



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

# **National Qualifications Framework Levels 1–3, 2006**

## **Music**

### **National Moderator's Report**

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### **General Guidance for Assessors of Achievement and Unit Standards**

The purpose of external moderation is to provide reassurance that assessor judgments are at the national standard and are made on the basis of assessment materials that are fair and valid.

All assessment materials are expected to:

- give the learner the opportunity to meet the requirements of the standard
- have an assessment schedule that gives evidence of appropriate learner responses and clear judgments at all levels.

The Ministry of Education contracted subject experts to write assessment resources for achievement standards. These are not pre-moderated. The intention is that they are modified to suit teaching programmes and learner needs. They do not provide “rules” but suggest different ways of assessing to the nationally registered standard.

### **General Overall Comment**

The overall quality of Music submissions for 2006 shows a steady improvement over previous years. Some student evidence is of a very high standard and it appears to the Music Moderation Team that most music students are very comfortable with the assessment processes of NCEA. The accompanying ‘paperwork’ is generally good, although a significant number of submissions omitted to include an Assessment Schedule, relying instead solely on the Achievement Criteria of the standard. Both Assessment Schedules and student tasks need to reflect the school assessment conditions, and the context and setting for the assessments. It is also important for teachers to be familiar both with the Achievement Criteria and the Explanatory Notes of each standard they are teaching in 2007.

Many teachers are using the activities from the TKI website, but it is important to augment these with the relevant conditions, context and settings of the specific school site. Several TKI activities have not provided adequate evidence towards meeting some standards and the Ministry of Education has undertaken to update and improve the deficient ones. These improved ones should now be on the website and ready for access and previous ones removed.

It is essential that teachers abide by the requirements of assessment evidence, particularly in the standards that assess composition, performance, arranging and instrumentation. VHS video formats and DVDs are the consistent formats that the moderators have equipment to view the material with. Computer-based formats are not recommended as not all moderators can access these and the sound and visual quality are generally unfavourable to the effective moderation of student performances. Audio evidence (composition, arranging, instrumentation) should be submitted either on CD or cassette tape for similar reasons expressed in regard to the performance material. For example, Sibelius files cannot always be read, especially if the school version is more recent than the one available to moderators (unless teachers backsave). Moderators are generally very pleased with the quality of production and the organisation of video and audio material, and this makes for a more effective and efficient moderation process.

**90017: Demonstrate knowledge of music works**

Student tasks should reflect the need to demonstrate knowledge of all relevant elements and features, and not just focus on the social and historical contexts of each specific music work. The Achievement Criteria of the standard do not clearly specify the social/historical contexts. The purpose statement above the achievement criteria of the standard and the explanatory notes, especially explanatory note 4, give more detail of how to meet the criteria.

Assessment tasks for this standard are very limited if they rely solely on recall. They should give opportunities for analysis and/or application as well.

**90270: Demonstrate knowledge and understanding of music works**

Assessment tasks for this standard also need careful consideration of the explanatory notes. A number of assessors appear to be confused about the requirement to compare music within the standard. Explanatory Note 6 informs assessors that comparison “*must involve at least one of the following*”:

- *between topics*
- *within a topic*
- *between works*
- *within an individual large work*
- *between contexts*” (for example, where the same work is used in different contexts, such as a Rock Version of The Messiah compared with Handel’s original intent).

**90265: Present a music performance as a member of a group**

The term “*performance*” does not have to be a single piece of music. Explanatory Note 3 explains the “*The performance could comprise a selection of short pieces or an extended piece or pieces*”. There is also some confusion about what constitutes a solo performance and a group performance. A group performance should present the opportunity for the performers being assessed to interact with, and react to, other members of the group. Groups should also be contained to a size that allows students to be “*uniquely identifiable*” (Explanatory Note 5) and “*Ideally a group consists of 3-7 members*” (Explanatory Note 4).

**90499: Research and present a music topic**

The purpose statement of this standard states “*This achievement standard involves the identification and definition of an area for research in music and the development of a framework.*” Research frameworks submitted vary widely and some are not included at all. It would be helpful if teachers could give more guidance to students on how to formulate a research question.