**Margaret Arnold** - Welcome everyone to implementing VCE music webinar on music units, one and two, music inquiry, three and four. And I'd like to, first of all, acknowledge country, I'd like to pay my respects to the Wurundjeri people of the Kulin nation, on whose lands I'm working today, and to the custodians of all the lands on which we're currently living and working. Through tens of thousands of years, first nations people have cared for the land and seas, and communicated their life lessons through storytelling, in dance, drama, music, and the visual arts. I pay my respects to elders past, present and emerging.

And now we move on to the business of this evening. Please ensure that you ask your questions using the Q and A function at the bottom of your screen. We ask that you please ask the question to all panellists, so that the panellists can see the questions coming in from our audience. And this will help us with moderating the questions that we've received. We will endeavour to respond to as many of your questions as we can during the webinar. And all questions received will assist us in further preparing advice for the study. So, thank you for being here.

I'd also like to welcome our other panellists now as well. We have joining me later will be Anna van Veldhuisen, Jake Muir and Mark McSherry. So, we move on to the first part of the presentation. We've got our programme that involves... This is tonight's presentation, we'll have... Be looking at the general, some general advice for music units, one and two. A few different approaches to integrating the study, the outcomes, and then move on to music inquiry and some questions. Thank you.

So, you will have seen, of course that the new study design is a different structure. You really do need to look at the study design and come to understand that the common unit one and two, leads to four separate studies in units, three and four, and students may do any or all of these separate studies. So, what we are going to explore tonight, we'll show you how that unit one and two can perhaps accommodate a number of students and prepare them for those different units. Thank you.

The next we move on to the implementation materials that you will have seen the study design already, and we have nine short on-demand videos already. You may have seen those, and the additional resources are being progressively added. So, the on-demand videos that are there already, have a lot of the basic information. And I encourage you, if you haven't looked at those, to explore those. They're on the music page of the VCAA website. And it's important to remember that with the music study design, it replaces all previous study designs in music, and it all begins in 2023. So, we haven't got like a phasing in and out. The old study completely ends at the end of this year, and all units one and two and three and four studies begin in 2023. Some of the equivalent studies were declared in the March bulletin.

So, students who've completed music performance in 2022 are still able to go on to do music contemporary performance or music inquiry, but not to do music repertoire performance for instance. There are... Just double check those equivalent studies. And we'll move on then to some sample approaches to integrating the outcomes, I've been asked about this a few times about how it's envisaged, that the links are made between the outcomes, because the study design does imply quite strongly that they are linked, particularly between outcome three and outcome one. And in outcome one, we've got organisation that we're focusing on in music and in outcome two, effect.

So, bearing those things in mind, students will be particularly focusing on the way that pieces are organised when they're listening to work and analysing it in outcome three, and they can bring that understanding to the performing that they're doing in outcome one, for instance. We're going to have a little look at a way that this can be done. It's a sneak peek at one of the study support materials that will be published on the website over the coming week.

So, there'll be a fuller version of this particular unit of work. And we'll start by listening to a little bit, just a snippet of "The Dead Heart," an Emma Donovan's version. We get the idea now, thanks. And the points that we might use with this particular work, I'd suggest listening only to the track itself, first. Listening to that riff and playing it on instruments on a virtual piano app, and there's... You can transcribe, you can listen to the chorus and copy it, singing it, playing it, transcribing the melody, watching the YouTube video, then, actually seeing it as well, discussing the social and cultural context. And then moving on to watching the Midnight Oil original and comparing the two approaches in musical terms, using the elements of music. You are really looking at outcome three there, analysing and responding.

Here's a couple of little examples of the sorts of activities that you might use. Now that you astutely recognise that the recordings in B minor but transcribing it to A minor gives us these little opportunities to work with transcription. See? And the other one. And of course, you'd be starting off by of singing it, playing it, and then starting to get to that sort of transcription, those transcription exercises. And if we move on from that point, we can take this activity further into the practical, into the music making where small groups can create their own cover versions, listening, copying, using a lead sheet. They can record their process in a practise journal, compare the similarities and differences, work on the chord progressions, perform cover versions, use the riff, the melody and the chords to create a song, or sing a rap, or make an instrumental of their own. And that could be a group or an individual activity, record the composition process at the end of the lesson. So, we are really creating and performing then.

And if we go further, then we can see we've actually been looking at those elements listed and the concepts and musical language, and compositional devices, that you find in that little chart. So, we've actually been doing quite a lot of things, just with that one piece that could involve a range of students with both limited and quite extensive previous knowledge and understanding, and experience at performing or composing. And it's leading on in many ways to the various unit three, four, studies. It's got those kinds of origins to it.

So, if we move on, we can actually see what we've covered from the study design itself. If we look, these are the areas of study, performing key knowledge and key skills. This is actually straight from the study design, and you can see the pieces in blue, are actually things that we've been doing. It's only those little... So, we've actually been engaging with a larger number of those key knowledge and key skills in performing. And we go on and have a look at the next slide, where we see the same sort of thing in creating. We've been doing all of those things in creating. We've introduced that key knowledge, and we've been working with key skills there in most of those points. And then we can go on to analysing and responding and see that we've really been dealing with many of the key knowledge and key skills from analysing and responding too. So going on, we can find that we can use ongoing self-reflection, peer feedback, the work that you do gradually through that unit of work as ongoing formative assessment. But then we come to the assessment tasks that could be more as summative described earlier in the piece, so that students know what the aim is. And then that's an opportunity for them to receive some solid assessment on a number of the key knowledge and key skills. So, at this point, I'm going to hand over to Anna for another approach.

**Anna van Veldhuisen** - I think it's a really good segue, Marg. Thank you so much, because we have a similar approach in some ways, but I kind of like flipped the hamburger a little bit. So, I also read between the lines when I was looking at the unit one, two, study design in thinking about how I can integrate the areas of study, more than perhaps I have in the previous study design. So, linking aural and theoretical concepts with analysis, composition, performance, and all of the kind of fun possibilities that come with that. But I guess coming from maybe a chorally informed perspective, that's my particular background. I always kind of put aural skills and aural concepts to the fore in my planning. And I really just want to emphasise, I guess, that when we're teaching these concepts, it's a really sequential part of the course. And so, we need to be really targeted and sequential in how we plan which chords, which scales, which intervals we're going to teach.

