

E632 MUSIC (YEAR 12) - 2008 - 2009

Rationale

Music is central to the expression and identity of all societies. It contributes to and shapes our personal, social, economic and cultural environments. Through their activities in music, students enhance their capacity to create, explore and communicate ideas. They develop specific skills, techniques and processes.

Music develops aesthetic understanding and practice, involving students in questions of taste, values, personal identity and civilisation.

Music fosters skills in language acquisition, cognitive development, psycho-motor skills, spatial understanding, critical thinking, reading and writing. Participating in music-making enhances self-esteem, relationships, and personal motivation.

Through music, students become collaborative learners, team members, independent and adaptable problem solvers and innovative producers, all characteristics which are valued in the workplace.

This subject is designed to provide students with knowledge of the Western musical tradition from the beginning of the Twentieth century to contemporary times. It is a highly challenging subject which requires a commitment to exploring the fundamentals of solo and ensemble performance, composition, listening and to the development of creativity and aural skills. It is part of the total Arts Learning Area, and has links with Dance, Media, Theatre Studies and Visual Arts, as well as links with other learning areas.

Music makes a significant contribution to the Australian economy, offering career opportunities and skills which can be applied in other occupations as well as leisure-time pursuits.

General Aims

This subject aims to:

- provide a variety of experiences which will enable students to develop their own musical abilities of performance, aural awareness and compositional skills, and to observe and evaluate major contributions of other musicians in the context of their place in history
- develop aural skills which should be seen as an integral part of all musical activities
- provide opportunities for singing as a means of developing and reinforcing students' feeling for metre, pulse, accent, phrase, melody, harmony and balance
- provide opportunities to perform, listen and compose, by which students will be encouraged to explore, manipulate, experiment, risk, test, and modify musical ideas
- accommodate a variety of abilities and provide for the personal satisfaction of all students.

Educational Objectives

By the conclusion of this subject, students should be able to:

- exhibit their abilities in performance, aural awareness and composition, as well as display an understanding and knowledge of the specified major periods and language of traditional Western music
- display aural discrimination skills and demonstrate the facility and independence to express themselves musically
- sing with a sense of metre, pulse, accent, phrase, melody, harmony and balance
- demonstrate knowledge of the historical and artistic development of music, including social implications and stylistic eras
- make aesthetic judgements and find personal satisfaction in achieving to their highest abilities.

Teaching – Learning Program

This subject consists of three sections.

Section I: Perception, composition and literature of music

Section II: Performance

Section III: An approved project.

Students are required to study Section I and **either** Section II or Section III, **or a combination** of Sections II and III.

Section 1: Perception

Objectives

Aural analysis

After hearing a short musical excerpt the student will be able to identify and/or name any of the following:

- the number and types of instruments and/or voices
- the metre
- suitable tempo indications
- the tonality
- textural features
- the form
- rhythmic elements
- melodic elements
- harmonic elements
- suitable dynamics
- appropriate articulations
- instrumental timbres and colouristic effects
- compositional devices.

Dictation

Students will be able to complete, using notation:

- a 4 to 8 bar melodic dictation, given the key signature and starting note
- a 4 to 8 bar rhythmic dictation, given the pitches.

Practical vocal skills

Students will be able to sight sing accurately any given melody in major or minor key within the vocal range.

Content

Aural analysis of music extracts drawn from or related to the literature section and other sections of their subject.

- Any instrumental or vocal ensemble up to 5 parts:
 - Vocal – any combination up to 4 parts
 - SATB one voice per part, a cappella or accompanied
 - Instrumental – combinations for the string, woodwind and brass families including mixed combinations up to 5 parts.
- Metres:
 - simple/compound, duple, triple, quadruple;
 - Time signatures:

2	3	4	5	7	5	6	7	9	12
4,	4,	4,	4,	4,	8,	8,	8,	8,	8
- Tempi:
 - from slow to medium to fast; changes, if any.
 - Terms – adagio, lento, andante, andantino, moderato, allegretto, allegro, vivace, presto, prestissimo, accelerando, ritardando/ rallentando, ritenuto and any other terms as they occur in the literature set works.
- Tonalities: major, minor, modal, atonal, whole tone, pentatonic.
- Textures: monophonic, homophonic, polyphonic.
- Forms: binary, ternary, rondo, strophic, through composed, minuet (scherzo) and trio, fugue, sonata, theme and variations.
- Rhythmic elements:
 - simple
 - compound
 - notes, rests and ties
 - anacrusis, ostinato, syncopation.
 - The pulse and the metre of the music heard (duple, triple, quadruple, simple or compound).
 - Subdivisions of beats (all possible combinations of crotchets, quavers and semiquavers).
- Melodic elements:
 - range, phrasing, shape, interval
 - Students should be able to identify fragments as being based on any of the following scales: major, minor, chromatic, whole tone pentatonic.
 - Students should be able to identify aurally by name, any melodic interval within the range of an octave (ascending and descending), both in isolation and in tonal context.

