



SCHOOL OF THE NATIONS
聯合國學校

2023-2025 COURSE OUTLINE

**International Baccalaureate
Music
Form 5 and Form 6**

The School of the Nations course outline provides parents and students with information about the overall structure of the courses of study, the assessments and expectations.

1. Course Overview

Music is an essential part of the human experience and a unique mode of creativity, expression and communication. Music is both functional and meaningful, and its vitality and complexity enriches our lives. Though music is rooted in specific societies and cultures, it also transcends—and often connects—them. Music not only offers a way of understanding the world, but also a means by which we can express and share our understanding of it with others.

Music's many rich histories continue to evolve through individual and collaborative contributions. In the past, as in our contemporary and increasingly digital world, music responds to, and is shaped by, new and emerging technologies and approaches.

The study of music encourages inquiry into creative practices and performance processes. Music study develops listening, creative and analytical skills, as well as encouraging cultural understanding and international-mindedness. In this way, music is a catalyst for expanding critical thinking—a crucial life skill. When we understand others and ourselves through music, we are empowered to make positive and effective change in the world.

In this course, students and teachers engage in a journey of imagination and discovery through partnership and collaboration. Students develop and affirm their unique musical identities while expanding and refining their musicianship.

Throughout the course, students are encouraged to explore music in varied and sometimes unfamiliar contexts. Additionally, by experimenting with music, students gain hands-on experience while honing musical skills. Through realizing and presenting samples of their musical work with others, students also learn to communicate critical and artistic intentions and purpose.

As students develop as young musicians, the course challenges them to engage practically with music as researchers, performers and creators, and to be driven by their unique passions and interests while also broadening their musical and artistic perspectives.

Music and international-mindedness

International-mindedness represents an openness and curiosity about the world and its people. The arts provide a unique opportunity for students to recognize and engage with the dynamic cultural influences around them. It provides them with the opportunity to recognize the significance of diversity in the making and study of music.

The music course gives students the opportunity to study a wide variety of music from personal, local and global contexts. Through investigating, analysing, performing and creating music from differing cultures, styles and genres, students deepen their understanding of music, as well as their knowledge, understanding and experience of the arts within the global community. They become more informed and reflective while developing their abilities as practitioners, communicators, collaborators and creative thinkers. They learn to acknowledge the elements that appear across all types of music and musical traditions while also recognizing the unique ways in which particular cultures express their values and identity through shared artistic endeavour.

2. Course Aims

The arts aims

The aims of the arts subjects are to enable students to:

1. explore the diversity of the arts across time, cultures and contexts
2. develop as imaginative and skilled creators and collaborators
3. express ideas creatively and with competence in forms appropriate to the artistic discipline
4. critically reflect on the process of creating and experiencing the arts
5. develop as informed, perceptive and analytical practitioners
6. enjoy lifelong engagement with the arts.

Music aims

In addition, the aims of the music course at SL and HL are to enable students to:

1. explore a range of musical contexts and make links to, and between, different musical practices, conventions and forms of expression
2. acquire, develop and experiment with musical competencies through a range of musical practices, conventions and forms of expression, both individually and in collaboration with others
3. evaluate and develop critical perspectives on their own music and the work of others.

3. Core Components

3.1 Music and creativity, activity, service (CAS)

CAS and music complement each other in various ways. The exploratory and collaborative nature of CAS may give students ideas that enhance their experiences of studying music.

Throughout the music course, students will develop skills that will help them to investigate, plan, act, reflect on, and demonstrate CAS experiences in an informed and meaningful way.

The challenge and enjoyment of CAS can have a profound effect on music students, who might choose, for example, to engage with CAS in the following ways.

