

Music 2 and Music Extension

Stage 6 Draft Syllabus Package

Consultation Report

1. Background

The preparation of the Music 2 and Music Extension Stage 6 Draft Syllabus Package took into account the instructions described in the writing brief approved by the Board in December 1998.

The Music 2 and Music Extension Stage 6 Draft Syllabus Package has been distributed widely for comment over the period 3/3/99 to 6/4/99. Additionally, consultations on the Music 2 and Music Extension Stage 6 Draft Syllabus Package have involved meetings with the following:

- ⇒ school sector representatives
 - CEC
 - DET
 - Independent

- ⇒ tertiary education representatives
 - Peter Dunbar-Hall, Kathy Marsh, University of Sydney (Conservatorium)
 - Neryl Jeanneret, Felicia Chadwick University of Newcastle
 - Anne Power, University of Western Sydney (Nepean)
 - Frank Murphy, University of New South Wales

- ⇒ industry education representatives
 - Anne Robinson, Sydney Symphony Orchestra
 - Louise Barkl, Anna Yerbury, Musica Viva In Schools
 - Susanne James, Sydney Conservatorium Access Centre

- ⇒ Professional Associations
 - Music Educators in Schools
 - The Association of Independent Schools Music Network
 - Australian Society for Music Education

- ⇒ the Board Curriculum Committee for Music

Modifications to this draft, following widespread consultations, will enable the syllabus package to be finalised for submission to the Board Curriculum Committee, and the Board.

94 written responses to the consultation progress report in Music 2 and Music Extension were received. The sample profile is as follows:

70 Individual responses

Teachers	62			
Rural	24			
Government	17	Catholic	3	Independent 4
Metropolitan	38			
Government	21	Catholic	4	Independent 13
Academics	4			
Others	4			

19 institution/group responses

Organisation details:

Schools:	17			
Moderate (<500)	0	Medium (500 – 800)	4	Large (>800) 11
Government	9	Catholic	1	Independent 7
Tertiary/post-school:	0			
Universities	0	TAFE	0	Industry/training 0
Special Interest:	7			
Parent Groups	0	School Sectors	2	Other 4
Teacher/professional associations			1	

Key Issues

<p>Summary of Key Issues for Stage 6 Music 2 & Extension Course arising from the consultation process:</p>	<p>Summary of action taken as a result of these Key Issues:</p>
<ul style="list-style-type: none"> • Issues concerning technology are still problematic. Some groups feel strongly that more prescription is essential and others argue equally as strongly that the current emphasis on technology is already excessive. • Although there was strong support for the introduction of portfolio assessment for submitted works, considerable concern was expressed about accurate ranking of students when the final product was not assessed at school. • Although there is majority support for the updating of the HSC Mandatory Topic in order to maintain its currency, a number of Independent schools would like to see this topic removed from the mandatory topic list. • The sight-singing component of the Music 2 Syllabus was strongly opposed by some representatives from Catholic schools. • A small group of teachers are of the view that set works should be re-introduced into the syllabus. • Has the drift of good students from Music 2 & Extension Course into Music 1 been adequately addressed within the framework of 'minor' change? <p>Does the extremely high standard of Music 2 Outcomes and Band 6 in the Performance Scale exacerbate this problem?</p>	<ul style="list-style-type: none"> • Inclusive approach taken to technology which addresses the equity issue. It also ensures the technology statement doesn't date quickly or limit the student. • With regard to submitted works, it is Board of Studies policy to assess process internally and the finished product externally. • The currency of the syllabus was cited as one of its strengths in the Evaluation Report. It continues to have wide support. Changing the way in which mandatory and additional topics are arranged within the syllabus is beyond the brief of 'minor' change. • The sight-singing component of the Music 2 syllabus is the same as in the current syllabus. The concern with its continued inclusion in the syllabus was not widespread and it is considered by many teachers a significant tool for discriminating between candidates. • Set works were removed from the Music Syllabus in the 1980's. Their reintroduction is strongly opposed by the wider field as it undermines some of the most highly valued characteristics of the current syllabus including its flexibility, its opportunity to cater for the individual needs and differences of students. • The Syllabus has taken into account the comments from the consultation process on both the Draft Writing Brief and the Draft Syllabus. <p>The descriptors in Band 6 of Music 1 and Music 2 are of an equally high standard.</p>

Summary of Key Issues for Stage 6 Music 2 & Extension Course arising from the consultation process:	Summary of action taken as a result of these Key Issues:
<p>Implementation Very strong support for the development of Support Documents. Areas of need include:</p> <ul style="list-style-type: none">- portfolio assessment of composition and musicology- teaching composition- technology in the music classroom- programming unit which outlines an approach to one topic- improvisation- programming with outcomes.	<ul style="list-style-type: none">• The Board of Studies will prepare advice and support material to assist teachers to use the revised syllabus. However, it should be noted that this is a minor change syllabus.

