

Music
External assessment production

2008/13279[v3]

General information

This document contains information for the external assessment of the production component in Music.

In 2010, all Year 12 students enrolled in at least two Stage 2 or two Stage 3 units in the Music course will be required to submit work to receive marks for the production component of the external examination.

The Curriculum Council supervises and conducts the external assessment of work submitted by candidates undertaking Stage 2 and Stage 3 units. This takes place in a centralised metropolitan location, to ensure standardised conditions and marking comparability.

Further advice on matters related to the administration of Curriculum Council assessment will be published in the Curriculum Council WACE circular. Teachers should also refer to the TEE/WACE examination policy published in the WACE manual and on the Curriculum Council website.

Teachers are responsible for ensuring the syllabus requirements are met when submitting work for external assessment. Teachers must ensure they are using the currently accredited course and conform to the specifications set out in this booklet.

External examination weightings

In Music the external examination weightings are as follows:

Practical/portfolio examination	50%
Written examination paper (2.5 hours)	50%

Reporting achievement

For each unit, schools are required to submit a mark out of 100 to the Curriculum Council. The school course mark is calculated by the Curriculum Council by averaging the mark out of 100 for the two units studied in Year 12. The examination mark (a combination of the practical component and the written component) statistically moderates the school course mark. In 2010, the Curriculum Council will report a WACE course mark which is determined from the moderated school course mark and the standardised examination mark. For the purpose of ranking students for tertiary entrance, the average of the moderated school course mark and the standardised examination mark is scaled.

Principles of external assessment

1. The marking process preserves the anonymity of the candidate and the candidate's school.

This requires that:

- candidates and their work are identified only by their randomly allocated student number
- marking occurs in central locations where the work can be displayed and not be identified with a particular candidate or school.

2. The authenticity of the candidate's work must be guaranteed.

It is essential that:

- the main development of work takes place in school time
- work completed away from the school is regularly monitored by the teacher
- each candidate signs a declaration of authenticity form*, witnessed by the supervising teacher and the principal, that the work is genuinely his or her own
- a copy of the signed declaration of authenticity (a legal document) is kept by the teacher on record at the school
- under no circumstances can another person work directly on any part of a student's work that is submitted for external assessment. The teacher has a significant role in monitoring student performance and in providing ongoing feedback and assessment throughout the process
- this work is not submitted by the candidate for any other WACE course, endorsed program or vocational education and training (VET) program.

3. Markers apply a consistent standard to assess the candidate's work.

This requires:

- separate marking guides for Stage 2 and Stage 3 units
- attendance at a training meeting prior to the commencement of marking
- trial marking of work to ensure a common understanding of the marking guide.

4. Double marking of candidate's work is carried out.

This requires that:

- each marker marks the work independently
- where necessary, the Chief marker reconciles significant differences
- the Chief marker ensures marking consistency throughout by monitoring the marking process
- marking of production examinations is concluded prior to the commencement of the written examinations.

However, music practical performance examinations will be marked by three markers independently and then reconciled.

Practical/portfolio component

The practical/portfolio component comprises 50% of the external examination mark. Candidates must select from one of the options below in order to complete the music course requirements. **All options require candidates to participate in a formal presentation under examination conditions.**

Options	Examination type	Weighting
1	Practical examination	50%
2	Composition portfolio	50%
3	Research portfolio	50%
4	Practical examination/ composition portfolio	25% 25%
5	Practical examination/ research portfolio	25% 25%
6	Composition portfolio/ research portfolio	25% 25%

[Note: a composition may be a well-developed arrangement]

For reasons of fairness and equity:

If the student is unable to use one of the listed formats for the submission of the portfolio, he/she must contact the Arts Moderator at the Curriculum Council no later than the 31st March (Week 9 of Term 1) in the year in which the candidate is to be examined to discuss the possibility of an alternative format.