- Plan a workout regimen engaging singers to improve their respiratory capacity and stamina. Results can be measured through specific apps that measure body functions and performance-related activities.
- Audio engineer an album, ringtones for different bells during the school day, a sound and light design installation or a music application by incorporating design technology or physics experiences with music technology.
- Gain experience in music business practices, such as marketing, producing artists or licensing song copyrights.
- Tutor or mentor younger students to learn a musical instrument or to find forms of expression through music-creating by planning and delivering lessons and activities systematically over a sustained period of time in order to promote local music traditions. Support students from underprivileged areas or empower students with learning needs. Outcomes could be presented in the form of recordings or a final performance.

CAS experiences must be distinct from, and may not be included or used, in the student's music course submissions.

3.2 Music and theory of knowledge (TOK)

The theory of knowledge (TOK) course engages students in reflection on the nature of knowledge and on how we know what we claim to know.

The arts subjects complement the TOK ethos by revealing interdisciplinary connections and allowing students to explore the strengths and limitations of individual and cultural perspectives. As in TOK, studying the arts requires students to reflect on, and question, their own biases of knowledge. In addition, by exploring other DP subjects through the lens of the arts, students can gain an understanding of the interdependent nature of knowledge and are encouraged to become

“active, compassionate and lifelong learners who understand that other people, with their differences, can also be right”.

IB mission statement

The arts can help us to analyse artistic knowledge from various perspectives and acquire knowledge through experiential means, as well as more traditional academic methods. Questions related to TOK activities that a music student might consider include the following.

- Are certain ways of knowing employed in radically different ways in the arts as opposed to other areas of knowledge?
- How is knowledge constructed through artistic processes and actions?
- Is kinaesthetic learning a way to acquire knowledge?
- How do artistic judgments differ from other types of judgment, such as moral judgments?

- How are artistic standards developed and maintained?
- To what extent is a piece of artwork considered as an original, for example, when it involves sampling in contemporary music?
- Is there a clear distinction between borrowing others' ideas and plagiarism in a piece of artwork?
- To what extent should there be variations in interpretation of a piece of music? Is it valid if one listener perceives a piece of music to be "sad" while another listener perceives the same piece of music as "happy"?
- To what extent does knowledge of creative process have an impact on one's perception of a piece of music? For example, if it took Mozart two weeks to compose a symphony and Beethoven two years to compose a symphony, does that make one symphony "better" than the other?
- What moral responsibilities do composers have?
- What, if anything, do the different subjects that make up the arts have in common?
- Why might we be more concerned with process rather than product in the search for knowledge?
- To what extent does a composer control the perception of a composition after the composition is completed?
- To what extent does "limitation" influence creativity?
- To what extent does technology enhance and hinder creativity?
- To what extent does context have an impact on musical developments, and vice versa?

3.3 Music and the extended essay

An extended essay (EE) in music provides students with an opportunity to undertake independent research into a topic of special interest. Through the EE research and writing processes, students apply a range of research, analytical and creative skills to develop and explore a focused research question appropriate to music. The EE process requires students to justify their research through describing and analysing their selected musical material. Students writing an EE in music must develop an appropriately focused research question. The research will involve analysing a live performance, a recording and/or a score as primary sources. It is the task of the supervisor to ensure that the research question invites students to use appropriate primary and secondary sources that encourage the application of relevant analytical skills. The essay topic may relate to a specific area of inquiry in the music course, but this is not a requirement and other aspects of the subject may be explored. It is important that the topic reflects the student's particular interest and enthusiasm for music.

The following are examples of suitable EEs in music.

- To what extent has the compositional style of John Williams evolved over his career? An exploration and musical analysis of *Jaws* and *Star Wars: The Force Awakens*.
- What stylistic differences characterize the music of K-pop (Korean pop) and US pop? An exploration and musical analysis of "Gangnam Style" by PSY and "Can't Stop the Feeling!" by Justin Timberlake.
- To what extent are the operettas of Gilbert and Sullivan, and Johann Strauss II different? An exploration of scenes from *HMS Pinafore* (Gilbert and Sullivan) and *Die Fledermaus* (Strauss).
- To what extent has the availability of new instruments and controllers in music technology altered the possibilities for both conventional and non-conventional performance, as seen in the example of live performances by M4SONIC?
- What is the significance of studio techniques in making the album *Sgt Pepper's Lonely Hearts Club Band* by The Beatles? An exploration of four-track tape techniques, microphone-placement techniques, and microphone-manipulation techniques.