- Harmonic elements:
 - identification of cadences – perfect, plagal, imperfect and interrupted in major keys and minor keys
 - identification of modulations to the dominant or relative major/minor
 - chord progressions using chords I, I⁶, I⁶₄, IV, V, V⁷, ii, ii⁶ vi in major keys only, in any combination
- Dynamics: - pp, p, mp, mf, f, ff, crescendo, decrescendo, diminuendo
- Articulations: staccato, legato, sforzando accent
- Instrumental timbres and colouristic effects: strings, woodwinds, brass and percussion; col legno, sul ponticello, glissando, pizzicato, muted, vibrato, harmonics
- Compositional devices: melodic sequence, techniques of variation (augmentation, diminution, inversion, retrograde, rhythmic/metre/key/tonality variation, fragmentation), imitation, canon, fugato, ostinato, pedal point, Alberti bass, Tierce de Picardie.

Dictation

- Melodic dictation in bass and treble clefs – major and minor keys up to and including 3 sharps and 3 flats and will not include modulation.
- Rhythmic dictation – using time signatures and rhythmic elements listed above.

Practical vocal skills

- Sing in tune
- Ability to sing scales, triads and intervals – students shall be able to sing to order (upwards or downwards) major to minor (2 forms) scales; melodic intervals (upwards only) within an octave range from a given note.
- Melodies for sight singing at the standard of:
 - major – page 77, example 86, Book III, *The Folk Song Sight Singing Series*.
 - minor – page 15, example 77, Book II, *The Folk Song Sight Singing Series*.

Students should be encouraged to sight-sing relevant material from the subject.

Composition

Objectives

Melody writing

Adopting a traditional Western style, students should be able to:

- continue a given motif of between 8-16 bars
- or**
- write a song to given words

Students will be able to:

- maintain the essential stylistic characteristics of a given motif in a well-balanced melody
- make imaginative use of contour, phrase, sequence etc.
- select appropriate tempo, dynamics, articulation
- maintain rhythmic and structural integrity
- demonstrate notational accuracy
- (song setting) – make apt choices of tempo, key, tonality and dynamics to suit the atmosphere of the poem
- (song setting) – accurately and effectively interpret the rhythmic scansion of the words of the poem

Harmonisation

Using chords I, I₆, I₆⁴, IV, V, V⁷, secondary triads ii, ii₆, vi in major keys only, students will be able to:

- define and notate basic voicings and voice-leading principles
- add a simple keyboard accompaniment to a given melody or own song (e.g. vamping or Alberti bass)
- harmonise in SATB the cadences in a given soprano or bass line.

SATB setting

Students will be able to:

- define and notate basic voicings and voice-leading principles
- select appropriate cadences for each given phrase
- make effective and correct use of passing notes if and where appropriate
- accurately interpret given and chosen chords
- demonstrate notational accuracy.

Accompaniment writing

Students will be able to:

- select appropriate chords and accompaniment figure for the given melody
- accurately interpret the chosen chord progression
- make effective use of phrasing/articulation, tempo and dynamics
- use chord inversions correctly and effectively if and where appropriate
- maintain the essential stylistic characteristics implied by the melody with its accompaniment.

Orchestration

Arrange a simple keyboard or vocal piece for mixed ensemble of up to four parts.

Students will be able to:

- make imaginative use of timbral effects in the arrangement
- keep within the optimum ranges of the instruments designated
- make effective use of articulation/phrasing, tempo and dynamics
- notate clearly and accurately, using correct clefs and transpositions
- maintain a well-balanced ensemble
- preserve the essential characteristics of the original piece.

Literature of Music

Objectives

Aural recognition

Students will be able to aurally identify musical examples from a list of set works, naming the composer, title, section, and movement, together with pertinent stylistic characteristics.