3. Analysis

Note:

- β This quantitative analysis is based on **83** responses that were received on or before 20 April 1999.
- β **11** responses were received after this date and are listed at the end of this report.

3.1 Quantitative Analysis

3.1.1 Music 2 & Music Extension in the Stage 6 Curriculum

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
7	44	30	1	1	0
8.43%	53.00%	36.17%	1.20%	1.20%	0.00%

3.1.2 Pathways for Music 2 & Music Extension Stage 6 Students

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
8	36	30	4	5	0
9.64%	43.37%	36.15%	4.82%	6.02%	0.00%

3.1.3 Music 2 Aim

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
7	36	37	2	1	0
8.43%	43.37%	44.60%	2.40%	1.20%	0.00%

3.1.4 Music 2 Objectives

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
7	36	34	5	1	0
8.43%	43.37%	40.98%	6.02%	1.20%	0.00%

3.1.5 Music 2 Course Structure

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
11	33	29	3	5	2
13.25%	39.76%	34.96%	3.61%	6.02%	2.40%

3.1.6 Music 2 Outcomes

3.1.6a Music 2 Preliminary course outcomes

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
11	29	34	4	2	3
13.25%	34.94%	40.98%	4.82%	2.40%	3.61%

3.1.6b Music 2 HSC course outcomes

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
9	36	28	4	2	4
10.86%	43.37%	33.75%	4.81%	2.40%	4.81%

3.1.6c Music 2 course outcomes

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
10	27	31	10	2	3
12.05%	32.53%	37.37%	12.04%	2.40%	3.61%

3.1.7 Music 2 Content

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
10	32	36	1	4	0
12.05%	38.55%	43.38%	1.20%	4.82%	0.00%

3.1.8 Music 2 Assessment Components, Weightings and Tasks

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
9	24	33	11	2	4
10.84%	28.92%	39.76%	13.25%	2.40%	4.82%

3.1.9 Music 2 Stage 6 HSC Examination Specifications

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
11	24	42	3	1	2
13.25%	28.93%	50.60%	3.61%	1.20%	2.40%

3.1.10 Music 2 Stage 6 Sample HSC Assessment Items

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
10	24	37	7	4	1
12.05%	28.92%	44.58%	8.43%	4.82%	1.20%

3.1.11 Music 2 Stage 6 Draft Performance Bands

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
14	20	35	10	2	2
16.88%	24.10%	42.17%	12.05%	2.40%	2.40%

3.1.12 Music Extension Aim

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
10	40	31	0	2	0
12.05%	48.20%	37.35%	0.00%	2.40%	0.00%

3.1.13 Music Extension Objectives

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
11	39	27	5	1	0
13.25%	46.99%	32.54%	6.02%	1.20%	0.00%

3.1.14 Music Extension Course Structure

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
14	29	23	13	3	1
16.87%	34.95%	27.71%	15.66%	3.61%	1.20%

3.1.15 Music Extension Outcomes

3.1.15a Do you agree this has been achieved?

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
12	39	28	2	0	2
14.48%	46.99%	33.73%	2.40%	0.00%	2.40%

3.1.15b Are the links between content and outcomes clear?

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
16	26	35	6	0	0
19.28%	31.33%	42.16%	7.23%	0.00%	0.00%

3.1.16 Music Extension Content

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
12	26	40	2	1	2
14.48%	31.33%	48.19%	2.40%	1.20%	2.40%

3.1.17 Music Extension Assessment Components, Weightings and Tasks

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
16	27	32	3	2	3
19.30%	32.53%	38.55%	3.61%	2.40%	3.61%

3.1.18 Music Extension Stage 6 HSC Examination Specifications

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
16	37	26	2	1	1
19.28%	44.58%	31.34%	2.40%	1.20%	1.20%

3.1.19 Post-School Opportunities

3.1.19a Links between courses and training packages

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
19	11	32	12	6	3
22.89%	13.25%	37.36%	12.05%	10.84%	3.61%

3.1.19b Links between courses and VET opportunities

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
18	9	32	16	5	3
21.69	10.84%	38.55%	19.28%	6.02%	3.61%

3.1.20 Glossary

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
13	29	32	6	2	1
15.63%	34.99%	38.55%	7.23%	2.40%	1.20%

3.1.21 Overall Evaluation

Nil Response	Excellent as is	Good, with fine-tuning	Acceptable with re-working	Unsure	Unsatisfactory in issues treatment
13	6	46	13	2	3
15.66%	7.23%	55.44%	15.66%	2.40%	3.61%

3.2 *Issues Raised and Writing Team Action*

Syllabus Item	Issues	Source/s	Action
Music 2 & Extension Course in Stage 6 Curriculum	89.17% strongly agreed and agreed with this section. <ul style="list-style-type: none"> Some minor changes to the wording suggested. 	Academics and a few teachers.	Suggestions for minor changes noted and incorporated as appropriate.
Pathways for Music 2 & Extension Course Stage 6 Students	79.52% strongly agreed and agreed with this section. <ul style="list-style-type: none"> Minor changes suggested which will improve clarity of the diagram. 	Academics and some teachers	Suggestions for minor changes noted and incorporated as appropriate.