Students must ensure that their EE does not duplicate other work that they are submitting for the diploma. The EE must not be based on the same study of music that the student has studied for any assessment tasks as part of the music course, though it may be related stylistically. Supervisors play an important role in guiding students in these distinctions.

4. Course Content

Syllabus Component	Teaching Hours	
	SL	HL

Exploring music in context When exploring music in context, students will learn how to engage with a diverse range of music that will broaden their musical horizons and provide stimuli to expand their own music-making. Students will demonstrate diversity and breadth in their exploration by engaging with music from the areas of inquiry in personal, local and global contexts.	45	45
Experimenting with music When experimenting with music, students connect theoretical studies to practical work and gain a deeper understanding of the music they engage with. Through this theoretical and practical work as researchers, creators and performers, students will learn to experiment with a range of musical material and stimuli from the areas of inquiry across local and global contexts.	45	45
Presenting music When presenting music, students learn to practise and prepare finished pieces that will be performed or presented to an audience. In working towards completed musical works, students expand their musical identity, demonstrate their level of musicianship, and learn to share and communicate their music as researchers, creators and performers.	60	60
The contemporary music maker (HL only) Music at higher level (HL) builds on the learning of musical competencies and challenges students to engage with the musical processes in settings of contemporary music-making. For the HL component, students plan and collaboratively create a project that draws on the competencies, skills and processes in all of the musical roles of the music course, and is inspired by real-life practices of music-making.	N/A	90
Total teaching hours	150	240

5. IB Approaches to Teaching and Learning

Approaches to teaching and learning are deliberate strategies, skills and attitudes that permeate the IB teaching and learning environment.

The approaches to *teaching* are:

- based on inquiry
- focused on conceptual understanding
- developed in local and global contexts
- focused on effective teamwork and collaboration
- differentiated to meet the needs of all learners
- informed by assessment

The approaches to *learning* are:

- Thinking skills
- Social skills
- Communications skills
- Self-management skills
- Research skills

6. IB Learner Profile

The aim of the IB programme is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

IB learners strive to be:

- Inquirers
- Knowledgeable
- Thinkers
- Communicators
- Principled
- Open-minded
- Caring
- Risk-Takers
- Balanced
- Reflective

The IB Learner Profile closely reflects the SON Learner Profile, identifying elements of identity which prepares world citizens who will become active, positive and conscientious participants in the advancement of society and in their own development. Each element is composed of a set of attitudes, qualities, understandings, skill and habits. These are incorporated in the teaching and learning process. The details of the SON Learner Profile can be found in the [Student and Parent Handbook](#).

7. Grading

7.1 School Internal Grades

7.1.1 Academic Achievement

The School's grading system for the IB Diploma Programme follows the IBO scale of 1 to 7. A student's performance in individual subjects is graded as follows:

Grade	Interpretation
7	Excellent
6	Very Good
5	Good
4	Satisfactory
3	Basic Standard
2	Poor
1	Very Poor

Note: Because of School's internal requirements such as attendance, timeliness and accuracy of homework, special projects, or performance on formative and summative tests in the classroom, students' performance may vary between School assigned grades and IB assessments.

7.1.2 Effort

Effort marks are given and recorded in the report cards for Forms 5 and 6 for all subjects.

Grade	Descriptor
5	Consistently demonstrating a high degree of effort in all areas of the subject
4	Frequently demonstrating a high degree of effort in all areas of the subject
3	Generally demonstrating a significant degree of effort in all areas of the subject
2	Occasionally demonstrating effort in some areas of the subject
1	Rarely, if ever, demonstrating effort in some areas of the subject

7.1.3 Project Week (Form 5 only)

The mid-year assessment is comprised of a full week of collaborative project-based learning. During the project week students develop various cross curricular soft skills. Assessment and reporting of learning is based on the following rubric.