Submission requirements for Music practical examinations

Candidates are required to submit to the Curriculum Council in the first week of August (in the year for which the candidate is to be examined) information regarding their instrument(s), principal context, accompanist and any further information which may be required.

Portfolio (Composition or Research)

Candidates choosing examination Options 2 - 6 (from the table above) must submit a proposal for either a composition portfolio or a research portfolio to the Curriculum Council no later than the 31st March (Week 9 of Term 1) in the year in which the candidate is to be examined. All portfolio proposals must be presented on school letterhead and include the name of the supervising teacher and school contact teacher. Proposals are reviewed by the Assessment Review and Moderation Panel in the final week of Term 1 and letters of acceptance or requests for clarification are sent out in early Term 2. **Late submissions of proposals will not be accepted.**

The Portfolio which contains the candidates completed work (eg. folio, compositions, audio recordings, DVD etc.) is to be submitted on a date set by the Curriculum Council in the final week of Term 3. This enables the marking panel the opportunity to view, read, study and listen to the portfolio contents prior to the examination. The portfolio contents must be clearly labelled with the Curriculum Council student number. All compositions in the portfolio must include full musical directions for the performance of the score. Notation must be clear and precise.

A signed Declaration of Authenticity must accompany the portfolio (see sample in Appendix 1).

Last submissions will not be accepted. Candidate's who do not submit a portfolio will not be examined.

Examination instructions for candidates:

Candidates are to arrive at the venue (to be advised by the Curriculum Council) 20 minutes *before* the scheduled time of the examination.

Candidates require:

- the practical examination advice containing their student number
- three copies of the repertoire for the markers
- 3 copies of the score (or explanatory notes if a score is not needed)
- the published original score (NB: photocopies are not permitted)
- any additional equipment required for their practical examination
- their own accompanist when presenting a repertoire requiring accompaniment. (Candidates are responsible for ensuring their accompanist arrives on time)

The practical examination accompanists must not exceed an ensemble of 8 members.

Labelling of candidates' work:

Candidates' work must be carefully and securely labelled with their Curriculum Council student number.

Candidates must ensure that:

- support documents or equipment used in the examination does not contain the candidate's name or names of persons associated with the candidate's school or family
- documents submitted for external examination are free from any teacher comments or markings.
- portfolio work is clearly entitled 'Complete Research Portfolio- Music' or 'Composition Portfolio- Music'.

Advice to teachers

Authentication forms act as legal documents and therefore proper records need to be maintained by the school. Teachers will need to ensure that copies of authentication forms are kept on school records. In addition teachers should keep copies of the portfolio materials, student statements and documentation of production processes that are submitted for the external assessment until such time that this assessment is completed.

What to wear

Candidates are not permitted to wear school uniforms or other school-identifying items of clothing or equipment. Neat, tidy and comfortable clothing appropriate for an examination is to be worn.

Examination advice

After reporting to the supervisor, candidates are able to warm up and prepare for their examination. Candidates are to bring their practical examination advice to the examination rooms. The practical examination candidate must provide the markers with a list of the repertoire they intend to perform. At the start of the examination, candidates are asked to state their student number.

Once candidates have completed their examination they must leave the examination area. Candidates who have completed the examination are not to have contact with those waiting to be examined.

Examination venue equipment:

The Curriculum Council provides:

- a pianoforte—an extra piano is provided for piano candidates.
- percussion equipment (for percussion candidates being examined).
 - drum kit including -snare drum; bass drum; floor tom-tom; two mounted tom-toms; Hi-hat cymbal; two crash cymbals; one ride cymbal
 - timpani
 - xylophone
 - marimba
- PA system (without a microphone)
- an amplifier for guitar and bass guitar candidates only
- CD Player—however it is recommended that candidates provide their own CD player in case the format of the disc is not compatible.