Historical knowledge

Students will be able to classify and distinguish the major developments and characteristic features of the 20th century; identify the contribution of each composer studied; and list the significant aspects of each set work within the context of these developments.

Analysis

Students will be able to analyse the characteristic features of a work or musical excerpt similar to those chosen for set works.

Terminology

Students will be able to recognise, identify, define and apply selected musical and theoretical terms and signs as they apply to the set works.

Content

Apart from set works it is expected that students will have heard and studied works other than those indicated in this section.

Aural Recognition

Students will:

- study a selection of major works from the 20th century
- comment on such aspects as genre, structure, texture, timbre, harmony, instrumentation, melody, rhythm and compositional devices.

Historical knowledge

Students will study set works selected from the following compositional styles:

Romanticism, Nationalism, Impressionism, Neo-classicism, Expressionism, Serialism, Electronic music, Jazz

and genres:

lieder, program music, concerto, chamber music, solo instrumental, choral music, opera, symphony and other symphonic repertoire, including ballet music, incidental music, concert overtures and variations.

The above genres are specified but will only be examined as they occur in the set works. The set works will be reviewed every four years.

Set Works

The following works have been set for study in 2008 and 2009:

1. Bartok: *Concerto for Orchestra*, (all five movements)
2. Britten: *Hymn to St Cecilia*
3. Adams: *Short Ride in a Fast Machine*

Analysis

Students will analyse a previously unseen extract of music similar to the set works. Questions will be asked on the following aspects:

Key and modulations, harmonic analysis, form and/or structure, vocal and/or instrumental resources, thematic materials, transposition, terminology, texture, as well as possible composer/era/genre, and compositional devices as previously listed.

Terminology

Musical concepts, terms and signs as encountered in the literature.

Elective Combinations

In addition to the compulsory Section I which comprises Perception, Composition and Literature of Music, students must choose one other Section, that is either Section II, Performance (ie. **Option 1**), or Section III, a Project (ie. **Option 4**), or they may choose one of the other combinations set out below, meaning they may choose either **Option 2**, or **Option 3**, or **Option 5**.

Option 1

Compulsory Core	50%
Performance - Full Elective	50%

Option 2

Compulsory Core	50%
Performance - Half Elective	25%
Performance - Half Elective	25%

Option 3

Compulsory Core	50%
Performance - Half Elective	25%
Project - Half Elective	25%

Option 4

Compulsory Core	50%
Project - Full Elective	50%

Option 5

Compulsory Core	50%
Project - Half Elective	25%
Project - Half Elective	25%

Section II: Performance

Objectives for All Instruments

Performance skills

Students will be able to:

- demonstrate skills and techniques on their chosen instruments
- demonstrate the ability to employ these skills in the performance of selected works
- demonstrate a confident and committed approach to performance.

Musical interpretation

Students will be able to:

- demonstrate an ability to read and interpret musical notation appropriate to various media and styles
- demonstrate the ability to perform in a musical way and to meet the interpretative demands of the chosen works
- demonstrate a developing appreciation for artistic and musical interpretation.

Sight reading

Students will be able to sight read accurately a short musical extract.

General knowledge

Students will be able to answer questions on aspects of performance related to their chosen instrument.

Content

Performance skills – techniques and pieces

Skills, techniques and typical pieces as listed for each instrument in the document **TEE Music Performance Requirements**, available separately from the Curriculum Council.

Musical interpretation

Students should be given opportunities to study literature in a wide variety of styles, forms and genres, and according to individual needs, interests and abilities. Students should be encouraged to have experience in both solo and ensemble performance. Provision should be given for more advanced students to work at a higher level, and for those wishing to, study contemporary styles of performance e.g. jazz improvisation. Performances of student compositions and/or arrangements, set listening works, and school music making activities should be an integral part of this section. Through exposure to styles and compositional techniques of various periods, students will observe and interpret aspects of musical structure, tempo, duration, pitch, tone colour and dynamics. The development of aural skills, instrumental technique and interpretative abilities are fundamental to this component of the syllabus.

Sight reading

Pieces for sight reading will be up to 16 bars long, begin with or without an anacrusis, be in a major or minor key up to three sharps or three flats, and have a time signature selected from one of the following:

2	3	4	6	9
4,	4,	4,	8	and 8

Students should be able to observe the following markings:

- Articulations – staccato, legato, accent, sforzando, tenuto.
- Tempi – andante, lento, moderato, allegro, allegretto, meno mosso, poco, rubato, piu mosso, rallentando, ritardando, accelerando, a tempo.
- Dynamics – pp, p, mp, mf, f, ff, crescendo, decrescendo, diminuendo.
- Expressive markings – cantabile, dolce, espressivo, giocoso, marcato.
- Miscellaneous – da capo, dal segno, sempre.