Project Week Assessment Rubric

		1	2	3	4	5
Collaboration 合作	<p>She/he demonstrates effective collaboration skills by:</p> <ul style="list-style-type: none"> actively contributing to the group's processes of planning, decision making and action being sensitive and respectful towards others and as well as responsive to their needs actively listening to others' points of view and considering others' perspective willingly fully supporting and whole-heartedly applying the decisions of the group completing assigned tasks effectively and using feedback from others to improve work supporting others to achieve their goal <p>她/他通過以下方式展示有效的合作技能：</p> <ul style="list-style-type: none"> 積極參與團隊的計劃、決策和行動流程 對他人善解人意和尊重，並回應他們的需求 積極傾聽他人的觀點，樂意地考慮他人的觀點 完全支持並全心全意地應用團隊的決定 有效完成分配的任務並利用他人的反饋改善工作成果 支持他人實現目標 	Emerging 萌芽	Achieving 實現中	Excelling 優秀		
Organisation 組織	<p>She/he demonstrates effective organisation skills by:</p> <ul style="list-style-type: none"> having a clear goal and a thought-through plan of how to achieve it being methodical and systematic in approach following through with assigned tasks in a timely manner monitoring progress and addressing challenges staying focused on tasks and remaining positive despite challenges <p>她/他通過以下方式展示有效的組織技能：</p> <ul style="list-style-type: none"> 有一個明確的目標，並對如何實現目標有一個深思熟慮的計劃 方法有條理和系統化 及時完成分配的任務 監測進展並應對挑戰 專注於任務並在面臨挑戰時保持積極的態度 					
Research and Critical Thinking 研究及批判性思維	<p>She/he demonstrates critical thinking skills by:</p> <ul style="list-style-type: none"> striving to independently investigate and understand issues actively seeking answers to questions investigating the purpose, evidencing research and producing reasoning being open-minded and fair-minded when considering new ideas and perspectives making connections by looking for links between ideas and concepts seeking out reliable and accurate information through independent research <p>她/他通過以下方式展示批判性思維技能：</p> <ul style="list-style-type: none"> 努力獨立調查和理解問題 積極尋求問題的答案 調查目的、證明研究和推理 在考慮新想法和觀點時保持開放和公正的態度 通過尋找想法和概念之間的聯繫來建立連結 通過獨立研究尋找可靠和準確的信息 					

Presentation 報告及展示	<p>She/he demonstrates effective presentation skills by:</p> <ul style="list-style-type: none"> ensuring the group's presentation/project uses relevant, well-chosen descriptions/facts/details ensuring the group's presentation/project includes all the required elements ensuring the presentation/project is well structured and coherent ensuring the presentation stays within the allocated frame keeping eye contact with the audience (most of the time) using a clear voice with appropriate tone and volume using appropriate language, demonstrating command of formal English responding to questions from the audience <p>她/他通過以下方式展示有效的報告技能：</p> <ul style="list-style-type: none"> 確保小組的展示文稿/項目使用相關的、精心挑選的描述/事實/細節 確保小組的展示/項目包括所有必需的元素 確保展示/項目結構良好且連貫一致 確保展示文稿保持在分配的框架內 與觀眾保持目光接觸（大部分時間） 使用清晰的聲音和適當的語氣和音量 使用適當的語言，表現出對正式英語的掌握 回答觀眾的問題 			
Reflection 學生反思	<p>She/he demonstrates effective reflection skills by:</p> <ul style="list-style-type: none"> effectively analysing experiences to identify those which have led to growth/learning accurately identifying areas of strength and weakness generating creative solutions to problems/ways to improve in the future demonstrating the ability actively and effectively reflect with her/his team members <p>她/他通過以下方式展示有效的學生反思技能：</p> <ul style="list-style-type: none"> 有效地分析經驗以確定那些經驗導致成長/學習 準確識別優勢和劣勢領域 為問題提出創造性的解決方案/未來改善的方法 展示積極有效地與團隊成員進行反思的能力 			