Syllabus Item	Issues	Source/s	Action
<p>Music 2 Aim</p>	<p>87.97% strongly agreed and agreed with the aim statement as a concise statement of the aim of the syllabus.</p> <ul style="list-style-type: none"> One respondent suggested a statement should be included about the role music plays in the arts. Some respondents questioned the use of the word 'critical' and suggested 'evaluative' instead. 	<p>Survey response (Independent school)</p> <p>Two survey responses.</p>	<p>No action. Writing brief required a succinct statement of overall purpose.</p> <p>Term 'critical' maintained as it relates to critical thinking.</p>
<p>Music 2 Objectives</p>	<p>84.33% strongly agreed and agreed with objectives.</p> <ul style="list-style-type: none"> A few respondents were concerned that their limited access to computer technology would affect their ability to address the objective dealing with technology. Another response saw the technology objective as tokenistic and not prescriptive enough. 	<p>Respondents from CEC and DET.</p> <p>One group response (Independent school).</p>	<p>No action. Current technology objective is inclusive and not restricted to computer technology.</p> <p>No action. Any increase in emphasis would create an equity issue.</p>
<p>Music 2 Course Structure</p>	<p>74.72% strongly agreed and agreed that the information was clearly articulated in both text and diagrammatic form.</p> <ul style="list-style-type: none"> Most responses supported the split of the Additional Topic: Music 1900-1970 into two topics. A minority of respondents strongly disagreed. 	<p>Some participants in the AIS consultation meeting & a few survey responses strongly disagreed.</p>	<p>No action required. Majority of responses agreed with this change.</p>

Syllabus Item	Issues	Source/s	Action
	<ul style="list-style-type: none"> • A few respondents argued in favour of changing the structure and content of mandatory topics to include Music 1900-1970 as a mandatory topic. • A number of respondents suggested changing the mandatory HSC topic to Australian Music of the Last 25 Years. • One respondent suggested changing the Additional Topic: Music 1945-Music 25 Years Ago, so that it starts in 1946 and avoids any overlap. • Suggested alternative title for HSC Course Mandatory Topic: "Current Music" (Music of the Last 25 Years, Australian Focus). β Opportunity for flexibility of student choice should not be affected by the removal of the Integrated Project. 	<p>Some participants in the AIS consultation meeting and some survey responses.</p> <p>A few schools from various systems.</p> <p>Survey response (Academic).</p> <p>Survey response (Academic).</p> <p>Consultation meeting (DET representatives).</p>	<p>More than a 'minor' change and not widely supported. No action.</p> <p>No action. Changing the emphasis of the Mandatory HSC topic to exclude international perspectives would make the syllabus parochial.</p> <p>No action. Current syllabus includes an overlap of one year between the mandatory topic and an additional topic, and it has not caused a problem.</p> <p>No action. Title used in the Draft Syllabus is clear.</p> <p>No action required. Opportunity remains the same as in current syllabus.</p>

Syllabus Item	Issues	Source/s	Action
<p>Music 2 Outcomes</p>	<p>74.31% strongly agreed and agreed with the outcome statements, the progression they indicate between the Preliminary and HSC courses and the clear links they demonstrate with the content.</p> <ul style="list-style-type: none"> • Some respondents felt the statements were rather wordy. • Concern was expressed by a number of respondents that the outcomes were of an extremely high standard and too demanding for Music 2. • Some respondents would like to see the outcomes for the four learning experiences listed separately (as in the current syllabus). • A number of respondents requested a specific reference to sight-singing in the outcome statements to validate its inclusion in the external examination. • Concern that aural was inadequately expressed in the outcome statements and too much emphasis was placed on composition. • Concern was expressed with the format and relevance of the Key Competencies statement and the intended method of assessment. 	<p>A number of sources (academics and a few schools).</p> <p>Variety of sources (all systems).</p> <p>Respondents from two schools.</p> <p>A few respondents (Independent and Catholic schools).</p> <p>Consultation meeting (CEC)</p> <p>Consultation meetings and survey responses.</p>	<p>Wording has been reviewed by writing team.</p> <p>Outcome statements need to cater for the most able students who study the course.</p> <p>New format reinforces the integration of the learning experiences and reduces the number of outcomes, as required by the writing brief.</p> <p>Sight-singing is covered by the reference to 'interpreting' musical symbols in outcome H2.</p> <p>Aural and Composition are given equal status to the other learning experiences in the outcome statements.</p> <p>The Key Competency statement has been updated. The Key Competencies are embedded in the outcome statements.</p>