General knowledge

School-based assessment will include general knowledge questions on the historical development, basic structure, mechanical and tone-producing qualities appropriate to the students' chosen

instrument, and also general questions about the notation and terminology used in the students' chosen pieces.

No questions on general knowledge of chosen pieces, instruments and period will be asked in the external examination.

Specific requirements

Any performance area(s) not specified in the *TEE Music Performance Requirements* document must be submitted to the Syllabus Committee for approval. Requests for approval must include a detailed description of the technical work and musical materials to be performed and be submitted to the Syllabus Committee **no later than 31 March in the year of the examination.**

Pieces for Performance

Full Elective

1. For presentation in examinations, each student shall be required to prepare for performance five pieces (six for voice) which:
 - a) are varied in technical requirements
 - b) are selected from at least three major eras of composition (e.g. baroque, classical, romantic, twentieth century)
 - c) are varied with regard to structure and style (i.e. not all studies, or all preludes, or all sonatas).
2. Of the prepared pieces, up to two may be ensembles in which all parts are up to required level and which have only one performer per part. Choral groups shall present all their pieces in ensemble and the music must satisfy:
 - 1 a) and 1 b) above, and be of the required level, with not more than one voice per part.
3. All performers should be prepared to answer questions on their pieces, their instrument, and the major repertoire for their instrument or vocal section.

Half Elective

For presentation in school-based examinations, each student shall be required to prepare for performance

1. Two pieces (three for voice), which must be selected from different musical periods, and which must be different in structure, style and technical requirements; i.e., not both studies or both preludes. All pieces will be performed.
2. Only one piece may be unaccompanied, but where an accompaniment is written, the accompaniment must be provided.
3. Only one may be an ensemble piece, in which all the parts are to the required level and have only one performer per part.

General Instructions for Performance

- Students undertaking a full performance elective, or a half performance elective, or two half performance electives, all of the technical work for each instrument or voice part set out under “*TEE Music Performance Requirements*” is the minimum requirement. All technical work is to be played from memory.
- Students should be encouraged to develop facility in sight reading.

- The wide range of pieces listed in the typical pieces section is only an indication of the level of performance required. While some students may achieve a high standard of performance in pieces which are less demanding, others may be able to achieve a high standard of performance in some of the more demanding repertoire. The simpler pieces indicate the acceptable level of performance. A wide and varied repertoire for ensemble and solo performance should be fostered at all times.
- Students who desire to and are able to achieve higher performance levels than those indicated should be encouraged to do so.
- Where possible, performance of some pieces from memory might be encouraged, although it is not required.
- For most pieces, publishers are not stipulated, but it is recommended that performers use scores which are as near to the original as is possible.
- Students undertaking a full performance elective shall present at least three pieces with accompaniment. Students undertaking a half performance elective shall present at least one piece with accompaniment. Those undertaking two half-performance electives shall present at least one piece on each elective with an accompaniment. No piece may be presented unaccompanied unless it is composed as an unaccompanied work. That is, any chosen piece which has an accompaniment must have the accompaniment provided for the examination.
- For the details of specific requirements for each area of performance, consult the document *TEE Music Performance Requirements*, available from the Curriculum Council.

Section III: Project/Projects

In this section, students may present a full project elective, or a half project elective (along with a half performance elective), or two half project electives. Topics may be selected from a wide range of subjects including composition or a research from such areas as jazz, popular idioms of music, theatre music or ballet. Each project should exhibit appropriate research skills and be presented with full referencing and all sources acknowledged. Each student should receive weekly tuition and guidance from a teacher. For those selecting composition, the following approaches should be observed. Each student should prepare to submit:

- a folio, or folios, of completed compositions and/or arrangements demonstrating a variety of idioms and styles
- all compositions must be recorded for the voices/instruments for which they have been composed. Two pieces may be recorded in a synthesised version excepting where all of the pieces in a folio have been composed for a synthesiser or similar medium, in which case all may be synthesised recordings.

