

Tranche 1 – Phase 3 – Initial Draft Course

Contemporary Music and Songwriting level 2

Total Responses = 3

Organisations represented	Group	Individual
3	2 (representing 6 individuals)	1

Focus Area and Key Features

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
Four individuals felt this was clear.	Noted.
Three individuals stated: No, this statement is unclear: 'Professional studies reflect professional processes' (this is great, but) '...and standards'. Does this mean every school offering this subject needs a professional standard recording studio?	The course writer will clarify what is meant by professional standards as the point raised is a very pertinent one for the Professional Studies Focus Area.

Course Rationale and Description

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
<p>All noted the rationale was clear.</p> <p>However, three individuals noted it was clear, although it requires too much for a one-year course. It incorporates everything the current contemporary music course covers and then adds extra.</p>	<p>Noted.</p> <p>An overall thread to the feedback is that the course needs further delineation from Music 2, especially the Theory expectations.</p> <p>There should be further clarity that Contemporary Music and Songwriting 2 is a pathway to University Connections Program (UCP) Songwriting and that Music 2 and 3 are pathways to UCP Music.</p>

Integration of General Capabilities

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
<p>Four individuals noted the General Capabilities were clear.</p>	<p>Noted.</p>
<p>Course description needs refining.</p> <p>Some suggestions to refine wording included:</p> <ul style="list-style-type: none">• First sentence: remove 'and/or songs' as the term contemporary music includes songs.• Range of styles including (but not limited to):	<p>The course writer can further clarify and streamline the course description.</p>
<p>Where does sustainability fit in? The others are clear.</p>	<p>The course writer was asked to automatically include the Cross-Curriculum Priorities but unless Sustainability is specifically targeted it should be removed.</p>
<p>There is a typographical error here with a word needing to be deleted – 'The cross-curriculum priorities (are) enabled...'</p>	<p>Noted.</p>

Pathways

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
<p>Some Pathways are not defined. Pathways should include:</p> <ul style="list-style-type: none">• VET Certificate II & III in Music (Year 11 into 12)• TAS TAFE Certificate IV in Music (beyond year 12)• Direct employment in the music industry	<p>The course writer will add these for Phase 4.</p>
<p>It should NOT be noted as a pathway to Music 3. There is too much content in this course, as it stands, to adequately prepare for the theory requirements of Music 3. There also needs to be more focus on instrumental skill development if this is to adequately prepare for UCP Music (FCPI 13).</p>	<p>The course writer has noted the delineation between the Music 2 and Music 3 pathway and the Contemporary music pathway.</p> <p>The communication around these two pathways will be important going forward.</p>

Course Requirements

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
<p>Four individuals agreed access requirements are clear. All agreed resource requirements clear.</p>	<p>Noted.</p>
<p>Some specific comments included:</p> <ul style="list-style-type: none">• Unlike the statement at the beginning of the Pathways section, the access statement implies no previous experience is necessary.• Spelling errors in software names need checking.• In resource requirements 'public address' and 'audio workstation' don't need capital letters.	<p>The course writer can action these suggestions and change for the Phase 4 version of the course.</p>

Key themes	Years 9 to 12 Learning Response
<p>Three individuals stated: Whilst the document needs to be robust, it should be written in plain English so that it is accessible to learners likely to study the subject.</p>	<p>Some of this language came from generic sections and was not the direct responsibility of the course writer.</p> <p>All effort will be made to use plain English, but some terms, for example 'ideate', were part of the explanation for the Professional Studies focus area.</p>

Course Structure, Delivery and Progression

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
<p>Modules 2 and 3 would work better if they ran concurrently so that students have the skills they need across the modules. This would mean all three modules running concurrently.</p> <p>Teacher should have the option to choose the sequence of Modules 2 and 3 as there is no prerequisites for success in Module 3.</p> <p>It was felt this subject would benefit from a more holistic approach than provided for in a modularised mode. For example, a major event in Term 1 may require promotion and marketing. (Criteria 5); to prepare music for 'Triple J Unearthed' students may need copyright knowledge earlier in the year (Criteria 6); students may compose their best work in Term 3 (Criteria 3).</p> <p>Further question asks whether criteria be assessed at any point of the year, or does it have to fall in line with the timeline of the module?</p>	<p>The course writer will investigate whether the delivery can be optional and if so, make this possible.</p> <p>The course writer will investigate whether 3 concurrent modules is possible, although this seems unlikely under the current parameters.</p> <p>Possible wording might be: It is recommended that Module 1 be delivered concurrently with Modules 2 and 3. Although, it is recommended that Module 2 to be delivered before Module 3.</p> <p>At this stage, the course must be modularised as per the Years 9 to 12 Project Integrated Model. The previous suggestion that would allow for any module to be taught at any time through the year might alleviate such concerns.</p>
<p>Progression is clear.</p>	<p>Noted.</p>