Syllabus Item	Issues	Source/s	Action
<p>Music 2 Content</p>	<p>81.93% strongly agreed and agreed with the increased detail in the Content section and of the minor changes made.</p> <ul style="list-style-type: none"> A number of respondents argued in favour of permitting students to revisit a topic from the Preliminary Course in the HSC course. A number of respondents requested clarification of the number of movements required for study in the Mandatory Topics and changes to number of works to be studied in detail. <p>Lack of agreement in the suggested alternatives. Views include:</p> <ul style="list-style-type: none"> - one movement from each of the five works - a minimum of two movements from a work, and reduce the number of works from five to three - one movement from each work but reduce total number of works to three. <ul style="list-style-type: none"> Majority of respondents agreed with the split of the Additional Topic: Music 1900-1970 into two topics and valued the flexibility of choice it provided, the improved manageability of such a significant period of music, and the opportunity to study the topic in greater depth. 	<p>Consultation meeting and some survey responses.</p> <p>Several survey respondents and participants in a consultation meeting (CEC representatives).</p>	<p>No action. This would necessitate significant changes to the elective structure of the course</p> <p>No change. Lack of agreement in the field. Essentially a programming issue. Number of works to remain as five. Proposed support documentation may be able to further address the programming issue.</p>

Syllabus Item	Issues	Source/s	Action
	<p>A few respondents used this opportunity to reiterate their views on alternative arrangements of course topics. Some respondents expressed the view that contemporary trends in music cannot be understood without first studying earlier trends. They argued that Music 1900-1970 should be made a mandatory topic and Music of the Last 25 Years an optional topic.</p> <ul style="list-style-type: none"> • Contradictory views were expressed regarding the technology statement and information on technology within the topics. They range from strong support, to concern that technology is over emphasised, to criticism for inadequate prescription regarding technology. • Introduction of set works was proposed by some participants in consultation meetings. Some teachers from Catholic and Independent schools argued strongly in favour of the introduction of set works. Other teachers from Independent and DET schools expressed strong opposition to set works and support for maintaining the status quo on this issue. • A few respondents argued the excessive workload of the Preliminary course has not been adequately addressed. 	<p>A few survey responses and participants in a consultation meeting (AIS)</p> <p>Range of sources</p> <p>Consultation meetings</p> <p>CEC Consultation Meeting.</p>	<p>No action taken. Not a majority view and beyond the brief of 'minor' change. The current syllabus uses the concepts of music as the basis of musical study. Whereas this point of view assumes that the course must be taught chronologically.</p> <p>Minor refinements have been made to the technology statement and references to technology under course topics. However the technology statements are deliberately inclusive and any change to this approach would create an equity issue.</p> <p>No action. The introduction of set works is not widely supported. It would have a negative impact on the flexibility of study and the opportunity to cater for individual needs.</p> <p>Removal of the Integrated Project is a significant change which has been introduced to address this issue.</p>

Syllabus Item	Issues	Source/s	Action
	<ul style="list-style-type: none"> <li data-bbox="555 280 1084 371">• A number of respondents suggested the examples of twentieth century notation should be expanded. <li data-bbox="555 408 1084 563">• Serious concern expressed in consultation meetings and in some survey responses with the legal implications of the use of the phrase "Students will learn". 	<p data-bbox="1117 280 1395 371">Variety of sources (academic and a few schools).</p> <p data-bbox="1117 408 1361 467">Variety of sources (across systems).</p>	<p data-bbox="1447 280 1951 371">The twentieth century notation examples are intended as a guide not a definitive list. No action.</p> <p data-bbox="1447 408 1933 435">Advice is being sought on this matter.</p>

Syllabus Item	Issues	Source/s	Action
<p>Music 2 Assessment components, weightings and tasks</p>	<p>68.68% strongly agreed and agreed with the assessment components and weightings.</p> <ul style="list-style-type: none"> • Introduction of portfolio assessment of submitted works received strong support. However a significant number of schools expressed strong concern that this will replace internal assessment of the final work. There is concern that this will affect accurate ranking of students due to the between internal and external assessment tasks. • A few respondents suggested a portfolio should also be introduced for performance. • A number of respondents found the generic assessment information lacked clarity. • Some respondents sought further clarification of the status of assessment components and weightings in the Preliminary Course. • Many respondents emphasised the need for a support document that addressed assessment issues. 	<p>Concern expressed by a range of sources (Independent, DET and CEC schools).</p> <p>A few responses (Independent schools).</p> <p>Range of sources (DET, Independent schools).</p> <p>Range of sources. (a few Independent and DET schools).</p> <p>Range of sources (all systems and tertiary sector).</p>	<p>It is BOS policy to assess the process through internal assessment and the finished product at the external examination.</p> <p>No action. The process of preparing for a performance is already included in the suggested assessment activities.</p> <p>This information has been revised by Assessment Branch.</p> <p>The assessment components, weightings and tasks in the Preliminary Course are suggestions only.</p> <p>The Board of Studies will prepare advice and support material to assist teachers to use the revised syllabus. However, it should be noted that this is a minor change syllabus.</p>

