

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.
The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales (company number 3644723) and a registered charity (registered charity number 1073334). Registered address: AQA, Devas Street, Manchester M15 6EX Dr Michael Cresswell Director General

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

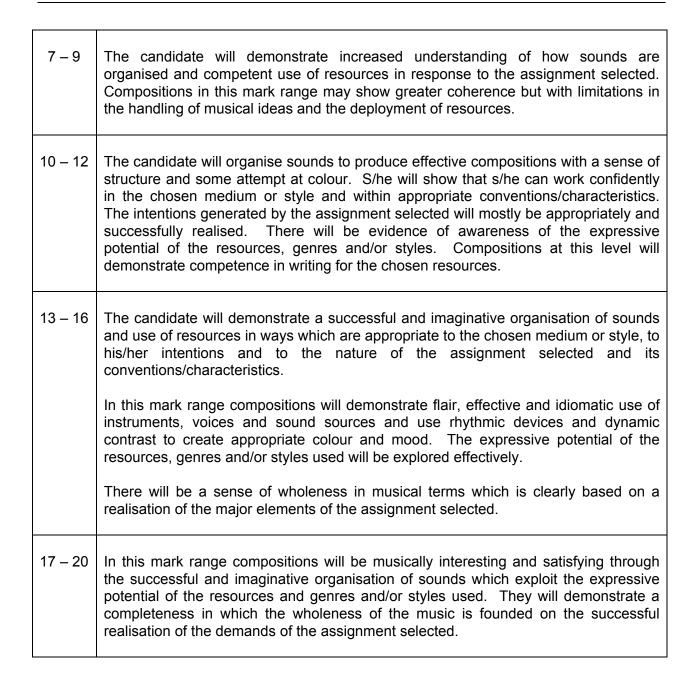
Composition 20

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.

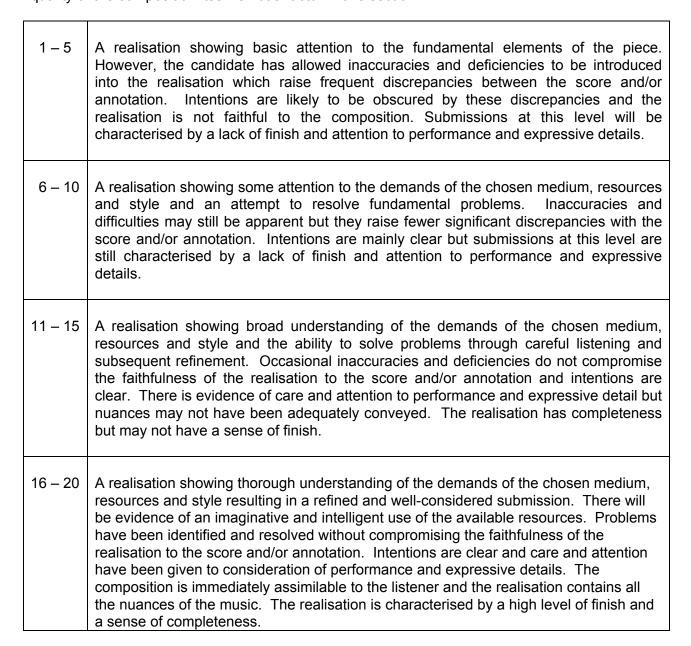
1 – 3	The candidate will demonstrate a rudimentary understanding of how sounds are organised as listed in section 9 of the specification. The outcome is likely to be only modestly successful or may be inappropriate to the assignment selected and may be inconsistent in its deployment of resources. The 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.



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.



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.

1-5 Evaluations at this level will show limited understanding of the full extent of the assignment and reflect a rather piecemeal response to its demands.

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.

The evaluation of success will tend to be insubstantial and will often be unsupported. Musical vocabulary may be sparse and/or inappropriately used.

6 – 10 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.

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.

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.

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.

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.

Similarly, there is discussion of how some problems have been resolved and resolutions for outstanding problems are put forward persuasively.

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.

16 - 20

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.

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.

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.