The study design tells us these are the chords that we should cover in the first semester, and or the first year of the course even, and this is the concepts covered in unit three, four. But I think for me, what works best is being really even more strategic and sequential within the terms. So, we're just working on ta, titi, tikka-tikka rhythms, and then I'm going to add ti, tikka, and then I'm going to add syncopated. So just thinking really sequentially, I guess, and strategically around which rhythms, which pitch material, which harmonic material you're working on, and then using that sequence to then select repertoire. I like that fabulous minor example, the Emma Donovan that you've just introduced us to. I think some of us can have a bit of trauma around aural and theory. So, I just really want to emphasise that it can be really engaging and fun when we teach it in this kind of musically authentic manner, and really link to excellent pieces of repertoire. So, I'm hoping to share some more Australian music with you today. So, if we click through, now, I'm just going to kind of introduce you to how I approach sequencing those concepts. Again, there's more than one way to skin the cat. Yeah, click through a couple more times as well if you don't mind.

So, this is what typically works in my context. And I am thinking about preparing my students for repertoire in particular. And I would say that in the planning of unit one, two, it's going to be really helpful to think about which three, four courses are your students going to be directing towards, when we think about what music language concepts we might be teaching. But rhythmically I begin with, and I use those French time names, ta, titi, tikka, tikka, then adding ti, tikka and tikka ti, and then into kind of dotted and syncopated patterns, and really gradually introducing them. And similarly, of course, there'd be then a sequence for compound time as well. In terms of pitch material, I always start with kind of do again using solfa but do re mi so la into kind of pentatonic. And then adding those notes, that'll get us to blue scale and to the full major and minor diatonic scales. And similarly with harmony, right? If we're going teach chords, it's really important first to talk about intervals.

So, seconds and thirds intervals, and then structuring major and minor triads. And they start to work in families one, four, five, I feel like I'm probably preaching to the choir. We've got classroom teachers here that have a sequence in their heads, but just, I think we can sometimes assume that this is known as well. And in a lot of context, we've got kids coming into one, two, that maybe don't have a huge amount of music background or music language experience. So just, there's nothing wrong with going back to that, the start of that sequence with our unit one, two students, and then picking repertoire that links to it really well. So, if you could click through. I just wanted to give some examples of activities that focus on these concepts a little bit today, that are really practical that we can do in the classroom.

So, if we're talking about harmony, I would always suggest a kind of sound to symbol approach, listening, hearing, and singing and making, is the best way to approach harmony. So when I'm teaching one, four, five, the first thing that I do is I get out the ukulele or a piano, and I literally play the chords and say, "Touch your hips when you hear the one chord, "touch your shoulders when you hear the four, "touch your head, when you hear the five," and just actually demonstrating that, I think is a really fun activity, get 'em up, get 'em moving, one, four, five. And then you can actually use that to then sequence towards a kind of harmonic dictation where the kids are actually notating what chords they hear. Then you might introduce a pattern.

So, I'm strumming on my ukulele, and you have to picture... Yes, I've introduced this pattern. Oh, look, this piece of music goes one, four, one, five, right? And then introducing, well, if this piece of music that I've sung to them, perhaps while playing ukulele uses this one, four, one, five, repeating pattern, I then would notate those chords either on the staff or here they are using sol fa - do mi so mi do, is our one chord. Fa la do la fa the four chord and then so do mi do so, our five chord. And I actually do a kind of choose your own adventure, right? So, we can kind of sing around the chord progression, and you'll hopefully get them singing in multiple part harmonies. Ideally, I really do think that singing is the best for harmony.

So, some activities to explore one, four, five there. So, and this one, four, one, five chord progression. If you don't mind clicking through. I also thought I'd share with you some activities for rhythm. So, we can project up or write up the rhythms that we're working on. So, pretending we're in unit one, year 11, this is what's on the menu in our rhythm restaurant, at the moment we've got ta, titi, tikka, tikka, and we've got this kind of timka dotted pattern. So, you could do something as simple as keeping a beat on our leg. And I point on the whiteboard too, speak what I'm pointing to ta, ta, titi, titi, right? You can do that in multiple parts, all kinds of fun. And then also echoing activities, so for instance, I clap four beats, and then they go titi, tikka, tikka, titi, ta, or whatever great kind of simple rhythmic activity that then warms them up for something like a dictation.

We can also do sight reading. So, I've just notated here, a little rhythm using some of the rhythms we've been working on, and we could clap it, or we could speak in timenames. I'd probably do both. What's interesting about this rhythm is the ties. So, I probably scaffold it in a way, so we do it without the ties first. Talk about the role of ties and then perform at a second time with the ties. With a really slow tempo, tikka, tikka, ah - ka-tika-ti ka-ta Right? So, introducing these kind of interesting dotted and syncopated rhythms. So that could be week one lesson, week two lesson. If you click through. Thank you so much. I just wanted to kind of talk about repertoire and what have we done?

The activities we've talked about today, actually, linked to real pieces of music, but instead of... Marg began by introducing the piece of repertoire and listening to the recording, whereas I've kind of flipped it, and actually introduced the repertoire in a kind of secret magic reveal way, where we've done the chord progression, or we've done a rhythmic dictation, or we've done some sight reading, that's kind of just introduced titbits from the repertoire with the idea that we'll have this magic hopefully lesson, where maybe they're walking in, and it's like, "Oh, do you recognise that rhythm? "That chord progression, "that was what we were singing the other day, right?" So, this kind of gradual reveal of a piece of repertoire. And can be really good for them if we're jumping into analysis, or if we're jumping into kind of describing the elements of music. It's going to be so much more informed if they've actually done a dictation from it already, or they've sung through the chord progression.

So, students can experience a piece of music in a really practical musical way before we get out the recording. They can do all of these activities I've listed here. They can be sight reading, dictating, echoing, performing on instruments, singing, all kinds of ways that you can just introduce the kind of... If there's a really good four bar motive or something. So, kind of titbits, magic reveal approach, I guess, in my classroom to then eventually introduce the piece of music. So, if we click through. I've actually got the two pieces of music that we have had a little explore of today.

So, the first, the one, four, one, five harmony, is from "Little by Little" by Archie Roach. What I would say is this is the original we're listening to, but Archie Roach later in his career released a jazz kind of ballad version. And there's also an amazing arrangement with strings in the Australian art orchestra. So, there's like three different versions of this chart. Great for comparative listening. ♪ Oh when I was a baby, oh we had no home ♪ ♪ And we weren't the only family, we were not alone ♪ ♪ But daddy built a shelter from the wind and rain ♪ ♪ Oh through the years I've been building this home ♪ ♪ Going to build it solid, going to build it strong ♪ ♪ Going to build it myself, I'm an independent man ♪ Thanks. Thanks Jake. So really good example of that one, four, one, five harmony. It was a harmonic activity, harmonic activity. I taught a little fib on the slides there. But yeah, one, four, one, five chord progression through the verse and the chorus of that chart. And the rhythmic material with the ties that we did was from this beautiful jazz piano album of Nat Bartsch. Starts with really slow.