Syllabus Item	Issues	Source/s	Action
	<ul style="list-style-type: none"> A couple of respondents suggested that sight-singing should be included as a suggested task. 	<p>Couple of Independent and Catholic schools.</p>	<p>Assessment tasks are suggestions only and not intended to be a definitive list.</p>
<p>Music 2 Stage 6 HSC Examination Specifications</p>	<p>71.53% strongly agreed and agreed with the Stage 6 Examination Specifications.</p> <ul style="list-style-type: none"> Some minor alterations to wording suggested. Clarification sought from a number of respondents on BOS policy on word count in submitted essays, relationship between score and recording in submitted compositions. Several respondents used this opportunity to express their views on the sight-singing component of the syllabus. Views included: <ul style="list-style-type: none"> disapproval of the inclusion of sight-singing in the examination, arguing that it didn't fit with outcomes based education the view that it was too difficult the view that there is insufficient time to teach it the view that it should be replaced by sight-reading recommendation that use of a CD would ensure equity consideration should be given to cultural considerations 	<p>Range of sources (various schools).</p> <p>Range of sources (various schools).</p> <p>Consultation meeting (CEC) and some survey responses</p>	<p>Noted for inclusion as appropriate.</p> <p>Further detail to be included on word count. No change in relationship between score and recording in submitted works.</p> <p>No action. Not widely commented on.</p> <p>Suggestion that sight-reading replace sight-singing creates an equity issue. Sight-singing was removed from the syllabus in 1994 because of the difficulty of ensuring parity between sight-reading examples for all different instruments presented for the HSC.</p> <p>Outcome H2 makes reference to the skills examined in sight-singing.</p> <p>Markers are thoroughly briefed on procedures for conducting this component of the examination.</p>

Syllabus Item	Issues	Source/s	Action
	<ul style="list-style-type: none"> • One respondent questioned why the Composition Elective in Music 2 specifies a time limit of three minutes for Music 2 and 4 minutes for Music 1. • Clarification of criteria for reflecting the Mandatory Topic in Core Composition. 	<p>One survey response.</p> <p>Teachers consultation meeting.</p>	<p>Music 1 has a longer timeframe to cater for the standard timeframe of popular music.</p> <p>The Mandatory Topic: Music of the Last 25 Years (Australian Focus) is inclusive of a diverse range of styles and therefore doesn't specify a criteria for reflecting this topic.</p>

Syllabus Item	Issues	Source/s	Action
Music 2 Stage 6 Sample Assessment Items	<ul style="list-style-type: none"> Although 73.5% strongly agreed and agreed with the inclusion of this information in the syllabus package, several responses pointed out it was not comprehensive enough in its present form. 	Group response for teachers(DET), academic, teacher from Independent school.	Sample Paper is more comprehensive and will address this concern.
Music 2 Stage 6 Draft Performance Bands	66.27% strongly agreed or agreed with this section. <ul style="list-style-type: none"> Many responses commented on the confusion created by the term “Performance Bands” as “performance” is one of four learning experiences in the Music syllabus. Concern was expressed about how the Performance Bands will reflect different levels of achievement in the four learning experiences of performance, composition, musicology and aural. The need for further information and in-servicing in this area was stressed. 	All systems and tertiary sector. All systems and tertiary sector. All systems and tertiary sector.	The term “Performance Band” is embedded in many BOS documents. An introductory statement which indicates Performance Band refers to “achievement” across all learning experiences may help clarify this confusion. No action for this iteration. Further work will investigate the adequacy of a single Performance Scale to address widely differing components. No action. Systems response.
Extension Course Aim	85.55% strongly agreed and agreed with this section with suggestions for a few minor revisions to the wording. <ul style="list-style-type: none"> One response felt the aim needed to be more specific and the syllabus more prescriptive in order to reflect the rigour of the course. 	One group response (Independent school)	No action. Wording is similar to existing course.