Option One: Practical examination (50%)

Stage 2		Stage 3	
Examination component	Examination time	Examination component	Examination time
<ul style="list-style-type: none"> warm up/set up/tuning performance marker reconciliation 	5 minutes 10–15 minutes 5 minutes	<ul style="list-style-type: none"> warm up/set up/tuning performance marker reconciliation 	5 minutes 15–20 minutes 5 minutes
Total time: 20–25 minutes		Total time: 25–30 minutes	
Supporting information		Supporting information	
<p>Recital examination Candidates are required to perform a minimum of two contrasting pieces of music.</p> <p>Candidates must nominate a principal context in which they will present repertoire in the examination. Where candidates choose to perform on two instruments, only 1 context may be chosen. Any work requiring accompaniment must be accompanied. Repertoire chosen must demonstrate technical requirements, structure and style appropriate to the context selected and 'instrumental specifications' standards set for stage 2.</p>		<p>Recital examination Candidates are required to perform a minimum of two contrasting pieces of music.</p> <p>Candidates must nominate a principal context in which they will present repertoire in the examination. Where candidates choose to perform on two instruments, only 1 context may be chosen. Any work requiring accompaniment must be accompanied. Repertoire chosen must demonstrate technical requirements, structure and style appropriate to the context selected and 'instrumental specifications' standards set for stage 3.</p>	
Context requirements			
<p>Jazz: for instrumentalists, the majority of the repertoire performed must demonstrate improvisational techniques.</p> <p>Contemporary: for instrumentalists, repertoire may include improvisation where appropriate.</p>			

Option One: Practical examination component Stage 2 and Stage 3

Prior to the commencement of the examination, the candidate must submit to the markers a list of the titles and composers of the works which they have prepared for performance and three copies of their prepared pieces.

Candidates are permitted up to 5 minutes to set up, warm up and tune prior to the commencement of their recital. Candidates presenting repertoire with accompaniment are required to provide their own accompanist. Candidates may perform with or without a score. In the case when a musical score is not necessary, candidates must provide explanatory performance notes. The markers will stop a performance once candidate plays over the maximum time allocated.

Option Two: Composition portfolio (50%)

Stage 2		Stage 3	
Examination component	Examination time	Examination component	Examination time
<ul style="list-style-type: none"> • preparation • Interview • marker reconciliation 	2 minutes 10-15 minutes 5 minutes	<ul style="list-style-type: none"> • preparation • interview • marker reconciliation 	2 minutes 15-20 minutes 5 minutes
Total examination time: 20–25 minutes		Total examination time: 25–30 minutes	
Portfolio design	Notes	Portfolio design	Notes
3–5 compositions; minimum combined time of 12 minutes	<ul style="list-style-type: none"> • a minimum of one composition to be written for an ensemble containing at least 3 parts-instruments or voices. This may be an original composition or an arrangement • works to be of varying styles • candidates may compose for more than one music context • working notes together with a commentary which acknowledge the influences on the composition are required • non-original input must be acknowledged • all musical scores are to be provided as well as a recorded medium/ audio (e.g. tape/CD, Sibelius file, DVD or MP3) • only previously recorded material submitted to Curriculum Council is permitted to be presented to the markers. 	3–5 compositions; minimum combined time of 16 minutes	<ul style="list-style-type: none"> • a minimum of two compositions must be written for a quartet or larger ensemble combination • a maximum of one composition for a solo unaccompanied instrument • works to be of varying styles • candidates may compose for more than one music context • working notes together with a commentary which acknowledge the influences on the composition are required • non-original input must be acknowledged • all musical scores are to be provided as well as a recorded medium/audio (e.g. tape/CD, Sibelius file, DVD or MP3) • only previously recorded material submitted to Curriculum Council is permitted to be presented to the markers.

Option Two: Composition Portfolio component Stage 2 and Stage 3

The composition portfolio should demonstrate a variety of idioms and styles. Where possible all compositions should be recorded for the voices/instruments they have been composed. However, up to two compositions may be recorded in a synthesised version.

