



General Certificate of Secondary Education

Music 3271/A Integrated Assignment

Mark Scheme

2008 examination - June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2008 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

INTEGRATED ASSIGNMENT

The mark scheme consists of three discrete sections, each with a total of 20 marks.

- composition
- recorded realisation
- evaluation

Marks in each section will be awarded as follows

Composition 20

The piece will be assessed in the light of the assignment selected and its success measured against the realisation of its key elements with consideration of the musical aspects listed below. Strengths in one or more areas may balance relative weakness in others.

- the imaginative use of sound
- a sense of musical balance, form and structure
- the working and development of musical ideas
- an understanding of the chosen medium and of instrumentation, timbre and texture
- an understanding of the conventions, characteristics and devices appropriate to the Area of Study
- appropriate uses of musical elements, devices, tonalities and conventions

The descriptors of achievement are arranged in six bands. Each band builds upon the previous one and acknowledges coverage of the achievements listed previously.

1 – 3	The candidate will demonstrate a rudimentary understanding of how sounds are organised as listed in section 9 of the specification. The outcome is likely to be only modestly successful or may be inappropriate to the assignment selected and may be inconsistent in its deployment of resources. The candidate for whom any form of composing is difficult is likely to be placed here.
4 – 6	The candidate will demonstrate basic understanding of how sounds are organised and a successful use of simple resources in response to the assignment selected. Compositions in this mark range are likely to show limited coherence.

7 – 9	The candidate will demonstrate increased understanding of how sounds are organised and competent use of resources in response to the assignment selected. Compositions in this mark range may show greater coherence but with limitations in the handling of musical ideas and the deployment of resources.
10 – 12	The candidate will organise sounds to produce effective compositions with a sense of structure and some attempt at colour. S/he will show that s/he can work confidently in the chosen medium or style and within appropriate conventions/characteristics. The intentions generated by the assignment selected will mostly be appropriately and successfully realised. There will be evidence of awareness of the expressive potential of the resources, genres and/or styles. Compositions at this level will demonstrate competence in writing for the chosen resources.
13 – 16	<p>The candidate will demonstrate a successful and imaginative organisation of sounds and use of resources in ways which are appropriate to the chosen medium or style, to his/her intentions and to the nature of the assignment selected and its conventions/characteristics.</p> <p>In this mark range compositions will demonstrate flair, effective and idiomatic use of instruments, voices and sound sources and use rhythmic devices and dynamic contrast to create appropriate colour and mood. The expressive potential of the resources, genres and/or styles used will be explored effectively.</p> <p>There will be a sense of wholeness in musical terms which is clearly based on a realisation of the major elements of the assignment selected.</p>
17 – 20	In this mark range compositions will be musically interesting and satisfying through the successful and imaginative organisation of sounds which exploit the expressive potential of the resources and genres and/or styles used. They will demonstrate a completeness in which the wholeness of the music is founded on the successful realisation of the demands of the assignment selected.

Recorded Realisation**20**

Marks will be awarded for the candidate's ability to realise accurately the scored and/or annotated composition, providing a clear indication of the composing intentions and demonstrating control of the performing and expressive factors involved. The realisation must reflect the final version of the scored and/or annotated composition.

Compositions may be realised using acoustic instruments and/or through the medium of ICT. Acoustic compositions realised through ICT are perfectly acceptable and it is expected that the candidate will comment on aspects of this transfer in the evaluation of the assignment. The quality of the composition itself is not a factor in this section.

1 – 5	A realisation showing basic attention to the fundamental elements of the piece. However, the candidate has allowed inaccuracies and deficiencies to be introduced into the realisation which raise frequent discrepancies between the score and/or annotation. Intentions are likely to be obscured by these discrepancies and the realisation is not faithful to the composition. Submissions at this level will be characterised by a lack of finish and attention to performance and expressive details.
6 – 10	A realisation showing some attention to the demands of the chosen medium, resources and style and an attempt to resolve fundamental problems. Inaccuracies and difficulties may still be apparent but they raise fewer significant discrepancies with the score and/or annotation. Intentions are mainly clear but submissions at this level are still characterised by a lack of finish and attention to performance and expressive details.
11 – 15	A realisation showing broad understanding of the demands of the chosen medium, resources and style and the ability to solve problems through careful listening and subsequent refinement. Occasional inaccuracies and deficiencies do not compromise the faithfulness of the realisation to the score and/or annotation and intentions are clear. There is evidence of care and attention to performance and expressive detail but nuances may not have been adequately conveyed. The realisation has completeness but may not have a sense of finish.
16 – 20	A realisation showing thorough understanding of the demands of the chosen medium, resources and style resulting in a refined and well-considered submission. There will be evidence of an imaginative and intelligent use of the available resources. Problems have been identified and resolved without compromising the faithfulness of the realisation to the score and/or annotation. Intentions are clear and care and attention have been given to consideration of performance and expressive details. The composition is immediately assimilable to the listener and the realisation contains all the nuances of the music. The realisation is characterised by a high level of finish and a sense of completeness.