Module Content

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
<p>Examples of comments provided included:</p> <ul style="list-style-type: none">• The heavy theory component of Module 2 would mean this module would take a disproportionate amount of time to teach.• Clear - yes, but not necessarily logical.• There is a lack of clarity with the Work Requirements.• Why is Module 1, requiring the longest teaching time to develop skills, only 21 hours, while Module 2 is 36 hours and Module 3 is 25 hours.• Why do the Work Requirements of the modules not add up to 150 hours?• In Module 2 the final response (aural) does not reflect the content of the course, nor does it reflect the theoretical aspect.• In Module 3, where do health and safety issues fit into the work requirements?	<p>The course writer will appraise the module content afresh from the feedback and address:</p> <ul style="list-style-type: none">• A disproportionate amount of content in Module 1.• Too many Industry skills in Module 1; make the focus on performance and instrumental skills, including aural and theory skills. 'Applying theoretical understanding to their instrument/voice' and 'identify intonation issues' belong in Module 1.• Far more clarity needed around Work Requirements and what they mean and again a more even spread across modules. Will define 'short performance', 'complete performance', and 'performance for an audience (live/recorded)'.<ul style="list-style-type: none">• Clarity around composition/arrangement.• Make sure any 'critical assessment of contemporary music' serves this course and does not stray into Music 2 and 3 territory.• Module 3 to include 'safely' present a contemporary piece.• Clarity around Work Requirements and the hours listed need to be made much clearer.
<p>The robust nature of the course is excellent but is borderline too challenging for Level 2 music students.</p> <p>Excellent content but may favour students with prior knowledge of theory concepts and uses.</p>	<p>The course writer will assess certain aspects of the course to make sure it is robust and challenging enough to be rigorous Level 2 but will cater for the non-classically trained musicians.</p> <p>As noted previously the delineation between this course and the Music 2 and Music 3 pathway will be clear and unambiguous.</p>

Criteria and Standards

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
<p>The wording of Criterion 3 was discussed, particularly noting:</p> <ul style="list-style-type: none"> • ‘Compose and perform original music and/or songs in contemporary styles that creatively respond to contexts, ideas or issues.’ When students are involved in song writing, they do not always respond to context, ideas or issues. • Would prefer this criterion to be changed to 'compose and perform original music and/or songs in contemporary styles' to make this more open-ended for different students. 	<p>The course writer can build more flexibility into the criteria:</p> <ul style="list-style-type: none"> • As students may work as instrumentalists or songwriters and may also not always necessarily ‘respond to context, ideas or issues’ • By changing to 'compose and perform original music and/or songs in contemporary styles'
<p>Criterion 2 needs to be in both Module 1 and 2. As it currently is set out, students are required to record in Module 2 but there is not a criterion under which to assess this.</p>	<ul style="list-style-type: none"> • Agreed that criterion 2 needs to be in both Modules 1 and 2. • Make clear this course does not necessarily prepare students for University Connections Program (UCP) Music, that is the pathway from Music 3. • Amend the ‘care’ as referring to ‘desired intonation’
<p>Criteria 5 represents an ideal opportunity for students to have the real-life experience of coordinating, promoting, running and reviewing an event.</p>	<p>Criterion 5 should also refer to marketing an ‘event’ not just an individual.</p>
<p>All individuals noted the criteria enabled assessment.</p>	<p>Noted.</p>
<p>One individual noted the standards for Criteria 3-6 enable progression.</p>	<p>Noted.</p>

Appendix 1 - Line of Sight

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
No feedback received.	No action required.

Appendix 2 – Alignment to Curriculum Frameworks

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
No feedback received.	No action required.

Appendix 3 – Work Requirements

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
<p>Yes, requirements seem appropriate.</p> <p>Some of the definitions were unclear, including:</p> <ul style="list-style-type: none">• Short response, extended response, short task• Short performance, complete performance <p>See note below regarding 'recommended Work Requirements' instead of 'mandated'.</p>	<p>As noted previously the definitions for Work Requirements needs further clarification.</p>
<p>Suggestions included:</p> <ul style="list-style-type: none">• The teacher should be able to create their own Work Requirements based on the context of their music department.• Would like to see Work Requirements changed to 'Recommended Work Requirements' to allow flexibility.	<p>The course writer will have to follow parameters given for all Work Requirements and will investigate whether flexibility can be provided.</p>

Further Appendices

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
N/A.	N/A.

Further Feedback and General Comments

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
<p>Tensions between the modularised approach vs. holistic approach</p> <p>Can any criteria be assessed at any time despite when the module is delivered? Can more clarification on assessment timelines be included to course document?</p> <p>Can wording be changed so delivery of modules is recommended rather than mandated?</p> <p>Can wording of Work Requirements be changed so Work Requirements are 'recommended' rather than 'mandated'?</p> <p>Clarify terms such as short, extended, and complete performance in the course document.</p> <p>Criteria 3 could be more open ended for all students to access (remove wording 'that creatively respond to contexts, ideas or issues')</p>	<p>The course writer will endeavour to:</p> <ul style="list-style-type: none">• Within the paradigm of modularisation, build as much flexibility as is possible.• Provide more clarification around assessment.• Give more flexibility around the delivery of modules so that school events/ industry opportunities can be utilised as part of the course.• Provide more clarification around Work requirements.• Make Criterion 3 more open ended.• Work on making sure Art 1 (Music) provides a foundation for this course.
<p>The inclusion of specific analysis and reflection on works and performances is excellent as this is largely missing from the current contemporary music course.</p>	<p>Noted.</p>
<p>Is there a need to develop a Level 1 Music course which covers the foundation skills of theory knowledge and performance skills required for the other courses?</p>	<p>Noted</p>