All compositions must include full musical directions for the performance of the score. Notation must be clear and precise. Non-standard scores must include a preface indicating the sound sources used and adequate details for the score to be interpreted. Candidates must submit to the Curriculum Council no later than the end of the final week of Term 3:

Three copies of the following are required for the examination panel;

- a list of the composition titles
- audio recordings of compositions
- performance directions and notes related to the compositions.

Candidates are to be interviewed. The composition interview assesses candidates' ability to demonstrate:

- detailed score knowledge
- understanding of musical elements and concepts incorporated in their compositions
- the relationship of the musical elements to the specific contexts and styles within the composition.

Candidates are asked questions in relation to the composition portfolio which may include:

- harmonic structures; formal structures; tone/ key relationships; use of musical ideas/ structures; rhythmic elements; instrumental effects/ transpositions/ devices/ range/ purpose and tonal qualities; textural features; articulations; compositional devices; capabilities of performer with regard to the parts written; use of technology; genre; programmatic or extra musical considerations.

Option Three: Research portfolio (50%)

Stage 2		Stage 3	
Examination component	Examination time	Examination component	Examination time
<ul style="list-style-type: none"> • preparation • interview • marker reconciliation 	2 minutes 5 minutes 10–15 minutes	<ul style="list-style-type: none"> • preparation • Interview • marker reconciliation 	2 minutes 5 minutes 15–20 minutes
Total examination time: 20–25 minutes		Total examination time: 25–30 minutes	
Exam structure	Notes	Exam structure	Notes
Part A (40%) research project (3 000 words)	<ul style="list-style-type: none"> • essay/ documentation research of a selected topic. • research should include an analysis of a work works related to the topic • presented materials should demonstrate use of primary sources (scores, recordings, readings, internet searches <i>et cet.</i>) • presented materials must be referenced and a bibliography/discography/notes <i>et cet.</i> must be included • Declaration of authenticity must be signed by the teacher. See sample Appendix 1. 	Part A (40%) research project (5 000 words)	<ul style="list-style-type: none"> • essay/ documentation research of a selected topic. • research should include an analysis of a work or works related to the topic • presented materials should demonstrate use of primary sources (scores, recordings, readings, internet searches <i>et cet.</i>) • presented materials must be referenced and a bibliography/discography/notes <i>et cet.</i> must be included • Declaration of authenticity must be signed by the teacher. See sample Appendix 1.
Part B (10%) Practical application of the research through either performance or composition	Performance component 3–5 minutes performance of prepared repertoire Or Composition component 1–2 compositions; minimum combined time of 3 minutes	Part B (10%) Practical application of the research through either performance or composition	Performance component 3–5 minutes performance of prepared repertoire Or Composition component 1–2 compositions; minimum combined time of 3 minutes

Option Three: Research Portfolio component Stage 2 and Stage 3

Research proposals consist of: documentation of the selected topic; detailed analysis of a work or selected works in the style of the selected research topic and either an arrangement or original composition or performance in the same style of the research topic selected. Proposals are to be submitted to the Curriculum Council no later than the 31st March (Week 9 of Term 1) in the year in which the candidate is to be examined.

Research essay/documentation may be written as a number of essay structured responses or as an individual research response to a specific topic. Critical musical analysis, discussion and evaluation of the topic are required. Use of supportive musical materials, examples and quotations assists in supporting conclusions and discussions provided. Critical analysis skills and evaluation, expressions of research findings with sufficient musical support, a clear understanding of the research topic will be taken into marking consideration. All documentation is to be presented in a clear and neat manner, well bound, include an index and a bibliography. All quotations must be accurately acknowledged and referenced using a standard citations style. Submission of audio and analysis of scores are to be indexed correctly within all documentation. It is not necessary to have for a typed script but it is preferable.