Syllabus Item	Issues	Source/s	Action
Extension Course Objectives	<p>79.53% strongly agreed and agreed with the Objectives with a few suggestions for minor revisions.</p> <ul style="list-style-type: none"> A few responses questioned the ability of succinct objective statements to fulfill the requirements as stated in the survey. 	A few responses from various systems.	No action.
Extension Course Structure	62.66% strongly agreed and agreed with the Course Structure.		
Extension Course Outcomes	<p>77.15% strongly agreed or agreed with the outcomes statements, supporting the clear links between course content and the outcome statements.</p> <ul style="list-style-type: none"> Concern by one respondent that the developmental considerations were lacking and that they may not assist planning for teaching or assessing. Another group of respondents argued that the outcome statements failed to create or develop more specific information than the previous syllabus. A number of respondents were concerned about the status of the key competencies in the syllabus. They sought clarification on whether they are to be incorporated into classroom programs and therefore referred to directly in the outcome statements. 	<p>Survey response (Academic)</p> <p>Group response from one school</p> <p>Survey response from several schools.</p>	<p>No action required. Programming issue.</p> <p>Concern noted but not supported by other survey responses.</p> <p>Key competencies embedded in outcome statements.</p>

Syllabus Item	Issues	Source/s	Action
<p>Extension Course Content</p>	<p>79.52% strongly agreed and agreed with this section. A number of minor refinements were suggested to the wording.</p> <ul style="list-style-type: none"> • Some respondents felt the technology statement didn't adequately reflect the way students use technology and recommended further reference to it be made in the information on the composition portfolio. • Several respondents felt a portfolio should be required for the Performance option and it's absence created an equity issue. • Some minor revisions to text on technology. 	<p>Two schools and one academic.</p> <p>Several schools (Independent).</p>	<p>Additional references to technology included in the information on the composition portfolio.</p> <p>Performance students are required to present a range of assessment tasks beyond performance. No action.</p> <p>Noted and included as appropriate.</p>
<p>Extension Course Assessment components, weightings and tasks</p>	<p>71.08% strongly agreed and agreed with this section. However, a number of schools expressed strong dissatisfaction with the introduction of portfolio assessment of submitted works which excludes internal assessment of the finished work.</p> <p>The same respondents feel the internal and external weighting of assessment components should be the same in order to ensure accurate ranking of candidates.</p>	<p>Schools from all systems.</p>	<p>Concern noted. It is BOS policy to assess the process through internal assessment and the finished product at the external examination.</p>

Syllabus Item	Issues	Source/s	Action
	<ul style="list-style-type: none"> Strong demand for support document on portfolio assessment of composition and musicology. 	All consultation meetings and the majority of responses.	The Board of Studies will prepare advice and support material to assist teachers to use the revised syllabus. However, it should be noted that this is a minor change.
<p>Extension Course Stage 6 HSC Examination Specifications</p>	<p>75.92% strongly agreed or agreed with the Examination Specifications.</p> <ul style="list-style-type: none"> Isolated criticisms included: <ul style="list-style-type: none"> Preference for Musicology Essay length to be 2500 words Assessment procedures make three separate electives inappropriate Syllabus too general More information needed on expectations and marking criteria Requirements of Musicology essay need to be equivalent with requirements of other electives. 	<p>One response (Independent school).</p> <p>One response (Independent school).</p> <p>One response (Independent school).</p> <p>Several responses (from all systems).</p> <p>One response (Independent school).</p>	<p>Longer essay will enable students to meet the criteria of in-depth analysis which supports the stated hypothesis.</p> <p>No action. Isolated view which is not supported by the field.</p> <p>No action. Flexibility and opportunity for student choice is valued by the field.</p> <p>To be provided in a separate document.</p> <p>Noted and change in word count addresses this.</p>
<p>Music 2 & Extension Course Post-School Opportunities</p>	<p>50.61% strongly agreed and agreed with this section but a number questioned the appropriateness of including it in a syllabus. Others felt it would be improved by including lists of courses available at TAFE and university.</p>	Response from various systems.	Text of this section has been revised for all syllabuses

Syllabus Item	Issues	Source/s	Action
Music 2 & Extension Course Glossary	73.54% strongly agreed and agreed with the inclusion of a Glossary with a number of suggestions for amendments and additional inclusions.	Response from various systems.	Amendments considered and included as appropriate.
Music 2 & Extension Course Overall Evaluation	<p>62.67% found the overall evaluation excellent as is or good with fine-tuning.</p> <ul style="list-style-type: none"> The inclusion of more detail in the syllabus was seen as an improvement although the layout and template was of concern to some respondents. The need for Support Documents to enhance the syllabus was strongly emphasised in many consultation reports and survey responses. Strong concern was expressed with the absence of a trial and review period for the syllabus. Several respondents indicated that the term 'aural skills' or 'aural development' would be more appropriate than 'aural'. Reinforcement of course and examination requirements through a diagram would be valuable. 	<p>Consultation meetings (all systems), survey responses (all systems).</p> <p>One response (DET school)</p> <p>Survey response and consultation meeting (Academics)</p> <p>Consultation meeting (DET)</p>	<p>The syllabus template has been adapted to accommodate the needs of the subject.</p> <p>The Board of Studies will prepare advice and support material to assist teachers to use the revised syllabus. However, it should be noted that this is a minor change situation.</p> <p>Not part of the Securing their Future framework.</p> <p>Concern noted and incorporated into the syllabus document.</p> <p>For consideration on HSC On-Line.</p>