A cassette tape, clearly labelled must be submitted with all composition folios. All compositions must include full musical directions for the performance of the score. Notation should be clear and precise. Non-traditional scores should include a preface indicating the sound sources used and giving adequate details for the score to be interpreted.

For specific details, please refer to the document *Guidelines for Project Submissions*.

Project Approval

Proposals for projects for approval, including composition and research activities, are to be submitted to the Curriculum Officer (The Arts) no later than the 31 March in the year in which the TEE is being taken.

All projects should be accompanied by a statement of authenticity from the principal of the school attended and be received no later than the commencement date for the external performance examination in the year of study.

Refer to *Guidelines for Project Submissions* available from the Curriculum Council.

Time Allocation

The subject has been designed to be completed through a structured education program of approximately 110 hours in any suitable contexts and series of learning experiences. Typically the subject will be studied over the period of one school year. For administrative reasons schools wishing to vary this delivery pattern (eg over a shorter period or over a longer period up to two school years) are required to notify the Chief Executive Officer of the Curriculum Council.

Subject Completion

Students must complete the school's structured educational and assessment program for a subject in order to be eligible to receive a grade unless there are exceptional and justifiable circumstances. In situations where the school considers that insufficient information has been gathered to justify the award of a grade for the subject, a result of U (for unfinished) should be allocated. The Curriculum Council offers the flexibility for the U to be converted to a grade after the final grades have been submitted. Further details on assessment and grading are provided in Volume I of the Syllabus Manuals.

Resources

Note 1: The resources in this list were available at the time of printing, but please be aware that their subsequent availability cannot be guaranteed.

Note 2: '(OP)' identifies resources that are out of print but still valuable if teachers can locate them in their department or library.

Cope, D., *New Directions in Music*, (7th ed.), Waveland Press, Long Grove, IL, 2000.

Folk Song Sight Singing series [Books 1-9], Oxford University Press, Oxford, UK..

Fiske, R., *Score Reading* series [Books 1–4], Oxford University Press, Oxford, UK. **(Books 2 & 3 OP)**

Kamien, R., *Music: An Appreciation* [includes CD-ROM], (8th ed.), McGraw-Hill, North Ryde, NSW, 2003.

Kennan, K., and Grantham, D., *The Technique of*

Orchestration [includes CD], Prentice Hall, Englewood Cliffs, NJ, 2002.

Machlis, J., and Forney, K., *The Enjoyment of Music* (9th ed.), W.W. Norton and Company, New York, 2003.

Thackray, R., *The Seeing Ear*, The Callaway Centre, School of Music, University of Western Australia, Crawley, 1995.

Supplementary Texts

Bennett, R., (ed.), *Cambridge Assignments in Music* series [22 titles—see in particular *Investigating Musical Styles* and *New Assignments and Practice Scores*], Cambridge University Press, Cambridge, UK.
Benward, B., and Carr, M., *Sightsinging Complete* (6th ed.), McGraw-Hill, New York, 1999.

Bowman, D., and Terry, P., *Aural Matters* series, Schott, Mainz, Germany.

Callaghan, M., and Williams, G., *Shapes and Structures in Music* (Oxford examination workbook), Oxford University Press, Oxford, UK, 1985. **(OP)**

Hoffer, C., *The Understanding of Music*, (text and student workbook) (6th ed.), Wadsworth Publishing Company, Belmont, CA, 1992. **(OP)**

Kamien, R., *The Norton Scores: An Anthology for Listening*, Vols 1 and 2 (anthology and recordings) (expanded 4th ed.), W.W. Norton and Company, New York, 1984. **(OP)**.

Kraft, L., *A New Approach to Ear Training* (2nd ed.), W.W. Norton and Company, New York, 1999.

Morgan, R.P., *Twentieth-Century Music*, W.W. Norton and Company, New York, 1991.

Palisca, C.V., (ed.), *Norton Anthology of Western Music* [Vols 1 and 2], (4th ed.), W.W. Norton and Company, New York, 2001.

Robinson, R., (ed.), *Choral Music: A Norton Historical Anthology*, W.W. Norton and Company, New York, 1978.

Sadie, S., (ed.), *The Cambridge Music Guide*, Cambridge University Press, Cambridge, UK, 1990.

Smith, E., and Renouf, D., *The Oxford Student's Harmony*, book 1, Oxford University Press, Oxford, UK, 1966. **(OP)**

Websites

Aussie Educator- A total education web page for Australia

-The Arts

<http://www.teachers.ash.org.au/aussieed/thearts.htm>

Support Material

Support material for this subject can be ordered through the Curriculum Council Publications Catalogue and is available on the Curriculum Council website (<http://www.curriculum.wa.edu.au>).

