

Engagement Report for Music 1 11–12, Music 2 11–12, Music Extension and Music Life Skills 11–12 Draft Syllabuses, Assessment and examination requirements

December 2025

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Published by
NSW Education Standards Authority
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D2025/471854

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Introduction

The NSW Education Standards Authority (NESA) has redeveloped the *Music 1 11–12*, *Music 2 11–12*, *Music Extension* and *Music Life Skills 11–12 Syllabuses* guided by our revised [syllabus development process](#) in response to the recommendations of the NSW Curriculum Review.

The purpose of this engagement report is to document the feedback received from *Music 1 11–12*, *Music 2 11–12*, *Music Extension* and *Music Life Skills 11–12 Draft Syllabuses*, and Assessment and examination requirements consultation and the actions taken by NESA in response to the feedback.

Consultation methodology

NESA's consultation on the *Music 1 11–12*, *Music 2 11–12*, *Music Extension* and *Music Life Skills 11–12 Draft Syllabuses*, and Assessment and examination requirements commenced on 28 October 2024 and concluded on 20 December 2024. Information about the consultation process and opportunities to provide feedback were made available on the NESA website, in *NESA News* and on NESA social media.

Targeted consultation meetings with stakeholders were held following the completion of public consultation to refine the draft syllabus and assessment and examination requirements.

Specific information regarding the consultation activities is provided in the appendices.

Technical Advisory Group

The role of the Technical Advisory Group (TAG) is to provide expert advice and assure the quality of the outcomes and content of the draft syllabuses to NESA and the Curriculum and Credentials Committee (CACC), as part of NESA's syllabus development process.

Each TAG member:

- received successive drafts of the syllabuses and provided detailed feedback on each revision
- provided advice on the specific outcomes and content (suitability, relevance, accuracy, authenticity) in the *Music 1 11–12*, *Music 2 11–12*, *Music Extension* and *Music Life Skills 11–12 Draft Syllabuses*
- provided advice about any controversial matters that may have arisen during consultation on the *Music 1 11–12*, *Music 2 11–12*, *Music Extension* and *Music Life Skills 11–12 Draft Syllabuses*.

[Appendix 1](#) outlines the TAG's involvement and advice provided throughout the syllabus development process for *Music 1 11–12*, *Music 2 11–12*, *Music Extension* and *Music Life Skills 11–12*.

Governance

The CACC exercises a delegated function on behalf of the NESA Board, primarily to endorse syllabuses developed by NESA for the Minister's approval, as part of the program of Curriculum Reform.

The CACC endorses the syllabuses and provides advice to the Minister regarding the syllabus submitted for approval. It also provides advice to the Board on processes for syllabus review and development, endorses matters relating to educational measurement for the Higher School Certificate (HSC), and approves HSC assessment and examination specifications.

In October 2025, the *Music 1 11–12*, *Music 2 11–12*, *Music Extension* and *Music Life Skills 11–12 Draft Syllabuses* were presented to the CACC for endorsement, Assessment and examination requirements were presented for approval, and this engagement report was presented for noting.

Public consultation

Online survey

An online survey was used to collect feedback from stakeholders about the *Music 1 11–12*, *Music 2 11–12*, *Music Extension* and *Music Life Skills 11–12 Draft Syllabuses*, and Assessment and Examination Requirements. Survey respondents had the opportunity to provide feedback collected as both quantitative and qualitative data. A total of 579 survey responses were received (see [Appendix 2](#) and [Appendix 3](#)).

Targeted consultation

Targeted focus groups were held with a range of groups to ensure feedback was inclusive of diverse student learners and to gather additional advice (see [Appendix 4](#)).

A total of 11 targeted consultation meetings took place between 28 October 2024 and 20 December 2024 for the following groups:

- Aboriginal Community and Education stakeholders
- Assessment experts
- Diversity stakeholders
- Head teachers and specialist teachers
- Subject association.

The targeted focus group meeting agendas included a briefing from NESA officers involved in leading the syllabus development process. Following the briefing, participants were invited to provide feedback. The design of questions, meeting format and collection of data are dependent on the focus of the targeted meeting.

Following the ‘Have your say’ period, further consultation took place with the targeted stakeholders to gather additional advice (see [Appendix 5](#)).

Feedback from sectors

Sector Reference Group (SeRG) members were informed of the progress of syllabus development and consulted on matters relating to syllabus implementation. A number of written submissions were received from the sectors that provided constructive and valuable feedback, which was used to further refine the syllabuses after the consultation period.