Option Four: Practical examination /composition portfolio

Stage 2		Stage 3	
Practical examination (25%)		Practical examination (25%)	
Examination component	Examination time	Examination component	Examination time
<ul style="list-style-type: none"> warmup/setup/tuning performance marker reconciliation 	5 minutes 5–8 minutes 5 minutes	<ul style="list-style-type: none"> warmup/setup/tuning performance marker reconciliation 	5 minutes 7–10 minutes 5 minutes
Total examination time: 15-18 minutes		Total examination time: 17–20 minutes	
Supporting information		Supporting information	
<p>Recital examination Candidates are required to perform a minimum of two contrasting pieces of music.</p> <p>Candidates must nominate a principal context in which they will present repertoire in the examination. Where candidates choose to perform on two instruments, only 1 context may be chosen. Any work requiring accompaniment must be accompanied. Repertoire chosen must demonstrate technical requirements, structure and style appropriate to the context selected and 'instrumental specifications' standards set for stage 2.</p>		<p>Recital examination Candidates are required to perform a minimum of two contrasting pieces of music.</p> <p>Candidates must nominate a principal context in which they will present repertoire in the examination. Where candidates choose to perform on two instruments, only 1 context may be chosen. Any work requiring accompaniment must be accompanied. Repertoire chosen must demonstrate technical requirements, structure and style appropriate to the context selected and 'instrumental specifications' standards set for stage 3.</p>	
Context requirements			
<p>Jazz: for instrumentalists, one piece of the repertoire performed must demonstrate improvisational techniques. Contemporary: for instrumentalists, repertoire may include improvisation where appropriate.</p>			
Stage 2		Stage 3	
Composition portfolio (25%)		Composition portfolio (25%)	
Examination component	Examination time	Examination component	Examination time
<ul style="list-style-type: none"> preparation interview marker reconciliation 	2 minutes 5 minutes 10–12 minutes	<ul style="list-style-type: none"> preparation interview marker reconciliation 	2 minutes 5 minutes 15–18 minutes
Total examination time: 20 minutes		Total examination time: 20-25 minutes	
Portfolio design	Notes	Portfolio design	Notes
<ul style="list-style-type: none"> 2–3 compositions minimum combined time of 6 minutes 	<ul style="list-style-type: none"> a minimum of one composition to be written for an ensemble containing at least 3 parts-instruments or voices. This may be an original composition or an arrangement works to be of varying styles candidates may compose for more than one music context working notes together with a commentary which acknowledge the influences on the composition are required non-original input must be acknowledged all musical scores are to be provided as well as a recorded medium/ audio (e.g. tape/CD, Sibelius file, DVD or MP3) only previously recorded material submitted to Curriculum Council is permitted to be presented to the markers. 	<ul style="list-style-type: none"> 2–4 compositions minimum combined time of 8 minutes 	<ul style="list-style-type: none"> a minimum of two compositions must be written for a quartet or larger ensemble combination one composition for a solo unaccompanied instrument works to be of a varying styles candidates may compose for more than one music context working notes together with a commentary which acknowledge the influences on the composition are required non-original input must be acknowledged all musical scores are to be provided as well as a recorded medium/audio (e.g. tape/CD, Sibelius file, DVD or MP3) only previously recorded material submitted to Curriculum Council is permitted to be presented to the markers.

