



## Sample assessment task

<b>Year level</b>	7
<b>Learning area</b>	The Arts
<b>Subject</b>	Music
<b>Title of task</b>	Rhythmic rondo (ABACA)

## Task details

<b>Description of task</b>	Students will individually compose two sections of a three-part rhythmic rondo, given the A section. They will be asked to incorporate an ostinato in one of the parts and must include dynamics and expressive devices such as accents. Students will then be organised into groups of three to practise and perform each other's compositions to the class. The compositions can be performed using percussion instruments and/or body percussion, or students can add lyrics to the rhythm and perform a spoken Rondo.
<b>Type of assessment</b>	Composing and arranging
<b>Purpose of assessment</b>	Could both inform progression of learning in a unit, and could also be used as a summative task at the end of a unit. Students creatively apply an understanding of form, ostinato, rhythmic patterns, dynamics and expressive devices in their compositions and are also assessed on their performance of their compositions as part of an ensemble.
<b>Assessment strategy</b>	Written composition, using conventional notation on worksheet provided Score reading and ensemble performance of a compositional idea
<b>Evidence to be collected</b>	Composition task sheet, anecdotal notes summarising process, video recordings of performances of compositions, evaluation and feedback sheets
<b>Suggested time</b>	The whole process is expected to take about 180 minutes or three class sessions to complete.

## Content description

<b>Content from the Western Australian Curriculum</b>	<p><b>Aural and Theory</b> Development of aural skills, aural memory and inner hearing to identify, sing/play-back and transcribe pitch and rhythm patterns</p> <p><b>Composing and arranging</b> Use of structured composition tasks to compose and arrange music, improvising and experimenting with specific music elements to explore and develop music ideas Use of invented and conventional notation, specific music terminology and available technologies to record and communicate music ideas</p> <p><b>Practical and performing skills</b> Development of technical and expressive skills through practice and rehearsal, of a variety of solo and ensemble music Development of ensemble skills, working together to balance and blend tone and volume; and maintain safety, correct posture and technique when using instruments and technologies</p>
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	<p><b>Response, interpretation and evaluation</b></p> <p>Use of given frameworks and reflective strategies to evaluate music performances and discussion of different points of view</p> <p>Communication of thoughts and feelings about music using given criteria to form and express personal opinions</p> <p>Exploration and discussion of different audience behaviour and performance traditions across a range of settings and musical styles</p> <p>(The specified content listed under the <b>Elements of Music</b> for the relevant year level will be integrated throughout.)</p>
<b>Task preparation</b>	
<b>Prior learning</b>	Students have performed rhythmic canons, and completed rhythmic activities as part of aural and theory lessons, including echo clapping, rhythmic dictations, rhythmic discrepancies, rhythmic compositions and rhythm regrouping activities
<b>Assessment differentiation</b>	<p>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.</p> <p>Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.</p>
<b>Assessment task</b>	
<b>Assessment conditions</b>	<ul style="list-style-type: none"> <li>Students will individually complete the composition of the B and C sections in class on the worksheet provided. Time will be provided in class to practise their compositions in groups of three prior to the final performance for the class. Students will be assessed on their individual composition, individual and ensemble performance, and self-reflection summary.</li> </ul>
<b>Resources</b>	<ul style="list-style-type: none"> <li>worksheet, pencil and eraser</li> <li>AV equipment</li> <li>percussion or other instruments, as available</li> </ul>

### **Instructions for teacher**

- Students will need about 180 minutes or three class sessions to complete the task depending on the number of students in the class.
- It should take 15–20 minutes for teachers to teach, practise and perform the given A section as a class, practising each part and then dividing the class into three to perform all parts together. (This can be done in a variety of ways: putting the beat in the feet and rhythm in the hands, using time names, performing each part in pairs, with one person tapping the beat on the shoulders of the other person clapping the rhythm and alternating for each part.)
- Students should then be given 40 minutes to complete the composition of the B and C sections individually on the manuscript provided. All compositions must be handwritten, with no computers or instruments to be used in the composition process.
- Students will then be organised into groups of three and given 30 minutes to practise the compositions of each group member to perform to the class. Classroom percussion and available instruments can be used by students to practise and perform their compositions. Depending on the number of students in the class, it should take 20–30 minutes to perform and record each group's compositions (three in total for each group).

## Instructions to students

### Year 7 Composition: Rhythmic rondo (ABACA)

The extract provided below is to be the **A** section of your rhythmic rondo composition. You will spend 15-20 minutes as a class, sight reading the rhythm for each part. The class will then be divided into three parts and perform the **A** section together, alternating parts until everyone has had an opportunity to perform each part. Students will then individually complete the rhythmic rondo composition by adding a contrasting **B** section and **C** section.

You must include the following:

- a variety of rhythms
- an ostinato in one of the parts
- dynamics and other expressive devices such as accents in all parts.