Also, yeah, starts with really slow chord progression underneath and then eventually the thing comes in that we'll recognise. Thanks Jake. So just give you a sense of, there was that rhythm in the trouble line over the top. It's beautiful kind of lullaby album of Nat Bartsch, Melbourne composer. So, if you click through. I guess once these pieces of music have been introduced, the options are endless for how you then explore them even further. So, performance, I think it's super obvious, that the charts like these, you could explore them in an ensemble setting or in a solo setting. I guess the other thing I'd say is, a lot of your students may be having instrumental lessons and working on repertoire in that context. And of course, you can do the same with that repertoire, say, "What piece you feel you're learning in your French horn "lesson at the moment? Oh, can I have a look?" And actually, having a sense of what they're working on. You can then do that material as a melodic dictation, or a rhythmic dictation.

So, keeping that dialogue going in a two-way street, I guess. I think the responding to their elements of music activities are a really natural link to this use of repertoire as well. So, once they've heard the recording or they see a score, you can analyse for the elements of music and the devices, using listening journals, mind maps, glossaries of vocabulary, lots of great ways to teach those concepts. But if they know a piece really well, that's a really good in for the elements of music. And I think composition is the other one, right?

So, for me, the key for successful composition teaching is giving a really clear brief. 'Cause students can find beginning composition really daunting, but especially if they haven't had the experience, and you can get in the software and just noodle forever. So, I tend to in unit one, two, give a really clear brief. So, if we click through onto the next slide, there's a couple of examples of those. So, for instance, if you were responding to the Nat Bartsch, we could say in the lullaby style of that piece, composer 16 bar melody using C major scale, which is the scale being used with long legato phrases, to be performed on a single line instrument over the chord progression from the original work. Okay? You can't really go wrong. If you write a nice long phrase of C major melody over that chord progression, it's going to sound pretty great.

So doing something like that. And you as a teacher could record the piano track, and give it to them in sound trap, copy paste, or the students can do it, lots of different options there. Similarly, if you've got improvisers, something like improviser pentatonic melody on your instrument over that one, four, one, five chord progression from the Archie Roach, but showing contrast between verse and chorus, for instance, just linking into that device's concept that we need to be working on. But I think, giving a really specific brief like that, it might feel like teaching kids to suck eggs, but what I really think is if they can have experiences of successful improvisation and composition in unit one, two, that's really going to build their confidence, and I think that's super important. So, I hope these activities have been useful and I might handball on to our next presenter. But thanks.

**Margaret Arnold** - Well, look, before we do that, Anna, there is a question about sharing music on YouTube. Because I think, yeah, so kids are really focused on the video, which can detract from their listening. What do you recommend for sharing music only with the students?

**Anna van Veldhuisen** - Yeah. I typically will just play it on the... Like even if I'm sourcing it on YouTube, I'll just play it on the speakers so that they can't see the video. If you want... If doing instruments of the orchestra or something, and you actually want them to see a performance, that's a different kettle of fish. But yeah, typically I'll just play the audio. A lot of... Like both of the tracks that I've played to you today because they're the original artist uploads. I mean, the video is just a picture of the album cover, so it's not hugely exciting. It's so funny, I was teaching year seven this afternoon, and they said, "Wait, that's the same image "from the other piece that we listened to last week." And I said, guys, that's just my desktop background, your space cadets. So, they're really not used to seeing the visual component, but it's a good question.

**Margaret Arnold** - Yeah. Thank you. And I think we do now move on. And at this time, it's Jake Muir, for something completely different.

**Jake Muir** - Hello everyone. Yeah. So, I'm going to be talking a little bit about how I'm approaching assessment in units one and two of the new study design, and that sort of like assessment in the broadest terms. So, all the ways that I am sort of receiving data from the students, all the ways that I'm collecting evidence for what they know and what they can do, that's sort of where this presentation is heading, is some of the ways that I'm thinking about that. So, the questions I'm asking myself are things like, how can I establish effective assessment practises in music one and two? How can I know where learners are at consistently through VCE music and not only around formal assessment periods? I think we've all had that moment where you haven't necessarily known that a student is struggling until a particular assessment, comes back and then suddenly it's chaos emergency mode.

And really what we're looking for, is ways to get signs early on that students are needing assistance in a particular area or that certain milestones aren't happening. And the other question I'm asking is how can I make sure that all students are successful in VCE music and not those who have had private tuition? Hopefully, we'll... You've noticed... I've noticed in particular, that this new study design is pretty explicit about it. It's opportunities for a broader range of students to be able to access success in VCE music. And in particular, in my context, this is pretty relevant. So, this development, this approach to assessment that I've developed is specific to my musical context. So hopefully there's things that you can take away, but really, I'd implore you to really, you are the expert of your context. And really, I think that the study design has a lot of ways that you can be quite inventive with how you deliver the content, and how you assess your students, particularly in units one and two.

So, in my context, I have a very large instrumental music programme. However, for whatever reason, with the next couple of cohorts, we're seeing quite a low crossover with classroom music, with the students choosing to do classroom music, elective classroom music in the middle years, and then that's leading into VCE. So, what's happening in VCE is I've got a very high diversity of students entering VCE music. And the particular one that raises a lot of eyebrows is, next year for units one, two, I have some students entering that have come into the school recently and have never had any prior classroom music experience.

So, their previous school, maybe didn't... They went through the cracks of some sort of classroom music experience in high school, and also for whatever reason in primary school, they weren't able to access classroom music. So, as well as that group of students that I've got, I've also got students who have come through the IM programme, who currently receive weekly one-hour private lessons, who are specialists on their instrument and really want to get quite technical with it. So, I'm trying to cater for both ends of that spectrum in units one and two.

So really when I'm thinking about assessment organisation, what I'm looking for is a way to empower students for success in any VCE music stream that they choose to pursue after units one and two. And to do that, as well as address some of the other queries I have, I'm putting a focus on a digital portfolio approach. So, these are portfolios, digital folios that students establish and maintain. That they are living documents, They never... I guess, they're finished as soon as they come into my lap for the final assessment, when I need to give them an S or an N, but until then they are dynamic. They are full of different things that the students have produced and consistently being added to, edited to, annotated, and all of this. Some of the reasons I've gone for this approach, are things such as lowering the stakes of assessment through regular feedback routines. I think we find this particularly in our subjects, is this sort of anxiety around assessment time, particularly with performance. Performance is already a terrifying thing.