7.2 IB Subject Grade Descriptors

The following outlines the IBDP Music grade descriptors:

Grade	Descriptor
7	<p>The student's work demonstrates highly effective research and inquiry and the highly effective use of subject-specific terminology.</p> <p>Creative work and processes demonstrate a highly effective understanding of artistic ideas and intentions.</p> <p>Practical/performance work demonstrates highly effective subject-specific skills, techniques and competences.</p> <p>The student demonstrates highly effective critical reflection on both work created and work in progress.</p>

6	<p>The student's work demonstrates effective research and inquiry and the effective use of subject-specific terminology.</p> <p>Creative work and processes demonstrate an effective understanding of artistic ideas and intentions.</p> <p>Practical/performance work demonstrates the effective use of subject-specific skills, techniques and competences.</p> <p>The student demonstrates effective critical reflection on both work created and work in progress.</p>
5	<p>The student's work demonstrates developed research and inquiry and developed use of subject-specific terminology.</p> <p>Creative work and processes demonstrate a developed understanding of artistic ideas and intentions.</p> <p>Practical/performance work demonstrates developed subject-specific skills, techniques and competences.</p> <p>The student demonstrates developed critical reflection on both work created and work in progress.</p>
4	<p>The student's work demonstrates basic research and inquiry and the basic use of subject-specific terminology.</p> <p>Creative work and processes demonstrate a basic understanding of artistic ideas and intentions.</p> <p>Practical/performance work demonstrates basic subject-specific skills, techniques and competences.</p> <p>The student demonstrates basic critical reflection on both work created and work in progress.</p>
3	<p>The student's work demonstrates undeveloped or limited research and inquiry and undeveloped or limited use of subject-specific terminology.</p> <p>Creative work and processes demonstrate an undeveloped or limited understanding of artistic ideas and intentions.</p> <p>Practical/performance work demonstrates undeveloped or limited subject-specific skills, techniques and competences.</p> <p>The student demonstrates undeveloped or limited critical reflection on both work created and work in progress.</p>
2	<p>The student's work demonstrates superficial research and inquiry and superficial use of subject-specific terminology.</p> <p>Creative work and processes demonstrate a superficial understanding of artistic ideas and intentions.</p> <p>Practical/performance work demonstrates superficial subject-specific skills, techniques and competences.</p> <p>The student demonstrates superficial critical reflection on both work created and work in progress.</p>

1	<p>The student's work demonstrates irrelevant or inadequate research and inquiry and irrelevant or inadequate use of subject-specific terminology.</p> <p>Creative work and processes demonstrate an irrelevant or inadequate understanding of artistic intentions or development of ideas.</p> <p>Practical/performance work demonstrates irrelevant or inadequate subject-specific skills, techniques and competences.</p> <p>The student demonstrates irrelevant or inadequate critical reflection on both work created and work in progress.</p>
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8. Assessments

8.1 Assessment Objectives

Having followed the music course at SL or HL, students are expected to demonstrate and achieve the following assessment objectives (AOs).

AO1: Demonstrate knowledge and understanding of specified content, contexts and processes.

- Explore the relationship between music and its contexts.
- Identify information from academic and practical inquiry.
- Present ideas, discoveries and learning in authentic ways.

AO2: Demonstrate application and analysis of knowledge and understanding.

- Experiment with musical findings in local and global contexts.
- Articulate a clear rationale to support the musical decision-making processes.
- Justify the use of creating and performing elements.

AO3: Demonstrate synthesis and evaluation.

- Communicate and present diverse musical conventions and practices.
- Purposefully present created and performed works.
- Make informed choices in communicating and presenting music.
- Evaluate their own work and the work of others.

AO4: Select, use and apply a variety of appropriate skills and techniques.