Syllabus Item	Issues	Source/s	Action
	<ul style="list-style-type: none"> Learning experiences should be listed alphabetically throughout the document in order to avoid implied hierarchy of learning experiences. Should include a statement indicating that the concepts of music are only one method of organising discussion of music. 	<p>Consultation meeting (Academic)</p> <p>Consultation meeting (Academic)</p>	<p>Learning experiences are listed in a consistent order throughout all Music documents.</p> <p>No action. The approach used is consistent in the K-12 continuum.</p>

4. Responses

Written responses were received from the following individuals and groups:

Individuals

Name	School/Group
	Loreto, Kirribilli
	PLC
	PLC
	Bossley Park High School
Andreasen, Felicity	St Scholastica's, Glebe
Banks, Alison	St Dominic's, Kingswood
Bentley, Bernadette	St Patricks College, Strathfield
Bertolus, G.	St Ives High School
Bradley, Margaret	Curriculum Support Directorate
Breckenridge, John	Pittwater High School
Carter, Mary	Calrossy Girls School
Chadwick, Felicia	The University of Newcastle
Chapple, Penny	PLC
Coomber, Carol	Curriculum Support Directorate
Darry, G.	The Entrance High School
Drummond, Brian	Baulkham Hills High School
Dunbar-Hall, Dr. Peter	Sydney University
Dunstan, Mary-Ruth	Illawarra Grammar School
Edwards, Sally	Couralie High School
Ferguson, Margaret	Kincoppal, Rose Bay
Galapasamy, Dev	St Joseph's College, Hunters Hill
Garland, Denise	Bathurst High School
Goyette, Gregory	Creative Arts Consultant, DET
Gudmunson, Fiona	Asquith Girls High School
Hall, Di	Creative Arts Consultant, DET
Harwood, Hedley	Turrumurra High School
Hastie, Kelvin	GyMEA High School
Hayden, Aeronfa	Cerdon College
Hollestelle-Watson, Klara	St Vincent's College, Potts Point

Name	School/Group
Huey, Dorothy	Gosford High School
Jackson, Therese	East Hills Girls Technology High School
James, Wendy	Monte Sant' Angelo Mercy College
Johnson, A.	The Entrance High School
Jordan, Jayne	St George Christian School
King, Jennifer	Wiley Park Girls High School
Langenegger, Pauline	Nowra Technology High School
Lawrence, C.	Central Coast Grammar
Little, Ingrid	Abbotsleigh School
Lollback, Lynn	Galston High School
Masterson, Donna	Vaucluse High School
McNamara, Royna	Abbotsleigh School
McShane, Mary-Anne	Mt St Patrick's College, Murwillumbah
Mead, Richard	Farrer Memorial Agricultural High School
Mead, Robyn	Northmead High School
Milic, Darko	Byron Bay High School
Moulton, Linda	Merewether High School
Moxham, Ros	Asquith Girls High School
Murphy, Dr. Frank	University of New South wales
Murphy, Wendy	Southern Cross School
Owers, Sharon	Umina High School
Power, Anne	University of Western Sydney - Nepean
Robinson, Jenny	Port Macquarie High School
Rooke, Phil	Frensham School
Roser, Leonie	North Sydney Girls High School
Rowe, Elizabeth	Asquith Girls High School
Sharp, Lindy	Bulli High School
Tenorio, Alison	Bossley Park High School
Thompson, Caroline	Northmead High School
Uberstein, Denise	Baulkham Hills High School
Waldock, Kim	Sydney Grammar School
Wattus, Melissa	St Francis Xaviers, Hamilton
Willey, Jeff	Conservatorium High School

Name	School/Group
Wright, Robert	St George Girls High School
Zapral, Anna	Crestwood High School
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Cowan, Danny	Wade High School
Ford, Elizabeth	Marist College, Penshurst
Godkin, Peter	SCEGGS, Darlinghurst
Ingram, Judith	Gloucester High School
Johnson, H.	Lisarow High School
Malone, Rebecca	Tamworth High School

Groups

Group
Association of Independent Schools
Barker College - Music Department
C. Lane/L. Walker - Giraween High School
Department of Education and Training
Fort Street High School - Music Department
Gorokan High School - Music Department
Hornsby District Music Teachers
J. McNeill/E. Quinnane - St Patricks Marist College, Dundas
Music Educators in Schools
Orange District Music Teachers
Pittwater House - Music Department
Santa Sabina College - Music Department
Singleton High School - Music Department
St Catherine's College, Waverley - Music Department
Sydney North Interdistrict Music Teachers Network
Sydney North Music Teachers Association
Tara Anglican School for Girls - Music Department
Trinity Catholic College, Lismore - Music Department
William Clarke College - Music Department