Option Five: Practical examination/research portfolio

Stage 2		Stage 3	
Practical examination (25%)		Practical examination (25%)	
Examination component	Examination time	Examination component	Examination time
<ul style="list-style-type: none"> warmup/setup/tuning performance marker reconciliation 	5 minutes 5–8 minutes 5 minutes	<ul style="list-style-type: none"> warmup/setup/tuning performance marker reconciliation 	5 minutes 7–10 minutes 5 minutes
Total examination time: 15–18 minutes		Total examination time: 17–20 minutes	
Supporting information		Supporting information	
<p>Recital examination Candidates are required to perform a minimum of two contrasting pieces of music.</p> <p>Candidates must nominate a minimum of 1 context as their principal context in which they will present repertoire in the examination. Where candidates choose to perform on two instruments, only 1 context may be chosen. Any work requiring accompaniment must be accompanied. Repertoire chosen must demonstrate technical requirements, structure and style according to the context selected and 'instrumental specifications' standards set for stage 2.</p>		<p>Recital examination Candidates are required to perform a minimum of two contrasting pieces of music.</p> <p>Candidates must nominate a minimum of 1 context as their principal context in which they will present repertoire in the examination. Where candidates choose to perform on two instruments, only 1 context may be chosen. Any work requiring accompaniment must be accompanied. Repertoire chosen must demonstrate technical requirements, structure and style according to the context selected and 'instrumental specifications' standards set for stage 3.</p>	
Context requirements			
<p>Jazz: for instrumentalists, the majority of the repertoire performed must demonstrate improvisational techniques. Contemporary: for instrumentalists, repertoire may include improvisation where appropriate.</p>			
Research portfolio (25%)		Research portfolio (25%)	
Portfolio design	Notes	Portfolio design	Notes
<p>Part A (40%) research project (1 500 words)</p>	<ul style="list-style-type: none"> essay/ documentation research of a selected topic. research should include an analysis of a work or works related to the topic presented materials should demonstrate primary use of resources (scores, recordings, readings, internet searches etc.) presented materials must be referenced and a bibliography/discography/ notes etc. must be included Declaration of authenticity must be signed by the teacher. See sample Appendix 1. 	<p>Part A (40%) research project (2 500 words)</p>	<ul style="list-style-type: none"> essay/ documentation research of a selected topic. research should include an analysis of a work or works related to the topic presented materials should demonstrate use of primary resources (scores, recordings, readings, internet searches etc.) presented materials must be referenced and a bibliography/discography/ notes etc. must be included Declaration of authenticity must be signed by the teacher. See sample Appendix 1.
<p>Part B (10%) Practical application of the research through either performance or composition</p>	<p>Performance component 3–5 minutes performance of prepared repertoire</p> <p>or</p> <p>Composition component 1 composition; minimum time of 1 minute 30 seconds</p>	<p>Part B (10%) Practical application of the research through either performance or composition</p>	<p>Performance component 3–5 minutes performance of prepared repertoire</p> <p>or</p> <p>Composition component 1 compositions; minimum time of 1 minute 30 seconds</p>

Option Six: Composition portfolio/research portfolio

Stage 2		Stage 3	
Composition portfolio (25%)		Composition portfolio (25%)	
Examination component	Examination time	Examination component	Examination time
<ul style="list-style-type: none"> preparation Interview marker reconciliation 	2 minutes 5 minutes 10–12 minutes	<ul style="list-style-type: none"> preparation interview marker reconciliation 	2 minutes 5 minutes 15–18 minutes
Total examination time: 20 minutes		Total examination time: 20-25 minutes	
Composition portfolio (25%)		Composition portfolio (25%)	
Portfolio design	Notes	Portfolio design	Notes
2–3 compositions; minimum combined time of 6 minutes	<ul style="list-style-type: none"> a minimum of one composition to be written for an ensemble containing at least 3 parts-instruments or voices. This may be an original composition or an arrangement works to be of varying styles candidates may compose for more than one music context working notes together with a commentary which acknowledge the influences on the composition are required non-original input must be acknowledged all musical scores are to be provided as well as a recorded medium/ audio (e.g. tape/CD, Sibelius file, DVD or MP3) only previously recorded material submitted to Curriculum Council is permitted to be presented to the markers. 	2–4 compositions; minimum combined time of 8 minutes	<ul style="list-style-type: none"> a minimum of two compositions must be written for a quartet or larger ensemble combination a minimum of one composition for a solo unaccompanied instrument works to be of varying styles candidates may compose for more than one music context working notes together with a commentary which acknowledge the influences on the composition are required non-original input must be acknowledged all musical scores are to be provided as well as a recorded medium/audio (e.g. tape/CD, Sibelius file, DVD or MP3) only previously recorded material submitted to Curriculum Council is permitted to be presented to the markers.
Research portfolio (25%)		Research portfolio (25%)	
Portfolio design	Notes	Portfolio design	Notes
Part A (40%) research project (1 500 words)	<ul style="list-style-type: none"> essay/ documentation research of a selected topic. research should include an analysis of a work or works related to the topic presented materials should demonstrate primary use of sources (scores, recordings, readings, internet searches etc.) presented materials must be referenced and a bibliography/discography/notes etc. must be included Declaration of authenticity must be signed by the teacher. See sample Appendix 1. 	Part A (40%) research project (1 500 words)	<ul style="list-style-type: none"> essay/ documentation research of a selected topic. research should include an analysis of a work or works related to the topic presented materials should demonstrate use of primary sources (scores, recordings, readings, internet searches etc.) presented materials must be referenced and a bibliography/discography/notes etc. must be included Declaration of authenticity must be signed by the teacher. See sample Appendix 1.
Part B (10%) Practical application of the research through either performance or composition	Performance component 3–5 minutes performance of prepared repertoire or Composition component 1 composition; minimum time of 1 minute 30 seconds	Part B (10%) Practical application of the research through either performance or composition	Performance component 3–5 minutes performance of prepared repertoire or Composition component 1 composition; minimum time of 1 minute 30 seconds

