



Sample assessment task	
Year level	7
Learning area	The Arts
Subject	Music
Title of task	Film music: Suspense and scares!
Task details	
Description of task	Students complete a four-part aural analysis assessment that involves answering questions related to film soundtracks that they have been studying in class. The assessment also includes some excerpts that the students will be hearing for the first time.
Type of assessment	Summative
Purpose of assessment	To assess students' knowledge at the end of a learning cycle
Assessment strategy	Written work
Evidence to be collected	Completed test paper
Suggested time	One lesson (50–60 minutes)
Content description	
Content from the Western Australian Curriculum	<p>Analysis and context Identification of, and description about, the use and stylistic treatment of the elements of music and stylistic features in structured listening activities, using appropriate music terminology Identification of features and performance practices that determine a specific musical style or culture, and description of ways that music contributes to a culture or context</p> <p>Response, interpretation and evaluation Use of given frameworks and reflective strategies to evaluate music performances and discussion of different points of view Communication of thoughts and feelings about music, using given criteria to form and express personal opinions</p> <p>Aural and theory Aural recognition of specific elements of music in short excerpts</p> <p>Response, interpretation and evaluation Use of given frameworks and reflective strategies to evaluate music performances and discussion of different points of view Communication of thoughts and feelings about music, using given criteria to form and express personal opinions Exploration and discussion of different audience behaviour and performance traditions across a range of settings and musical styles (The specified content listed under the Elements of Music for the relevant year level will be integrated throughout.)</p>

Task preparation	
Prior learning	Students have completed a unit based on film music, studying various works by a number of composers. They have studied and analysed the way the elements of music are manipulated to elicit emotional responses from the listener. Students have also studied elements of basic orchestration, including the use of compositional devices employed by composers of film soundtracks.
Assessment differentiation	Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.
Assessment task	
Assessment conditions	<ul style="list-style-type: none"> • Students will need about 60 minutes to complete the task, with about 15 minutes provided for each example. • If a computer is not available, each extract should be played to the class as a sound recording, with video for questions 1–3, if available. • Students should then be given 15–20 minutes to complete each extract, writing their responses on the worksheet provided.
Resources	<ul style="list-style-type: none"> • Test paper, ear phones and access to a computer or tablet. (Recordings should be downloaded if a computer is unavailable.) • Teacher should send home a note explaining he/she is not endorsing any of the movies in the task or suggesting that the students should be viewing them.

Instructions to students

Year 7: Aural analysis

Film Music: Suspense and Scares!

Name: _____

Total /45 marks

This assessment contains four sections and will cover the following concepts:

- general questions about film music, composers and works studied in class
- aural and visual analysis questions based on works studied in class, identifying the use of the elements of music, instrumentation, basic compositional devices and programmatic features
- aural and analysis questions based on unfamiliar works, identifying the use of the elements of music, instrumentation, programmatic features and evidence related to the overall effectiveness of the composition.

You will hear some familiar excerpts of music that were written with the intention of frightening the listener, telling a scary story or enhancing a thrilling film. Read the instructions carefully and answer the questions related to each example.

Question 1: Main theme from *Jaws*

(5 marks)

<https://www.youtube.com/watch?v=E-sX2Y0W8I0>

Complete the following table and indicate how the composer has used the instruments and **two** elements of music (melody, rhythm, dynamics and expressive devices) to depict a shark stalking and attacking its prey.

	How have they been used to depict the shark stalking and attacking its prey?
Instruments	
Element of music 1	
Element of music 2	

Question 2: Comparison of two previously unseen excerpts**(10 marks)**<https://www.youtube.com/watch?v=SLCuL-K39eQ><https://www.youtube.com/watch?v=N7sznnLONZO>

The next two examples are soundtracks to films. The first, *Night on Bald Mountain*, is taken from the 1940 animated film *Fantasia*, which is a collection of artists' visual impressions inspired by musical compositions. *Night on Bald Mountain* was written by Modest Mussorgsky and tells the story of witches conjuring up the devil whilst atop a bare mountain. You will need to listen to the first two minutes only to complete this question.

The second example is very similar and is taken from the opening title sequence of the Alfred Hitchcock film, *Vertigo*. The music was composed by Bernard Hermann and is designed to suggest and enhance the central character's fear of heights.

Compare both examples using the table below as a guide.

	<i>Night on Bald Mountain</i>	<i>Vertigo</i>
Name the instruments common to both examples.		
What common combinations of instruments are used in the excerpts?		
In what ways are the dynamics similar?		
What compositional techniques are common to both?		

Question 3: Discussion (*Cape Fear*)

(10 marks)

https://www.youtube.com/watch?v=bRYg9q4_WhM

The next excerpt is the main title theme taken from the 1962 film, *Cape Fear*. The title represents an isolated holiday destination in the deep south of the United States, where visitors rent houseboats and cruise along the remote river surrounded by dense swampland.

Discuss how the composer tries to unsettle the audience through the use of instrumentation, orchestration, melody and dynamics.