Group
RECEIVED AFTER 20 APRIL 1999
Killara High School - Music Staff
Marian College, Kenthurst - Performing Arts Department
Patrician Brothers College, Fairfield - Music Coordinator and Teacher
St Ignatius College
Unknown Government School - Music Faculty

The following people attended consultation meetings:

Name	School/Group
Allington, James	Barker College
Andreasen, Felicity	St Scholastica's, Glebe
Aspeling, Trudi	Cleveland Street HS
Banks, Allison	St Dominic's, Kingswood
Barkl, Louise	Musica Viva In Schools
Bee, Andrew	Performing Arts Unit
Belshaw, Chris	International Grammar
Benson, John	Performing Arts Unit
Bentley, Bernadette	St Patrick's College
Blanch, Samuel	Evans HS
Bosi, Pam	Aquinas, Menai
Bradley, Margaret	Curriculum Support Directorate
Bredis, Sue	Ravenswood
Bridle, Rachel	Blacktown Boys HS
Buggy, Brian	Knox Grammar
Carey, Karen	MLC
Chapple, Penny	PLC
Christie, Peter	Blue Mountains Grammar
Clarke, William	Scots College
Coyle, Jim	Pittwater House
Diamandis, Gina	Narara Valley HS
Dickeson, Veronica	Canley Vale HS
Dorn, Robin	William Clarke College
Dunbar-Hall, Dr. Peter	Sydney Conservatorium
Fin, Rita	Sydney Grammar School
Fitzhenry, Marcia	Manly HS
Gilbert, Linda	Macarthur Anglican College
Gilmore, D.	Sydney Boys HS
Giugni, Bernadette	Condell Park HS
Golla, Gael	Loreto
Goot, Robert	Moriah College

Name	School/Group
Gowdy, Linda	Robert Townson HS
Grandison, Mark	Kambala
Hagerman, Annette	Peakhurst HS
Hales, Ruth	Loreto, Normanhurst
Halpin, Jenny	International Grammar
Hannaford, Rosemary	Sylvania HS
Hardy, Martin	Pittwater HS
Harrington, Geoff	Randwick Boys HS
Harwood, Hedley	Turrumurra HS
Hawkins, Chris	Barrenjoey HS
Haydon, Aeronfa	Cerdon College, Merrylands
Henshaw, Julia	Sydney Girls HS
Hibbard, Karen	Gorokan HS
Hollestelle-Watson, Klara	St Vincent's College
Hull, Ann	St Andrew's Cathedral School
James, Narelle	PLC
James, Susane	Sydney Conservatorium Access Centre
Jenkins, Corrine	PLC
Johnson, Allan	The Entrance HS
Keogh, Peter	Freeman Catholic HS, Bonnyrigg
Lawrence, Candy	Central Coast Grammar
Levinsky, Stella	Sarah Redfern HS
Ling, Faith	Australian Institute of Music
Louran, Francis	Sydney Grammar School
Manning, Brian	Muirfield HS
Marsh, Dr. Kathy	Sydney Conservatorium
Masterson, Donna	Vaucluse HS
Mastro, Sia	St Aloysius
McDougall, Denielle	Dover Heights HS
McGowan-Slee, Trevor	Tara Anglican School for Girls
McLaughlin, John	Penshurst Girls HS
Merrick, Brad	Barker College
Murphy, Dr. Frank	University of New South Wales

Name	School/Group
Nelson, Owen	Hills Grammar
Nessegian, Sandra	Condell Park HS
Odell, Gillian	Loreto
Peachy, Andrew	William Clarke College
Plummer, Gerry	St Pius, Chatswood
Power, Anne	ASME
Quinnane, Elizabeth	St Patricks Marist College, Dundas
Robinson, Ann	Sydney Symphony Orchestra
Rooke, Phil	Frensham
Suthers, Alan	Ministry
Taylor, Elizabeth	Riverside Girls HS
Timms, Pauline	Moriah College
Tooth, Lynda	Catherine McAuley College, Westmead
Twyman, Bill	LMPC
Waldock, Kim	Sydney Grammar School
Wan, Julia	Danebank College
Webb, Michael	St Pauls Grammar
Weir, Paul	Cranbrook
White, Gary	Curriculum Support Directorate
Wilk, Juliana	Seven Hills HS
Williams, Steve	Performing Arts Unit
Willis, Scott	St Aloysius
Willy, Ken	St Andrew's Cathedral School
Wilson, Catherine	Ascham
Winter, Neal	Trinity College
Wisdom, Anne	Hornsby District Office
Witham, Mark	Wenona School
Yerbury, Anna	Musica Viva In Schools
Zisterman, Nora	Randwick Girls HS