Evaluation 20

Marks will be awarded for the candidate's ability to assess the success of the process of composing undertaken in response to the assignment selected for the final composition, to select and deploy available resources and to realise his/her intentions in the accompanying recording.

<p>1 – 5</p>	<p>Evaluations at this level will show limited understanding of the full extent of the assignment and reflect a rather piecemeal response to its demands.</p> <p>Comments on the process of realisation focus on the practical demands of making the recording to the exclusion of insights into the way the candidate's musical intentions have been realised in the recording. There is little or no awareness of errors which create discrepancies between the score and/or annotation and the recorded realisation. Equally, there is little or no discussion of how problems have been resolved.</p> <p>The evaluation of success will tend to be insubstantial and will often be unsupported. Musical vocabulary may be sparse and/or inappropriately used.</p>
<p>6 – 10</p>	<p>Evaluations at this level will show some understanding of the full extent of the assignment and reflect some engagement with its demands. There is some awareness of weakness and omissions in response to the demands of the assignment and an attempt to explain or evaluate them.</p> <p>Comments on the process of realisation show some consideration of the ways in which the candidate has attempted to realise his/her intention in the recording. There is some awareness and evaluation of errors which have created discrepancies between the score and/or annotation and the recorded realisation. Similarly, there is some discussion of how some problems have been resolved and evaluation of how others might have been.</p> <p>The evaluation of success will contain more substance with an attempt to support comments. Some musical vocabulary, including relevant terminology associated with the Area of Study, may be used appropriately.</p>
<p>11 – 15</p>	<p>Evaluations at this level will show broad understanding of the full extent of the assignment and reflect sound engagement with its demands. There is an appreciation of the context of the assignment within the Area of Study shown in the consideration of relevant conventions, characteristics and devices. There is acknowledgement and evaluation of areas of weakness and omission in the response to the demands of the assignment and some remedial suggestions are forthcoming. The intentions of the candidate are illuminated by this evaluation.</p> <p>Comments on the process of realisation show clarity of purpose about how the candidate has realised his/her intentions in the recording. There is awareness and evaluation of any errors which have created discrepancies between the score and/or annotation and the recorded realisation.</p>

	<p>Similarly, there is discussion of how some problems have been resolved and resolutions for outstanding problems are put forward persuasively.</p> <p>The evaluation of success will contain considerable detail. Comments will be supported by reference to other parts of the submission. They will be well measured, balancing arguments persuasively. Musical vocabulary, including relevant terminology associated with the Area of Study, will be used appropriately.</p>
<p>16 – 20</p>	<p>Evaluations at this level will show thorough understanding of the full extent of the assignment and show comprehensive engagement with its demands. There is clear understanding of the context of the assignment within the Area of Study shown in the consideration of relevant conventions, characteristics and devices. There is a critical evaluation of any weakness and omission in the response to the demands of the assignment with explanation and/or justification for the course of action followed. The intentions and the capacities of the candidate are amplified by this evaluation.</p> <p>Comments on the process of composition show high levels of insight into how the candidate has realised his/her intentions in the recording and considerable detail is provided about challenges encountered. There is a critical evaluation of any errors which have created discrepancies between score and/or annotation and the recorded realisation. Similarly, there is discussion of the subtleties of the resolutions to problems encountered and few of the issues have been disregarded.</p> <p>The evaluation of success will be substantial and insightful. Comments will be supported by detailed reference to other parts of the submission. Comments will be balanced, weighing arguments carefully and persuasively. Musical vocabulary, including relevant terminology associated with the Area of Study, will be used thoughtfully and with precision.</p>