Appointment of markers

The Curriculum Council appoints a Chief marker who is responsible for the external assessment process and training. Teachers may apply to be external markers. External markers are employed by the Curriculum Council and are therefore responsible to the Curriculum Council through the Chief marker. The Curriculum Council in consultation with the Chief marker allocates a set number of works to each marker. These works are randomly allocated according to the student Curriculum Council number.

The marking process

The markers work collaboratively with the Chief marker and abide by the Curriculum Council's principles of external assessment.

The Chief marker sets the standards based strictly on the criteria set down in the marking guidelines. Exemplar materials are selected by the Chief marker and used to exemplify the standards. Marking of the work is undertaken by two independent markers.

- A numerical scale is used to assess the candidate.

Judgements are compared and a process of reconciliation takes place under the direction of the Chief marker. All independent marks and reconciled marks are recorded and submitted to the Curriculum Council by the Chief marker.

The Chief marker will be required to prepare a formal written evaluation report which will be based upon the established Curriculum Council criteria of:

- adherence to protocols and processes
- attention to administrative processes
- implementation and adherence to established production standards for the subject
- other relevant comments.

Confidentiality of candidates' marks is vital and must not be breached. External markers must not be involved in marking the work of students from their own school and must immediately inform the Chief marker if they have been allocated the work of one of their students.



DECLARATION OF AUTHENTICITY 2010 External Assessment Music

Candidate Declaration

Name: _____ School code: _____

Student number:

--	--	--	--	--	--	--	--

Category of the work: _____

As a candidate for the Music examination in 2010, I declare that I completed all the work for the research/portfolio submitted during 2010 and that to the best of my knowledge all the information provided is correct, all references have been acknowledged and attached.

Signed: _____ Date: _____

Please note:

1. To maintain anonymity, this declaration form must accompany but must not be attached to the submitted work.
2. Source materials used in the submitted works must be clearly referenced.
3. Teachers must keep a copy of this form on official school records.

School candidates: Teacher and Principal Declaration

This section is to be completed by the candidate's teacher and the school principal. The candidate's work will not be marked if the declaration is not signed.

I declare that, to the best of my knowledge the work contained in this submission was:

- completed by the candidate in 2010
- developed mainly in school time, and any work away from school was regularly monitored
- not worked upon directly by a teacher or any other person
- not submitted for assessment in any other WACE course.

Teacher's signature: _____ Date: _____

Teacher's name: _____

Principal's signature: _____ Date: _____

Private Candidates

A Commissioner of Declarations needs to witness your signature and complete this section.

Commissioner of Declarations

Name: _____

Address: _____

Signed: _____ Date: _____