And I think at least my experience is I've noticed after remote learning and particularly, a lull in performance opportunities, that students have come back to performance with sort of a heightened insecurity about being in front of people, being vulnerable. And so, what I'm looking for with a folio approach is to just get them doing it, and get them doing it regularly and often, and in small chunks. Sometimes it's just a little bit. A little bit here, a little bit there, very much like Anna's approach to sequencing oral. I'm looking for very early on sequencing of this sorts of assessment tasks that they're going to have to do. It's not waiting until a week before their assessment, that they're doing their masterclass and then suddenly their performance in front of the class. They're doing it almost every lesson or every lesson, they're adding to the portfolio in respect to performance, composition and listening.

Another thing that... A reason I've gone for the folio approach is student self-assessment. This is two-fold. One, because we know that students who self-assess gain a certain level of agency around their learning. They get to own their learning and become leaders in their learning. And it's something that a theme that I've noticed in this study design is a lot more student ownership of what they choose to put their energies into. And so, to pair well with that, I think self-assessment also gives learners the ability to reflect on their progress. And as musicians, we know this, this is what we do. We've all sat with our practise diaries and gone on this, 30 minutes of scales, blah, blah, blah. It went well, next time I think I'm going, and we're all... Professional musicians are constantly setting goals, reflecting on their progress.

And so, I think it's really intuitive to give students a high level of self-assessment opportunities, so that they can continue to improve their metacognition around thinking about thinking, thinking about their own skills, developing as a musician. And to go with this, I think that the folio approach also promotes a high level of accountability for classwork. Students who are really confident with their music knowledge, don't get to cruise through the study design, and then get to an assessment and do okay at it. This is sort of at least in my head, the worst-case scenario. In many ways, the fact that a student has come in at one level and come out of unit one or two, for example, at a similar level would be sort of nightmare outcome, really. No matter what level they come into the study design, I want them to grow in their ability as a musician.

So, the accountability leads students with having to put in the work because it's adding to their folio, which is actually their assessment. So, they have to continuously add to it. So, every lesson they're accountable for producing their own learning. This lesson, I really need to work on this, This lesson, I really need to work on this. And all of those moments get added to the folio. So, they don't get just to rock up on assessment day, do an okay job because they're great musicians already. And then not be able to grow in their capacity. I think every student deserves the opportunity to grow no matter what level they come into the VCE music study design. So, this is just sort of a mock example week. I put this in list so that you can look at the kinds of activities that are there. But more the ones that are bolded, which is the point that within, for example, a week where you have four sessions, each lesson has something, or multiple things added to the folio.

So, in... So, I've got there in session one, students are recording individual performances, and then self-assessing. In session two, students are adding unheard analysis into their folio... Compositions into their folio, et cetera, et cetera. So, it's just that every lesson something is being added there. So, this is a sorry, this is an example, lesson delivery in my context. So, something that is in my context, part of the folio, my approach to the folio, is also that lesson plans are student facing, contains student work, the work that the student produces in that lesson, and are also embedded into the folio. So, we have collaborative lesson designed in my context. And so, in this, we as a music team, collaborate and design a lesson that is student facing, as in it is for the students to read, to engage with, to use as resources and to add to, as they complete their own work. And then this becomes a core part of their folio, as they complete classwork within the lesson, this is added into their folio. And their folio could look something like this.

So, I've got an example student here. You can see that Susie example on the left there. This is in Microsoft OneNote, by the way, which is how we organise our lesson delivery, but is also a great programme that could facilitate a digital folio approach if you were looking for something. So here I have on the left performance, composition, and analysing and responding folios. And so within, for example, your performance folio for that outcome, you could have each week or each lesson entries here. So, for example, we are looking at a mock-up of week four, they had a solo performance rehearsal.

So, they've recorded that in class and embedded it into the folio. You could totally imagine here, so this is a violin student, but you could totally imagine here, is actually a screen capture of a digital auto workstation. They could have a screen capture video of them modifying their piece, their performance piece in Ableton. And perhaps they've recorded it in Zoom, or some sort of screen capture, or perhaps they've screen captured it, but also had an independent camera also looking at their mini keyboard or looking down from above at their push or some sort of mini-interactive equipment, if that's what they're using. And so that you've got both cameras, maybe they're separate videos, both embedded here, but so that they're able to look back on their performance and evaluate it and assess it.

But also, that they're... That you are able to go in there and see how exactly their performance is coming along. What are the troubles that they're currently dealing with? What are they currently thinking about with their performance? You can also see there below, I've got like a subpage there, that's called self-assessment. You could totally in there have the students rubric where they're self-assessing. So maybe they have a developmental rubric, where they're self-assessing themselves, putting in some reflection notes, and then there I've got also journal reflection. So, you could totally imagine that in here is contained their lessons, the content that they've made during the lessons, videos, recordings, journal entries, and self-assessments, all contained in the one place. So that the student is able to control and contain all of their materials that they've produced throughout units one or two.

And also, that you are able to see how all the students are tracking, because this is really the vital crux of it, is that with a new study design comes a lot of excitement, absolutely. At least I am very excited about the possibilities of this new study design, but also naturally a lot of uncertainty. And so, I think my leaning really hard into the folio approach is a way to try and control the things that I can control or keep on top of the things I can control. So, this preparation, and also this responsive approach lowers the level of uncertainty with my cohort of students.

So, there's no nasty surprises when we get to assessment time. I'm able to come in really quickly in getting to know the students in the context of the study design. Really quickly, evaluate where they're at, and how they're tracking, and continuously following how they're tracking. To get as many, for me, at least how I'm thinking about it, to try and get as many data points as I can, so that I can see what the students are struggling with. Where there's more work. We're all going to be writing content for this study design. At least how I'm thinking about it is, is this way I'm doing it working for these students? And so, the folio approach allows me to evaluate really quickly where I need to enrich curriculum, where I need to step back and allow them more time for some informal playing around with tools, more rehearsal time. I'm able to monitor that, especially going into a new study design, where I'm less certain about what works.

