# Music extension Stage 6 – sample assessment task – HSC musicology

**Component:** Musicology

**Assessment:** task 3 trial HSC examination – musicology portfolio

**Weighting:** 40%

**Due Date:** Term 3 Week 3

**Outcomes:**

* **H1** – presents an extended essay demonstrating mastery of research, argument and data from primary sources and secondary sources
* **H2** – leads critical evaluation and discussion sessions on all aspects of his/her own research and essay work and essays of others
* **H3** – articulates sophisticated arguments supported by musical evidence and demonstrates independence of thought in the development of a hypothesis and argument in the chosen area of research
* **H4** – demonstrates a sophisticated understanding of the concepts of music and their relationship to each other with reference to research undertaken and essay writing
* **H5** – presents, discusses and evaluates the problem-solving process and the development and realisation of a research project
* **H6** – critically analyses the use of the musical concepts to articulate their relationship to the style of music analysed

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## Task description

You must submit your completed musicology portfolio, including a final draft essay and audio tracks.

### Musicology portfolio

The musicology portfolio must show evidence of the process of musicological research and development of the essay. The submitted musicology portfolio must include:

* a topic overview and scope of planning of the essay hypothesis. This should be documented through background listening, musicological observations and research within the topic
* original analysis of works selected for background study that focus on primary sources and acknowledge cultural contexts, demonstrating an understanding of the concepts of music and the relationship between them
* an essay plan with hypothesis and draft essay writing showing the formulation and development of the argument with analytical support
* evidence of organisation, development and expression of ideas in a coherent and sustained response supported by relevant musical examples
* evidence of data collection from primary and secondary sources, in the form of an annotated bibliography and discography
* critical reflections and evaluation of own writing and the writings of others. For example, concert reviews, articles, critiques, books, theses and concert programs.

The musicology portfolio can be submitted electronically as a PDF or Google doc, or as a hard copy in a compiled folder.

The final draft essay is to be submitted electronically as a PDF file. Audio recordings of any excerpts are to be submitted as one combined mp3 file.

## Assessment criteria

The portfolio will be assessed on the quality of the following evidence:

* topic overview and scope of planning, demonstrating background listening, musicological observations, and research within the topic to develop a hypothesis
* original concept-based analysis which displays an understanding of the concepts and the relationship between them and the relevant context
* analysis and discussion supported by comprehensive musical observations based on primary and secondary sources
* critical evaluation and reflection of own writing and the writing of others
* organisation and structuring of material with development of ideas into an argument with analytical support and compiled musical examples and quotes
* evidence of data collection from primary and secondary sources through an annotated bibliography and discography.

### Marking criteria – musicology portfolio

Table 1 – musicology marking criteria

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| --- | --- |
| Grade | Criteria |
| A | * Provides a comprehensive topic overview and highly detailed scope of planning, demonstrating outstanding background listening, musicological observations, and research within the topic to develop a strong hypothesis
* Demonstrates high-level, original concept-based analysis which displays a sophisticated understanding of the concepts and the relationship between them and the relevant context
* Demonstrates highly developed analysis and discussion supported by comprehensive musical observations based on primary and secondary sources
* Demonstrates perceptive critical evaluation and reflection of own writing and the writing of others
* Demonstrates sophisticated organisation and structuring of material with development of ideas, into a strong argument with analytical support and compiled relevant musical examples and quotes
* Demonstrates outstanding evidence of data collection from primary and secondary sources through an annotated bibliography and discography
 |
| B | * Provides a detailed topic overview and scope of planning, demonstrating thorough background listening, musicological observations, and research within the topic to develop a hypothesis
* Demonstrates an accomplished concept-based analysis which displays detailed understanding of the concepts and the relationship between them and the relevant context
* Demonstrates clear analysis and discussion supported by detailed musical observations based on primary and secondary sources
* Demonstrates coherent critical evaluation and reflection of own writing and the writing of others
* Demonstrates clear and refined organisation and structuring of material with development of ideas, into a successful argument with analytical support and compiled relevant musical examples and quotes
* Demonstrates thorough evidence of data collection from primary and secondary sources through an annotated bibliography and discography
 |
| C | * Provides a sound topic overview and scope of planning, demonstrating background listening, musicological observations, and research within the topic to develop a hypothesis
* Demonstrates an original concept-based analysis which displays a competent understanding of the concepts and the relationship between them and the relevant context
* Demonstrates sound analysis and discussion supported by musical observations based on primary and secondary sources
* Demonstrates competent critical evaluation and reflection of own writing and the writing of others
* Demonstrates sound organisation and structuring of material with development of ideas, into an argument with analytical support and compiled relevant musical examples and quotes
* Demonstrates sound evidence of data collection from primary and secondary sources through an annotated bibliography and discography
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| D | * Provides some topic overview and scope planning, with appropriate background listening, musicological observations, and research within the topic to develop a hypothesis
* Demonstrates some original concept-based analysis which displays basic understanding of the concepts and the relationship between them and the relevant context
* Demonstrates basic analysis and discussion supported by some musical observations based on some primary and mainly secondary sources
* Demonstrates some critical evaluation and reflection of own writing and the writing of others
* Demonstrates some organisation of material with the development of ideas, into an argument with limited analytical support through musical examples and quotes
* Demonstrates some evidence of data collection from primary and secondary sources through an annotated bibliography and discography
 |
| E | * Provides a limited topic overview and scope of planning, with little background listening, musicological observations, and research within the topic to develop a hypothesis
* Demonstrates limited original concept-based analysis which displays little understanding of the concepts and the relationship between them and the relevant context, with inconsistencies
* Demonstrates limited analysis and discussion with little support from musical observations based on secondary sources
* Demonstrates limited critical evaluation and reflection of own writing and the writing of others
* Demonstrates inconsistent organisation of material into an argument with little analytical support and evidence through musical examples and quotes
* Demonstrates limited evidence of data collection from primary and secondary sources through a bibliography and discography
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## References

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