group composition activity on specific culture chosen by students – 2 groups selected by teacher Research activity – song selected by someone else	
8	Research and analysing		L20 Research activity – song selected by someone else continued Indigenous Australian class analysis	Geoffrey Gurrumul Yunupingu - Wiyathul
			L21 Indigenous Australian class analysis Results back Research artist from Japanese culture Group analysis on Japanese composer	
			L22 Group analysis on Japanese composer continued Music theory worksheets	
9	Research and analysing Composing Performance Theory		L23 Individual research and analysis on a culture of students choice 8 bar composition from culture	Mozart: <i>Symphony No. 40 in G minor, K.550</i> , '1st movement: <i>Molto allegro</i> Roland Orzabal: <i>Mad World</i>
			L24 Compositional device – explain and get students to identify in a piece of music (page 17) Music theory worksheets	
			L25 Mini performance	
10	Research and analysing Performance Composing		L26 Class analysis – Indian music	
			L27 Class analysis – Indian music Composition planning	
			L28 Composition planning HAND OUT TASK SHEET – COMPOSITION	
T2 11	Composing Analysing and research		L29 Analysis – Classical and Jazz music Research characteristics of the style How are the pieces designed reflecting the characteristics?	Kander and Ebb: <i>Chicago</i> , 'All That Jazz'
			L30	

			Composition statement Exemplar and text code - identify different sections	
			L31 How are we going to design our composition to reflect a specific style or meaning? Planning and brainstorming - pairing students to discuss	
12	Composing Analysing and research	L32 Group analysis of past students composition - marking against the criteria Group analysis - Romanic music		
		L33 Mini composition - Romanic characteristics		
		L34 Writing compositional statement Composing for assessment		
		L35 Composing for assessment		
13	Composing	L36 Composing for assessment - peer feedback lesson		
		L37 Composing for assessment		
		L38 COMPOSITION DRAFT (FA2) Writing compositional statement Composing for assessment		
14	Composing Analysing	L39 Class analysis - student selected to analyse specific element		<i>Saint-Saëns: Carnival of the Animals, 'The Aquarium'</i>
		L40 COMPOSITION DRAFT DUE - BACK Reading through feedback Editing compositions and statements		
15	Composing Reflecting	L41 Composing for assessment		
		L41 Composing for assessment COMPOSITION DUE (FA2)		
		L42 Reflecting		

YEAR-TO-YEAR INFORMATION:

Differentiation [for small groups or individuals]:

Break the class into groups of 2 or 3 – choosing the groups to allow for different levels of understanding and students discussing.