So, I need to evaluate what works really quickly and continue to improve my practise. So, what I'm showing here is sort of how my team conceptualises responsive teaching in our context. So, we sort of have these three different levels, and all of these are informed by that folio approach. But the lowest level is the classroom, the day to day, the in the room as it happens. So, responding to the learners in front of me. So, it's like, the question is, how can I correct a misconception that someone has? Maybe someone is confused about a sharps or flats, and you immediately correct the response. Maybe someone's playing their instrument and you're like, "Oh, actually you need more air here, "and then you'll be in tune." They're the everyday pedagogy. At the second level, we have sort of the... Within a unit how are students tracking in terms of assessment or formative milestone assessment?

So, it's responding to assessment data. So maybe after a particular milestone of a practise rehearsal with ensemble performance, you look at a student self-assessment. You assess them yourselves, and you're asking, what can I do in next week's lessons to help students with their learning growth? This particular ensemble, what particular issues are they having? And how can I then next week be responsive, create an activity, create a series of activities, a lesson that's going to help them improve, that I might not have had before I had the data? And at the top level, you're really thinking big macro reflections.

So, this is maybe after an entire cohort has gone through your units one and two. You're thinking, how can I respond to this trend in data? Maybe it's multiple cohorts have gone through the year, and you're going, "Well, this particular concept "always keeps getting misunderstood. "Is that something I can fix earlier on? "Or do I need to rethink this sequence of lessons "to better prepare students for this kind of analysis. "Or my introduction of mixolydian is always, "the students always have a bunch of confusion about that. "Maybe I need to revisit how I build up to scaffold students "into that content." So, yeah, they're just some of the approaches that I'm taking around assessment and folios, and how it can all sort of tie together in a cohesive way where you've got one place to look for student data. Yeah.

**Margaret Arnold** - Thanks Jake. That's great. We haven't got any questions on that just at the moment. So, we might move on then to the next section. But always remember that you can be asking those questions to all panellists, and we will have some time later on to deal with them. So, we move on now to Mark McSherry. Who's going to take us through music inquiry. Thanks Mark.

**Mark McSherry** - Thanks Marg. And thank you, Jake, and thank you Anna, for just some remarkably interesting and exciting kind of passion that I just love seeing even through Webex. But it's just great to see people grabbing the study design and running with it and seeing what the possibilities are. We are in a very interesting situation when... I'm going to be talking about music inquiry, units three and four, 'cause that's where it leads. It's an interesting situation because really the only source of material that we have, is the study design.

And the study design of course gives us the key knowledge and key skills of the outcomes across unit three, four in music inquiry. It gives us some ideas about assessment tasks, the parameters around which an EAT, which I'll explain in a minute, will work, as well as the sorts of things that an exam at the end of the year will be asking students. But what we don't have at the moment are any criteria or performance descriptors of those particular things of SACs, of the EATs. We haven't got a sample exam, for example. We haven't got a sample exam of the exam at the end of the year.

So, it's kind of like an interesting place to be, because all we are doing at the moment is, there's a little bit of best guessing going on, but what I'm going to lead you through is an approach, right? Of, to Music inquiry. And it's great that we've had one and two talked about previously, because to me, music inquiry comes directly out of classroom music as well as units one and two. Jake, can we move please? Thank you. Now I have to preface this slide by saying, this is my take on music inquiry, I think music inquiry is for the kid who wants to be involved in all aspects of music. Thank you, Jake. But what sets this particular subject apart, is that the students actually choose the music that they're going to investigate. That's the big project and they worked producing this big project and it involves performing, creating, analysing, and responding. Jake.

Unit three is kind of like setting things up, where the... Oh, it's about musical influence. So, we're looking at kind of one work or one style and looking at what has influenced that. All right? And the connections between works or styles or performance, or genres. If you... What kids are doing in unit three is that they're setting up that process and understanding how things can be connected and hopefully developing the skills in making those connections. So that when they get to unit four, they choose what they're going to delve into. And they hopefully have got the skills ready, in order to do exactly the same process, but on the music that they are passionate about. Jake. And Jake, and Jake.

So, they perform music, they create music. Jake. You're going to hear that word, Jake, because Jake has to control this, unfortunately. They also investigate specific works or artists or styles, or all three. And Jake. They listen to a wide range of music. Okay? And they learn the skills to being able to express how that music is put together. All right. So, we have therefore three specific areas of study. Jake. Music making, which... Not to start with. Can we just go back? Just... And one more. Thank you. So, music making takes into performing and the creating. All right, so it's wrapped up into one area of study. Analysing is looking specifically at works, and then responding is what I want talk about now. Jake go.

And one more. It's just a specific thing in this particular music study design, and this is again how I see things, and some of... And these words are actually taken from the study design. If we talk about analysing, we're talking about an in-depth investigation of music work styles that might include, wide reading score analysis and contextual information. Therefore, it's the deep dives into things. A work... The context of the work you're breaking it apart. You're pulling it apart and coming up with an analysis of it. Jake. Responding to music, involves the perception and understanding of organised sound via listening. Now, of course, you're going to be listening when you're analysing, and of course you're going to be analysing when you are responding, but responding is based on playing a student, something rather, and being able to hear what is going on in that particular piece of music. All right? Rather than the deep dive and doing it over a period of time.

And the final one, Jake. In music inquiry, there is no theory or aural testing, as a formal thing. All right? It lives in one and two, it also lives in performance, the two repertoire and contemporary performance subjects, but there is no... They will never be asked to write out the harmonic minor scale on G flat or name these chords in a row or sing the baseline here. That's not part of this particular subject. If you wanted to include it, you could, but they're not going to actually be assessed on that. Jake. The way I see the difference between analysing and responding, one way of thinking about it is analysing is asynchronous. They're doing it over a period of time, and they're diving into things. Responding, think of it more as the synchronous thing, play me something, tell me what's in it. That's the basis of it. And Jake. And Jake.

If we look at unit three, it's called influence in music. And this is just from the top bit. I'm sure it's got a name. The top bit of the unit. And it says in this unit through music making and responding, students focus on connections between music created in different times and all places, and the influences, maybe, of one on the other. So, to me, that's a really good way of jumping in, to any sort of music study. That you're looking at one thing, and then you're looking at what has created that thing, apart from the actual creator itself, what around it has created this thing. Has there been influences of musicians in the past? Is there something contextual that is actually influencing the creation of this piece? Jake.

So, in analysing you'll notice that... Oh, it should have been... I would like to think of music making and analysing as being very integrated, right? They're the two for me that are integrated. Of course, you can integrate responding as well, but in my mind, because responding is going to have an exam at the end of the year, which we'll get to, I'd like to just be really focused on what they need to do in responding, and I'll talk to you about that in a minute. But in analysing, they're asked to analyse and describe elements, concepts and devices in two particular works, and discuss how one work has influenced the other. That's quite a big job. You got to take at least two works and do those two things. They have to analyse them and then compare and be able to discuss the relationship between those particular works.