- Select musical information in academic and practical inquiry through relevant musical skills and techniques.
- Identify, select and apply musical skills and techniques to shape and transform musical material.
- Demonstrate appropriate use of musical conventions and practices when creating and performing in diverse contexts.
- Work collaboratively to achieve defined musical project outcomes (HL only).
- Demonstrate planning, responsibility and ownership in managing and completing a musical project (HL only).

8.2 School-based Assessments

School-based assessments are ongoing and are intended to measure student learning and provide constructive feedback. These assessments include a variety of formative and summative assessments. Forms of assessment vary and may include but are not limited to assessment tools such as quizzes, topic tests, graphic organizers, reports, essays, group projects and observational evidence during lessons.

8.2.1 Weightages

The following represents the percentage weight for each academic year:

	Term 1	Term 2	Mid-Year Assessment	Term 3	Final Exam
Form 5	33%	33%	Project Week See passing criteria	34%	N/A

Form 6	50%	50%	N/A	N/A	N/A
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8.2.2 Passing Criteria

F5 Students whose total score is 23 points or above in the six IB Subject Groups will be promoted to the next level, along with:

- satisfactory completion of the Extended Essay requirements for DP year 1
- a final mark of a C or higher in Theory of Knowledge for year 1
- satisfactory completion of CAS (Creativity, Action & Service) activities for year 1
- a total of 12 HL points for students who are on the full diploma track
- no grade 2 or lower in any Higher Level (HL) subject
- the grade for project week is a 3 (out of 5) or higher

To graduate from Secondary at the end of F6, students must gain 23 points or above in the six IB Subject Groups, along with:

- completion of the Extended Essay
- a final mark of a C or higher in Theory of Knowledge
- completion of CAS (Creativity, Action and Service) activities
- a total of 12 HL points for students who are on the full diploma track
- no grade 2 or lower in any Higher Level (HL) subject

Should a student's academic performance falls below standard, the School reserves the rights of not registering a student for the full diploma track.

8.3 Official IBDP Assessments

8.3.1 Assessment outline

	External/internal	SL	HL
Exploring music in context	External	30%	20%
Experimenting with music	Internal	30%	20%
Presenting music	External	40%	30%
The contemporary music-maker (HL only)	Internal	N/A	30%
		100%	100%

8.3.2 External Assessment

Exploring music in context

Weighting: SL 30%; HL 20%

In this assessment task, students demonstrate a broad exploration of diverse musical material in authentic ways. Diversity and breadth are achieved by a choice of contrasting materials from personal, local and global contexts in at least two areas of inquiry. Submissions will include a balanced selection of materials and exercises in both written and audio form.

Candidate submissions that evidence musical diversity in a balanced way are most likely to score well in this component. Students should therefore be encouraged to consider this when preparing their submissions.

Below is an overview of the focus for the assessment with the evidence collected.

The assessment task requires students to:

This is evidenced in:

<ul style="list-style-type: none"> • explore a range of diverse musical material in authentic ways • present their knowledge and understanding of the musical material that has been explored. 	<p>Written work</p> <ul style="list-style-type: none"> • the diversity, breadth and balance of the portfolio • the explanation of musical and extra-musical findings.
<ul style="list-style-type: none"> • evidence their musical knowledge and understanding of theory, conventions and practices • demonstrate their findings in ways that are authentic to musical research and music-making. 	<p>Practical exercises from two different areas of inquiry</p> <ul style="list-style-type: none"> • one creating exercise • one performed adaptation of music from a local or global context for the student's own instrument.

Presenting music

Weighting: SL 40%; HL 30%

In this assessment component, students present music to communicate the artistic intentions of completed works from the four areas of inquiry. The assessment submission is a culmination of the students' best achievements as researchers, creators and performers during the course and will demonstrate that the student is a holistic and well-rounded musician at the end of their studies.

Below is an overview of the focus for the assessment and the evidence collected.