Examination Details

The examination will consist of a practical component (50%) and a written paper (50%).

The practical component (which will assess performance and/or project) will consist of one full elective (100 marks) or two half-electives (50 marks)

each), as described under “Elective Combinations” in this syllabus. If a full-elective is examined, the marks shown below for each part will be doubled. If one or more half-electives are examined, the half-electives will be examined in separate sessions.

Performance (50 marks total)

Part I: Prepared Pieces (30 marks). Candidates should prepare five pieces (six for voice) for full elective option or two (three for voice) for a half elective, for their voice or instrument, from the *TEE Music Performance Requirements*. Candidates opting for a full-elective will perform one piece of their own choosing (15 marks) and one or more pieces selected by the examiners (15 marks). Alternatively, candidates opting for a half-elective will perform all prepared pieces (15 marks).

Part II: Technical Work (10 marks). Candidates will be required to perform from memory at least 8 items from the list of technical work for their voice or instrument.

Part III: Sight Reading (10 marks). The Examiners will require candidates to sight sing (vocal performance) or sight play (instrumental candidates) a piece of music up to 16 bars in length.

Project (50 marks)

Students choosing this section of the examination undertake individual study throughout the year in one of the areas which are more fully described under “Section III: Project” of the syllabus. The project (folio, tapes, files, etc.) must be submitted to the Curriculum Council at least one week prior to the commencement of the performance and candidates shall be scheduled to present/discuss their project during the period of the performance. Students must submit, with their project, a written declaration that the work is authentic.

The written paper will have a duration of three hours. It will consist of three parts:

Part I: Perception (40 marks). Students will be asked to give short written answers to questions related to passages of recorded music played. All questions should be attempted.

Part II: Literature (35 marks). There will be one compulsory question which incorporates aural recognition. There will be some choice between the remaining questions which will assess relevant knowledge and analytical skills. Questions in this part require short written responses and should be answered with reference to the score booklet which is provided.

Part III: Composition (25 marks). Students will be asked to carry out some exercises in orchestration skills and to harmonise, provide accompaniment to and arrange an extract of music using instruments chosen from a selected group.

Notes on Performance:

- Before their performance begins, the candidate will submit to the examiners a list of the titles and composers of the works which they have prepared for performance and two copies of their prepared pieces.
- Before their performance begins, candidates must indicate to the examiners whether their own choice of piece for performance involves other candidates should they select an ensemble piece.
- Candidates presenting works requiring accompaniment are to provide their own accompanist.

The examiners may stop a performance at any stage after they have had sufficient opportunity to assess it.

Assessment Structure

Assessment structures are an integral part of all Accredited Subjects.

The structure specifies:

1. the components and learning outcomes to be included in assessment
2. weightings to be applied to these components
3. the types of assessment considered appropriate for the subject.

Table 1

Syllabus Content	Weighting percentage
Perception:	10-20
Aural analysis	
Dictation	
Vocal practical skills	
Composition:	10-20
Melody writing	
Harmonisation	
Orchestration	
Literature:	10-20
Aural recognition	
Historical knowledge	
Analysis	
Performance and/or Project *	45-55

* **Note:** As determined by the elective combination chosen.

Table 2

Learning Outcomes	Weighting percentage
Cognitive:	45-55
e.g. knowledge, process	
i.e. perception, composition and literature of music	
Sensorimotor:	45-55
i.e. performing and practical skills	

Table 3

Types of Assessment	Weighting percentage
Subject work:	50
Assignments, analysis, tutorials,	
Performance or project folio	
Examinations:	50
Perception, composition and literature of music	
Performance or project	

The assessment program must provide students with the opportunity to demonstrate achievement of the requirements of the subject,

AND

students must complete the requirements of the subject.

General Notes

School-based assessment consists of two components:

- subject work
- examinations.

The following calculations are to be used to obtain final results:

- Semester – 50% subject work + 50% examination, both including performance or project
- Yearly – 50% semester 1 + 50% semester 2.

Grade-Related Descriptors

Grade-Related Descriptors describe the student performance standards that are used to award grades in this subject. Schools delivering this subject have been provided with a copy of the document. Additional copies may be purchased from the Curriculum Council.