The other thing they have to do in this one, and it sounds a little bit kind of weird, 'cause it is an assessment task, it's not worth much. I think it's worth five marks, but they have to formulate and present a proposal for an area or investigation that they're going to be doing in unit four. It's similar to kind of some of the art-based subjects. The concept here is that, okay, let's do an analysis of two works, at least two works or styles, we gather up the skills. We know what we can look at. We know what we can do. We can do it at this level. Now, what's my passion? What will I be doing? Can I do the same thing? So, this is the proposal. And it's how... Again, we haven't got criteria or our performance descriptors. But I'd be imagining that you'd be looking at how well, what they propose kind of fits into what they have done in the past and what they then can do in the future. Jake.

For music making, they're asked to perform a short work, that's just one work, but it has to be related to what they're doing in the analysis section. Jake. They also need to be able to put together some sort of explanation of their performance, and how it relates to the style or the area that they're looking at in unit three. And they also have to create and or arrange music and demonstrate the connection to the analysis area that they are studying. So, you can see how all of that is totally integrated and it really demands... Oh, sorry. It means there's a lot of thinking to be done about what the analysis starts with, because everything else is going to be related to that. And Jake. In responding, what they need to do is listen and respond to selected music exits from a range of styles. Okay?

So, it could be a Mongolian throat singer, but it could also be some Mozart. It could also be some Miles Davis. It could also be Adele. All right? They need to be able to describe and discuss musical characteristics of each, which is basically again, elements, concepts, and compositional devices. I come from a big music style and comp background, so this is very familiar to me, but there is one new thing that has been added in this responding area. And that is they need to be able to compare similarities and differences between tracks, for example. And that's slightly different from the old performance, looking at the performance approach and interpretation. You could, for example, play someone from the classical world, a Mozart string quartet followed by a Bartok string quartet. And say, "All right, four instruments, "the same four instruments, tell me the differences? "How are they approaching, how they're writing "for this combination here and this combination here?" And that's also just... It's a great way of opening things up.

And that's what I've been thinking in terms of, if you can get the same ensemble with different music and looking at how that music has been arranged, you can also look at the performance side of things as well, which is a really interesting... I've been recently looking at some vocal people in a modern kind of world, and the phrasing and it's all that stuff that people have done in the past in terms of performance. Jake. Okay, here are some ideas of how to approach this. All right? And Jake, again.

Responding, this is my idea, don't have to do it this way, is what I think I'll be doing is letting it run, and this can be independent of everything else. It's going to feed into their analysing, and their music making, but we are going to keep this going, and we are going to go through... Jake. The elements and compositional devices that actually should say elements, concepts, and compositional devices. They're discovering, how to pick similarities and differences in approach and a bit about the style and the character of the music that is created. This is going to critical response, which is a term which is used throughout the study design. Even though it's interesting that in inquiry, it's not used as a specific thing within the knowledge and skills, but style and character is doing the same thing. This piece of music creates a sense of tension. How is this created? So, it's going into the musical side of things in order for this to come out.

Analysing. Thank you, Jake, we're working now. We provide... One idea is to actually provide or give them a choice of starting points. So, this is a really important thing, 'cause they're going to be living with kind of this area for a semester. All right? So, it's really important. And I'll tell you what I'm thinking of doing. The other thing is to work backwards. Now this is my approach, give them something or other and then work out what's happened previous to it, to find out where that thing is. Oh sorry, or how that thing has come about. Who has influenced that creator? Who has influenced that performer? A lot of people, you know, if you do modern stuff, a lot of people have actually talked about their influences. There's a website called musical influence, and you just plug in a name, and it gives you a whole heap of people who are similar to them and how they've got there. You can also do more than two works. Like the study design says one work and one work, but you can do more.

The other thing is, is that this particular SAC, is a SAC, it's school assessed. And therefore, you can... As long as those two works are there, you can do more, if you are actually assessing this thing. Jake. For music making, here's just one idea, if they're looking at a particular work, they can perform an excerpt of that particular work. And going on, or they could do a work in the style of the person. If you're doing something that's jazz based, to do it like that, or if it's funk based or... Or if it's rock based, they play a rock piece. They could create a PowerPoint pointing out the techniques playing of what they're doing in their performance. And Jake.

**Margaret Arnold** - Could I interrupt there, Mark?

**Mark McSherry** - Yeah.

**Margaret Arnold** - And there is a question that's sort of relevant, just about performing. If you don't play an instrument is a digital audio workstation count as an instrument, what would you suggest?

**Mark McSherry** - Talk to Matt Ridgway. Yes, it does. Yeah. But they need to perform it. That is, it needs to be kind of live finger drumming, doing something rather, not just... Not sitting as a DJ and going now, and then something happens and then now. It's actually a performance of creating music.

**Margaret Arnold** - And there is an on-demand video on that very subject. So that would be a really good place to get some ideas of some of the techniques that you might do.

**Mark McSherry** - Yep. Yep. And it's really exciting. And don't... If you have kind of like the horror of the digital workstation stuff, if you take the deep dive, go into it, even if you don't do anything with it, but just be aware that there are some remarkable pieces. People doing remarkable pieces with them, both doing it to end up with a digital piece, but also being able to perform it. And that I think is the essence of this, that they actually have to perform live. Within the study design, they can film it, but it has to be a live performance being filmed.

**Margaret Arnold** - Thank you.

**Mark McSherry** - And yes. So, they actually have to... They could create music for... They could take one particular feature out of the things that they've looked at, and just work on that. It's a bit like what Anna was saying, 16 by melody C major. But in this unit, they've got a starting point, they're discussing, and working at... They're looking at the influences on that starting point, and they're playing and composing in relation to that starting point. Jake. Here's just another idea, and this comes directly from what Jake said as well. From an analysing point of view, they're going to have to do a couple of things. My idea it's the digital portfolio. Spread the components across the semester, because they're going to have to analyse one work, Jake, and they're going to have to analyse a second work, at least, then they're going to have to have some sort of, comparison between them to make the connections. And then maybe they have to justify that connection, is a bit more of a kind of a personal discussion about that.