Reporting on consultation

The data generated during the consultation period included quantitative and qualitative data which were analysed separately. The quantitative data was analysed to identify trends. The qualitative data, including survey feedback and meeting notes was analysed to identify recurrent themes.

The strengths and key matters presented in this report were determined based on the relevance of the feedback to the scope of the project (see [Appendices 1–6](#)), and the salience and frequency of the matters raised. Minor matters raised during consultation, such as edits, errors of fact and terminology, will be amended but may not be represented in the report.

Summary of results and actions taken – Music 1 11–12

Analysis of the quantitative Likert scale data in the online survey and targeted feedback showed support for aspects of the *Music 1 11–12 Draft Syllabus*, particularly in relation to the incorporation of music technologies and the music of Aboriginal and Torres Strait Islander Peoples. Targeted feedback identified areas for further refinement, particularly in relation to syllabus structure and assessment.

Strengths

Identified strengths of the *Music 1 11–12 Draft Syllabus* include the diverse range of musical traditions represented across the focus areas, and the recognition of a broad range of contemporary music practices as essential content including the integration of technology and digital music making tools in composing and performing.

Feedback welcomed the progression of content from *Music 7–10 Syllabus* through the content groups of Performing, Listening, analysing and responding and Creating and composing. Stakeholders were pleased to see that these areas of content provided clarity and consistency in student learning entitlement.

The inclusion of essential explicit content of the music of and by Aboriginal and/or Torres Strait Islander Peoples was and welcomed as a commitment to developing students' understanding of Aboriginal and Torres Strait Islander Cultures and perspectives.

Key matters

Consultation on the *Music 1 11–12 Draft Syllabus* revealed concerns regarding the course structure including, lack of flexibility and choice in the mandated focus areas, prescribed repertoire and the removal of electives, specifically the removal of composition from external assessment.

While stakeholders could see the relationship to the *Music 7–10 Syllabus* through the content groups, there were concerns raised about the progression of knowledge and the inclusion of Music context and Music language in place of the Elements of Music. Stakeholders also raised the clarity of content points, based on the perceived lack of directive verbs. References to notation in the outcomes and content were also raised as a concern regarding accessibility and equity for students in the Music 1 course.

Regarding the assessment and examination requirements there was concern raised about the lack of flexibility and choice. This issue was extended to include concerns of equity and inclusivity in genre and instrument biases, stakeholders noted this would decrease the capacity for teachers to meet the needs and interests of students, particularly in relation to instrumental specialisations and stylistic preferences. Stakeholders identified issues with the increased weighting of, and extension of, the duration of the written component of the examination, and the accompanying perception that practical skills are of less value in subject Music. There was also some concern that the removal of composition and musicology from the external examination, as respondents commented on the integral role of these practical components for equity and accessibility for all students.

Actions taken

Refinements to the *Music 11–12 Syllabuses* were made after public consultation and ongoing targeted consultation with TAG members and additional key stakeholders.

The focus areas across Year 11 and Year 12 were revised to offer students' flexibility in repertoire and instrumental choices. All content was revised to improve clarity and structure and directive verbs were clarified or added where necessary. The content in the focus area Music context and Music language was reviewed to ensure progression from the Elements of Music to support students to develop their knowledge, understanding and skills in the study of a range of repertoire across Year 11 and 12. In addition, the content was refined to provide a range of ways students can represent and document music for the purposes of performing, listening analysing and responding and creating and composing.

Regarding the assessment and examination specifications, elective options for Performance, Composition and Musicology were reinstated. Two opportunities for students to compose music have been included, through the retention of composition in the elective option and a mandated core composition for all students.

The weighting of, and duration of the written component of the examination was reviewed, weightings revised, and duration reinstated to current arrangements.

Draft syllabus feedback and NESA responses – Music 1 11–12

Summary of feedback received from 28 October to 20 December 2024 on Music 1 11–12 Draft Syllabus

The following is an overview of the feedback received during consultation on the *Music 1 11–12 Draft Syllabus*.