The assessment task requires students to:	This is evidenced in:
<ul style="list-style-type: none"> • engage with music through the four areas of inquiry • select works that demonstrate the student's best achievements and are well-matched to the level of the student's musicianship. 	<p>Programme notes</p> <ul style="list-style-type: none"> • coherent, informative programme notes introducing the chosen music and justifying the musical choices made.
<ul style="list-style-type: none"> • evidence musicality throughout the selected works • work towards technical proficiency to express meaning through creating conventions and performing practice, communicate effectively in the different roles (researcher, creator, performer). 	<p>Presented works</p> <ul style="list-style-type: none"> • performing skills through solo and/or ensemble works • musical excerpts (where applicable) • creating skills through composed and/or improvised pieces • musical scores or visual representation • overall musical communication of the music, including notation, expression, audio quality.

8.3.3 Internal Assessment

Experimenting with music

Weighting: SL 30%; HL 20%

In this assessment component, students prepare a report explaining the processes for a series of musical experiments in creating and in performing based on selected stimuli. Submissions will feature experiments with unfamiliar musical material from local and global contexts. The focus of this assessment task is not on preparing completed and polished works. Instead, the chosen excerpts are a demonstration of the experimentation process. The table below shows an overview of the focus for the assessment and the evidence collected.

The assessment task requires students to:	This is evidenced in:
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<ul style="list-style-type: none"> submit a well-organized report that presents the student's work in a relevant and informative way engage with less familiar or unfamiliar music (for example, through choosing different areas of inquiry and considering local and/or global contexts) identify how their musical findings relate to the practical work and integrate them. 	<p>Experimentation report</p> <ul style="list-style-type: none"> a clear rationale to guide the writing a coherently structured commentary explaining the process of experimentation and its outcomes in relation to the practical work.
<ul style="list-style-type: none"> identify and respond to musical prompts and stimuli experiment with unfamiliar elements apply findings to inform the experimentation process make musical decisions to develop practical work. 	<p>Musical excerpts</p> <ul style="list-style-type: none"> three excerpts of the student's experimentation as a creator three excerpts of the student's experimentation as a performer.

The contemporary music maker

Weighting: HL only: 30%

In this assessment component, students prepare a multimedia presentation evidencing the effective planning and development of a real-life music project.

The assessment task requires students to:	Part of the multimedia presentation where evidence is shown
<ul style="list-style-type: none"> choose a feasible project, guided by musical intentions and informed by research and planning identify a role in, and collaborators for, the project. 	Project plan
<ul style="list-style-type: none"> select and curate evidence of: <ul style="list-style-type: none"> the development of a project in line with their identified role and the project aims evaluation and decision-making focused on the musical aims. 	Process evidence
<ul style="list-style-type: none"> demonstrate musicality and technical proficiency in their identified role. 	Final presentation
<ul style="list-style-type: none"> organize, structure and present their work in coherent, logical and informative ways. 	Throughout the multimedia presentation

9. Academic Integrity

Students are expected to uphold a high standard of academic honesty and integrity. All homework, assignments, tests and exams are expected to represent the student's own effort. All forms of cheating or copying on assignments, tests or exams, plagiarism and other forms of deception to obtain credit are universally recognized as improper and dishonest conduct. Such behaviour is not acceptable and marks will not be awarded for work that does not represent the students' personal effort. For details of the policy regarding academic integrity please refer to [Student and Parent Handbook](#).

10. Late Submission of Work

Assignments and homework are an important component of the teaching-learning process and are expected to be completed with quality and submitted on time. Assignments and homework tasks will be posted Managebac.

The following policy will apply for late work submission:

School-based Assessments

Late submission of work may result in a lower effort grade.

IB Official Assessments

Students may receive a zero for a given component of work if it is not submitted by the assigned deadline. Missing any of the required component grades may result in 'no grade' in the official IB results.

11. Classroom Materials and Procedures

Students will need to bring the following items to their lessons unless otherwise specified by the teacher:

- notebook
- computer
- earphones or headphones
- MIDI keyboard
- musical instrument

Students will be informed in advance if any additional items are expected to be purchased.