So, there might be four separate things they do, first one, week three, next one, week five, next one, week eight, last one, week 11, and then, Jake, collate it all and then submit it and that's their SAC. So, it removes the thing of sitting in the room and having to do everything or giving them two days or a week to finish everything. But if they're doing these things, they can maybe even get some feedback about how to improve their ideas. What they then do is they put it all together and submit it, and that then becomes the SAC that you mark. Jake. And this is kind of... This is me. I know a number of people have kind of looked at or thought about choosing a one work and then going down to see the influence of that work on other people. Just my natural bent is to go backwards. I actually modelled one, which was a Missy Higgins tune from about two years ago, during the pandemic. Sorry, should I... The pandemic is still with us, during the lockdown, called "When the Machine Starts." And it's a great song, got a really great hook at the start. And it's a really interesting song, the way that she moves with it, and it ends up with a solo voice right at the end. Interesting kind of ideas, harmonically, quite simple, but it really works as a basic kind of pop song. Missy Higgins has said that Sarah McLachlan was a great influence on her. Sarah McLachlan, Canadian, big in the '90s, still producing some really great work. The famous song, which is the angel... "On the Wings of an Angel," on the thing of an angel, that one. What I did, and this is just kind of, I just picked a tune and then went back, did a bit of investigation Sarah McLachlan, and then picked a song of hers from about 1998, '6, '7, '8, around there called "Building a Mystery". And both of those have a full band behind them, behind the female singer. And just to show my age and because it's something that I want to tell everyone, everything goes back to Joni Mitchell.

So, everything. Every single song I had goes back to Joni Mitchell. So, I kind of went back to Joni Mitchell and picked, "Just like this Train", from 1974, '5 from Court and Spark, which follows a very similar way of working. It's got a little hook at the start. It's guitar based rather than vocal, which is Missy Higgins. It's also her first album with a real full-on band behind her. It's Tom Scott's L.A. Express. And it's a great song. It's also great to listen to the vocalising, or should I say the vocal approach for those three women. And you can build up what is really, really similar with a few little differences between them as well. So that was me just modelling, picking a tune, going backwards and ending up with Joni Mitchell.

**Margaret Arnold** - So Mark, there's another question about whether you would envisage the whole class doing the analysis piece, or? Would you like to elaborate on that?

**Mark McSherry** - Okay. All right. I'll just do this slide and then I'll tell you what I've actually done. All right? Jake. This is just another idea. You could look at something... Well, this is one that I have done. I've done a Radiohead song. And then if you... Yep. You can go back to kind of the '70s with Bowie, Eno. And if you wanted to, for this particular Radiohead song, which is burn the witch from 2016, '17, Johnny Greenwood, who is the guitar player, who's done a lot of orchestral scores now and can write, and can arrange, has got a whole string orchestra playing on this track as well, and actually doing cluster chords, playing with a plectrum on a fiddle. And you could actually trace that back to Penderecki. Next one.

You could actually start with Miles Davis. You could trace that back to maybe Gil Evans, as an arranger, what his influence on Miles Davis. You could also go back to Debussy on Miles Davis if you wanted to. There you could choose one of them, both of them, whatever, just in a more modern thing, Jake. The Avalanches modernish band. How much did the Beastie Boys? What influence did the Beastie Boys have on The Avalanches? And finally, if you wanted to do Beethoven, how much did Mozart influence Beethoven? Now, to me, that's kind of like a really interesting thing. The way that... I'm about six months ahead of you people, because I have to prepare all my materials for next year. I work in the virtual world.

So, I've looked at unit three as far... What I've done is I've given the students a choice of three tracks to start with, and they can choose any one of them, but once they get there, that's their track that they're doing. And I'll tell you what they are. I wanted to do modernish stuff within the last five or six years, which is probably really old for them. But I'm looking at that Radiohead song, "Burn the Witch", "Uptown Funk", 'cause it is worth looking at, and it's just fantastic, and you can trace that back, you can trace it back to New Orleans. It's brilliant. And the Adele, "I Drink Wine", from her last album, which you can also trace back to kind of Etta James, and a lot of, kind of the Black singers that go back. And when you do the analysis, I just finished an analysis of it just to help out, it's really good. It's a pentatonic scale. It's using a triple feel rhythm thing. It's got organs in there.

So, there's a whole gospel thing going back. So that's my plan. I hope it works. That here are three things, you pick one of them and we will guide you through that, so that you can do that in unit four. Jake. Okay, in unit three, the one other thing that they have to do... Jake. Is to come up with a plan for their own investigation. Okay? As I said earlier, this will be assessed, so you're looking at how well they've put something together and how well it's structured in order to go on. Unit four. They... Again, they complete the project. And just do the next one please Jake, and the next one as well. This to me is how I see unit three and unit four. Unit three is teacher driven. You're giving them... You're setting things up for them. You're giving them skills. Unit four is student driven.

My time, I think is going really quickly, so I might just race through, okay? Unit four, please. Okay. And this is a project, up the top there, students deepen their understanding influence on a personal level. They move from considering same three areas of study. Responding, basically doesn't change. It's that same thing, which is why I'm thinking of just using it as a silo by itself down the side, 'cause it's going to end in an exam. Analysing, they do the same things, but it's two works from their own area of study. And they also reflect on how these works have influenced their own music making is interesting. They have to present three items, which can be two performances and a composition, or one performance and two compositions. They can of course perform their composition as well. All right. But there are three things that they need to do, and they need to be videotaped or... I'll go through that in a... The interesting thing is that... Can I just go back just that last one?

Just about that last bit, 'cause it's in brackets. In the study design and in the outline of things, it doesn't actually say that they have to document the relationship of those things in music making to the analysis side of things, but you're going to have to do it anyway, cause it makes sense. That if they're doing all of this analysis stuff, the music making has to relate to that. They have to document their compositions in some manner. But it's just kind of like an interesting thing that the analysis has kind of the thinking around what they're doing rather than the music making itself.

And Jake. Okay. The project will be an EAT, that is, an externally assessed task, and they will put together a folio. We're talking folios here and the folio will contain a description of the area of investigation and a reflection on the context in relation to the area of their own personal context, analysis of two works, and the presentation of three works where at least one is visually recorded live performance, and at least one, is a recorded audio and or video, and appropriate documentation of a composition arrangement influenced by the area of study, area of investigation. All right. So again, they're going to bundle all of this up for those people who have had experience of style and comp. You know what that's like. You did all the files, you put 'em all together, and you press the button, and you send it to the VCAA. Jake. Okay. And I can't read. Okay.