Once you have completed your composition, you will be organised into groups of three. In these groups, you will practise, perform and record each person's composition. For each composition, you are to allocate a part to each member. You will then perform and record your rondo composition to the class using percussion instruments, body percussion or voice, adding text to the rhythm if you wish.

**A**

3

A

Musical notation for section A, measures 1-4. The music is in 4/4 time and consists of three staves. The top staff features a melody with eighth and sixteenth notes. The middle staff provides a rhythmic accompaniment with eighth and sixteenth notes. The bottom staff contains a bass line with quarter and eighth notes. The section concludes with a double bar line.

B

Empty musical notation for section B, measures 1-4. The staves are present but contain no notes or rests.

A

Musical notation for section A, measures 1-4. This section is identical to the first section A, featuring three staves of music in 4/4 time with various rhythmic patterns.



**Self-reflection: Composition review**

1. Did you find this task easy or challenging? Tick the correct box and give two reasons to support your choice

Easy

Challenging

(i) \_\_\_\_\_  
\_\_\_\_\_

(ii) \_\_\_\_\_  
\_\_\_\_\_

2. Which aspects of your final composition were you happy with?

\_\_\_\_\_  
\_\_\_\_\_

3. Were you happy with the performance of your composition?

\_\_\_\_\_  
\_\_\_\_\_

4. Is there anything you would change in your composition after hearing it performed?

\_\_\_\_\_  
\_\_\_\_\_

**Performance review**

1. What aspects of your performance were you happy with?

\_\_\_\_\_  
\_\_\_\_\_

2. Which aspects of your performance would you like to improve?

\_\_\_\_\_  
\_\_\_\_\_

3. Did the ensemble work well together? If so, why; if not, why not?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. What aspects of the performance did you enjoy or not enjoy? Why?

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5. Is there anything your group could do to improve its performance?

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6. Choose another group's composition. Give two reasons why you liked its performance best.

Group: \_\_\_\_\_

(i) \_\_\_\_\_

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(ii) \_\_\_\_\_

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7. Did you enjoy this task overall? Provide reasons to explain why you did or did not enjoy the task.

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<b>Sample marking key</b>	
<b>Part 1</b>	
<b>Description</b>	<b>Marks</b>
<b>Rhythmic accuracy and grouping</b>	
All rhythms are correctly notated and grouped according to the time signature.	4–5
Most rhythms are correctly notated and grouped according to the time signature.	2–3
Most rhythms are incorrectly notated and not grouped according to the time signature.	1
<b>Subtotal</b>	<b>5</b>
<b>Description</b>	<b>Marks</b>
<b>Variety of rhythm</b>	
Effectively uses a variety of rhythms.	3
Uses a variety of rhythms.	2
Uses a limited range of rhythm.	1
<b>Subtotal</b>	<b>3</b>
<b>Description</b>	<b>Marks</b>
<b>Form and structure</b>	
Clearly demonstrates Rondo form, with both the B and C sections providing effective contrast to the original A theme.	4–5
Demonstrates Rondo form, with both the B and C sections providing some contrast to the original A theme, or only one theme provides effective contrast.	2–3
Does not demonstrate Rondo form, with minimal contrast evident in the B and C sections or completes only one section that provides little contrast to the original A theme.	1
<b>Subtotal</b>	<b>5</b>
<b>Description</b>	<b>Marks</b>
<b>Ostinato</b>	
Correctly includes an effective ostinato pattern in one of the sections.	2
Includes a simple ostinato pattern in one of the sections.	1
Does not include an ostinato pattern.	0
<b>Subtotal</b>	<b>2</b>
<b>Description</b>	<b>Marks</b>
<b>Dynamics and expressive devices</b>	
Demonstrates effective use of dynamics and expressive devices.	3
Demonstrates an inconsistent and sometimes ineffective use of dynamics and expressive devices.	2
Demonstrates little and/or inappropriate use of dynamics and expressive devices.	1
<b>Subtotal</b>	<b>3</b>

Description	Marks
<b>Score and presentation</b>	
Presents a neat and accurate score with correct alignment.	2
Presents a neat and mostly accurate score with some minor errors in alignment.	1
Presents an untidy score with several errors.	0
<b>Subtotal</b>	<b>2</b>
Description	Marks
<b>Performance of composition</b>	
Performance effectively communicates compositional ideas.	3
Performance generally communicates compositional ideas.	2
Performance inconsistently communicates compositional ideas.	1
Performance does not communicate compositional ideas.	0
<b>Subtotal</b>	<b>3</b>
Description	Marks
<b>Ensemble participation</b>	
Works well with others to effectively rehearse and perform as part of an ensemble requiring little or no guidance.	2
Works well with others to rehearse and perform as part of an ensemble only needing occasional guidance.	1
Requires constant guidance and assistance to rehearse and perform as part of an ensemble.	0
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>25</b>