Melody	
Instrumentation	
Orchestration	
Dynamics	
Comments	

Question 4: Aural analysis of a familiar work

(20 marks)

<https://www.youtube.com/watch?v=HQgyePQz62o> (this is only an audio example)

Listen to the following example and answer the following questions.

- (a) Identify the composer. (1 mark)

- (b) This excerpt is the soundtrack to which feature film? (1 mark)

- (c) Which early electronic instrument features in this extract? With which genre of film is this instrument usually associated? (2 marks)

- (d) At the end of the prologue, the tempo of the music changes. Name the title of this next section, and identify the main instruments playing. (3 marks)

- (e) At 4:00, the mood changes abruptly and features some interesting sound effects. List some of the sound effects used and describe how they help to depict what is happening at this point in the film. (2 marks)

- (f) Between 5:00 and 6:00, the music employs techniques that are very characteristic of suspenseful soundtracks. Identify two of these techniques and briefly explain the effect or purpose of each. (4 marks)

(g) Between 5:45 and 6:15, identify two unusual instrumental techniques and the purpose behind their use. (2 marks)

(h) At 7:15, the music changes tempo and the mood shifts dramatically. Name two features of the music at this point that are not typical of a suspenseful soundtrack. (2 marks)

(i) At 7:50, there is a change in the ensemble. Explain the reason for this shift, name the tune and identify the main instruments in this new group. (3 marks)

Sample marking key	
Description	Marks
Question 1: Identification and use of instruments	
Identifies and describes how the instruments are used to depict the shark stalking and attacking its prey.	2
Identifies some instruments, but makes brief and mostly unsupported points about how the instruments are used to depict the shark stalking and attacking its prey.	1
Incorrectly identifies instruments and/or does not provide any discussion about how they are used to depict the shark stalking and attacking its prey.	0
Subtotal	2
Description	Marks
Question 1: Use of elements	
Provides detailed discussion for both elements of music, describing how they are used to depict the shark stalking and attacking its prey.	3
Provides some discussion for both elements of music, describing how they are used to depict the shark stalking and attacking its prey.	2
Provides minimal discussion about how both elements of music are used to depict the shark stalking or attacking its prey, or only refers to one element of music.	1
Provides incorrect or no discussion about how the elements of music are used to depict the shark stalking or attacking its prey.	0
Subtotal	3
Description	Marks
Question 2: Identification of instruments common to both extracts	
Correctly identifies the instruments and combinations of instruments common to both extracts.	4
Correctly identifies some of the instruments and combinations of instruments common to both extracts.	3
Correctly identifies some of the instruments or combinations of instruments common to both extracts.	2
Incorrectly identifies most of the instruments and/or combinations of instruments common to both extracts.	1
Incorrectly identifies or does not identify the instruments or combinations of instruments common to both extracts.	0
Subtotal	4

Description	Marks
Question 2: Description of the similar use of dynamics in both extracts	
Correctly identifies and provides a detailed description of the similar use of dynamics in both extracts.	3
Correctly identifies and describes the similar use of most of the dynamics in both extracts.	2
Identifies some of the similar uses of dynamics in both extracts, but provides minimal description of their use.	1
Incorrectly identifies the similar use of dynamics in both extracts and/or provides limited or no description of their use.	0
Subtotal	3
Description	Marks
Question 2: Description of compositional devices and techniques common to both extracts	
Correctly identifies all compositional devices and techniques similar to both extracts and provides a detailed description of how they enhance the music.	3
Correctly identifies and describes the use of most compositional devices and techniques common to both extracts.	2
Identifies some of the compositional devices and techniques common to both extracts, but provides minimal description of their use.	1
Incorrectly identifies the use of compositional devices and techniques common to both extracts and/or provides limited or no description of their use.	0
Subtotal	3
Description	Marks
Question 3: Discussion	
Addresses all five of the criteria, providing detailed and insightful discussion for each.	9–10
Addresses all five of the criteria, providing some discussion for each or detailed discussion for several criteria.	7–8
Addresses four of the criteria, providing some discussion for each or detailed discussion for only one or two of the criteria.	5–6
Addresses three of the criteria, providing some discussion for each.	3–4
Addresses one or two of the criteria, providing minimal discussion for each.	1–2
Does not address or incorrectly addresses criteria, providing limited, incorrect or no discussion.	0
Subtotal	10

Description	Marks
Question 4: Aural analysis of a familiar work	
a) Jerry Goldsmith	1
b) <i>Gremlins</i>	1
c) The theremin; science fiction of the 1950s	2
d) 'Late for Work'; low brass, strings, woodwind, harp and tuned percussion	3
e) Siren/cat meow, electronic beeps, ostinato bass drum pattern. The Mogwai are changing into Gremlins.	2
f) Tremolo strings, muted low brass, percussion stabs, shrill flute and piccolo	4
g) Low brass glissandos and strings bending the pitch in and out of tune to unsettle the listener	2
h) Lush strings, romantic melodies and gentle use of percussion	2
i) The Gremlins are running amok in the cinema. Synthesisers, drum kit and electronic vocoders. 'Gremlin rag'.	3
Subtotal	20
Total	45