At the Amuse conference, I just did a thing, I actually brought in an old student of mine, and I made up something that what I thought could be a really interesting investigation. I got her to perform two things, and she did exceptionally well. Her name is Sadie Mustoe, please check her out. She's now to VCE doing the composition course. Here is what I reckon might be something that someone could come up with. Singer, songwriters, general that straddle different styles. Jake. And Jake. Yeah, the description. Here's a little thing, this might be the sorts of thing that you get at the end of unit three, I don't know. But Sadie, her great love was Taylor Swift, when she was a kid, and she loved her, and she still does. Wolf Alice is another band female singer out the front, but a little bit more rocky and have changed throughout. So, both of them feature the female singer, lead singer. Jake.

So, for analysing, the two songs that were chosen, that Sadie would have chosen would be "Enchanted" by Taylor Swift and a song called "Lipstick in the Glass" by Wolf Alice. And in the music making, she would actually perform the first song and then do two compositions. One is "Dear You" and the second one is "Open My Eyes". "Dear You", she performed on Sunday, brilliantly. It's great song. I think it's better than "Enchanted" and "Open My Eyes". If you want to follow her is a single she's just released. Sadie Mustoe. So, she set out that idea. Next, please, Jake. In the submission then, just wait there, that she would... That she's going to submit a performance, a composition, and a composition. And Jake.

The first one will be a video. The next one will be audio and text-based documentation, audio and text-based documentation. All right? Which might be to score with some annotations on it. And along with that, she will be submitting a description of the area investigation, an analysis of those two songs and a reflection. And that might be in the form of a text-based thing. Maybe the analysis could be a PowerPoint with examples being thrown in, plus maybe again, a text-based reflection. Jake. Assessment, overall, of units, three and four. School assessed coursework is 30% in unit three, in unit four, it's only worth 5% course. That's the listening responding one. Small amount, because the externally assessed task is worth 50% now. This is the big one. And the end of the year examination, which is based only on the responding side of things, is worth 50% and it is only an hour. So, it's kind of, to me, it's a beautiful thing to remove the horror of, "Oh, I've got to sit the exam. I've got to sit the exam." Because at that stage they've done most of their work, they've done the 50% of their work. You know what I mean. And so, the exam is only on one part, which is why the way I'm approaching it, is to do responding as a separate thing.

And you're just doing all of that stuff because we still don't know exactly what's going to come in the exam yet. But it's going to be very similar to... What I'm thinking, I hope, is it's going to be a little bit along the lines of style and comp, but maybe some chances of different types of questions and things, but we are going to find that out. I think Margaret, the end of the year or January thereabouts. And final slide, I think Jake. And next. In my involvement here with the... I was on the panel of people looking at the new study design, and I think I really remember that first meeting with about 50 people in a room, that access and equity became the really big things to be looking at. How, as Jake said, how do you get people into this study? How do you make students successful in music study at VCE level? And this is just to me, going back to what I started with, it's a study for students who want to be doing all of those things.

And the beauty of this particular subject, is that they choose in unit four for 50% of their mark, the area that they are passionate about. And they do a big investigation into that whole area, which includes performing, which includes composing and also includes the analysis of the stuff. And I'm going to finish there.

**Margaret Arnold** - Thanks so much, Mark. There was one question that came up about, whether the influence has to be recognised or acknowledged, but I think that you've kind of shown us how all of those things are connected in the end. Is that...

**McSherry** - Yeah. I mean, I think so. I don't think someone has to say that they have been influenced by this thing. Basically you, if you can prove it, then that's okay. I think.

**Margaret Arnold** - Yeah.

**Mark McSherry** - That's how I'd be looking at it. Yep.

**Margaret Arnold** - Great. And I'm not sure if we've got more questions now. I think most things have been answered that have been... Or come up on the way. There's still a couple of minutes if anybody has got something more to ask. Just picking up on your last point, Mark, about the access and the equity, it has raised lots of interest in, I think, the questions that I've been receiving about the possibilities of having people in, and that has also caused teachers to be a bit worried about the range of students that they will have in any particular class, range of experiences. That is something that we deal with, I think a lot in music already. In the specialists sort of performance areas, we do have a range of students.

But the other more and potentially more challenging one is dealing with unit one and two and another study, for instance, in the same room. We will look at some of that in the next webinar, next Monday, which is on the specialist studies, music performance, the contemporary and the repertoire, and also music composition. But... So, some of that combined classroom work will come up there. But I don't know if any of our panellists would like to offer anything at this stage, but...

**Anna van Veldhuisen** - I can jump in Mag, and speak to that, just 'cause I've had some experience teaching merged one, two and three, four classes, of course, not in the new study design, because no one's taught it yet. But in the context of having one, two and three, four students merged in one group, I guess the most success that I've found is like, again, I'm going to ask back to aural, is the most sequential part of the course. And so that is the part I have found it necessary to split them in some way, so that may be something like in a double, the first half, you folks are working on independent kind of listening analysis work where they're plugged into headphones, whereas you folk I'm going to do some more teacher directed kind of conceptual teaching and then flip it.

But I think there are aspects of the course is, the one, two course, and the three, four course, that make absolute sense like ensemble performance, or solo masterclass type instrumental work, where it's actually really good and beneficial to have a bigger class. And those three, four students can really inspire year one, two kids. I do think that we are potentially facing a new challenge as a community of practise where we may well have two, three, four classes and a one, two class, in the same room. And I don't propose to have the magic bullet for that. It's going to be challenging, but I think, yeah, just that the more teacher directed staff, if you can split them and also use the instrumental staff in your school, if you can, have some time where they are scheduled on, it's going to make all of the difference.

**Margaret Arnold** - Thanks Anna. Yeah, I've got... Well, there's another question just popping up now. Music one, two repertoire and contemporary as studies in the one room. Let's hope that with the more open access for units one and two, that we will have people who have full one or two classes, as well as their three, four classes. And it just does mean that there's couple of years in between as that opportunity builds, will be, I think challenging. We certainly will be covering some of those aspects of repertoire and contemporary that run together next week. And we'll try to have your questions inform some of the more further advice that goes out.

Unless is any more questions at this stage, wait for a question. But I'd like to thank you all anyway, for your questions and for coming to listen in after the end of a busy day, probably. We will use your questions to inform all of our future work. And I'd like to thank Anna and Jake and Mark, for their work tonight too. And if you have any questions, you can email me directly and I can... That's absolutely fine. margaret.arnold@education.vic.gov.au. Probably easiest to catch me on the email, if you've got a specific question, or leave a message if I don't answer the phone. I think that's about all. I think we've run out of questions.

So, thanks. Thanks everybody for your time, and we'll finish there.

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