Strengths of the draft syllabus

Feedback	Sources
<p>Contemporary music practices including music technologies</p> <p>Respondents were positive about the inclusion of digital audio workstations (DAWs) and other music technologies in syllabus content. It was noted that composing, producing and performing music using digital tools commonly used in the music industry also aligns to relevant post-school pathways.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Survey ▪ TAG
<p>Retention of key practices of Music in all focus areas</p> <p>The retention of the key practices of Performing, Listening, analysing and responding, and Creating and composing, was identified as a strength, supporting an interrelated approach to subject Music and a clear progression from the <i>Music 7–10 Syllabus</i>. Stakeholders noted that this structure allows students to reinforce connections between the practices, fostering deep engagement with repertoire.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ Subject association ▪ Survey ▪ TAG
<p>Organisation of content</p> <p>Many respondents identified the organisation of essential content as a strength, stating that it provides structured and consistent learning experiences through a streamlined structure. Stakeholders noted that this clarity supports effective lesson planning and implementation, particularly for early-career teachers.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Survey
<p>Content for music of and by Aboriginal and Torres Strait Islander Peoples</p> <p>Respondents were supportive of the syllabus’s explicit inclusion of Aboriginal and Torres Strait Islander music, as well as the broad representation of diverse global musical traditions. They noted that this inclusion provides students with the opportunity to engage with music as a cultural and social practice.</p>	<ul style="list-style-type: none"> ▪ AHISA ▪ Focus groups ▪ School sectors ▪ Survey ▪ TAG

Feedback	Sources
<p>The retention of the 3 Music courses</p> <p>Respondents were supportive of the retention of all 3 Music courses for the students of NSW.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Survey ▪ TAG

Key matters

Key matters	Sources	Response to the key matters	NESA actions
<p>Reduced flexibility in syllabus content</p> <p>Feedback raised concerns regarding the lack of flexibility and choice by the mandated focus areas and prescribed repertoire.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Subject association ▪ Survey ▪ TAG 	Supported.	Focus areas were refined to support flexibility for all students to pursue their area of interest and instrument of choice and designed to support a common entitlement of knowledge for the Music 1 candidature.
<p>Progression of syllabus content</p> <p>The progression of content from Elements of Music to Music language.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Subject association ▪ Survey ▪ TAG 	Partially supported.	<p>Music context and Music language identifies explicit knowledge to be taught and progresses from the broad terms of the Elements.</p> <p>The specific knowledge outlined in Music context and Music language supports students to analyse, interpret, perform and create music in the <i>Music 1 syllabus</i>.</p>
<p>The need for directive verbs within content points as essential for clarifying learning expectations and guiding lesson planning.</p>	<ul style="list-style-type: none"> ▪ School sectors ▪ Subject association ▪ Survey ▪ TAG 	Supported.	Addition of directive verbs to support communication of intent as required in content points.
<p>Concerns related to the requirement for notation in outcomes and content.</p>	<ul style="list-style-type: none"> ▪ School sectors ▪ Subject association ▪ TAG 	Supported.	The content has been refined to support a wide range of ways to represent and document music for the purposes of

Key matters	Sources	Response to the key matters	NESA actions
			<p>performing, listening analysing and responding and creating and composing including:</p> <ul style="list-style-type: none"> ▪ Lead sheets ▪ Guitar tablature ▪ Chord sheets with progressions ▪ Five-line staff notation ▪ Note and rest notation ▪ Drum notation ▪ Graphic notation ▪ Digital audio workstation (DAW) representations, including waveform, piano roll, beat grid and spectral visualisations. ▪ Systems associated with music from specific cultural or performance traditions which may include oral, kinaesthetic gesture-based systems.
<p>Assessment and examination requirements</p> <p>Feedback regarding the assessment and examination requirements included:</p> <ul style="list-style-type: none"> ▪ Reduced flexibility due to the removal of the elective options. ▪ Removal of composition as an external 	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Subject association ▪ Survey ▪ TAG 	<p>Supported.</p>	<p>Assessment and examination requirements were reviewed and revised including:</p> <ul style="list-style-type: none"> ▪ Elective options for Performance, Composition and Musicology reinstated to support student flexibility and interest. ▪ inclusion of two opportunities for

Key matters	Sources	Response to the key matters	NESA actions
<p>assessment option.</p> <ul style="list-style-type: none"> ▪ increased weighting of, and extension of, the duration of the written component of the examination. 			<p>students to compose music. A mandated core composition and retention of composition in the elective option.</p> <ul style="list-style-type: none"> ▪ the weighting of, and duration of the written component of the examination was reviewed, weightings revised, and duration reinstated to current arrangements.

Key/categories: Focus groups; School sectors; Subject association; Submissions; Surveys; Technical Advisory Group (TAG)

Summary of results and actions taken – Music Life Skills 11–12

Analysis of the quantitative Likert scale data in the online survey and targeted feedback showed support for aspects of the *Music Life Skills 11–12 Draft Syllabus*, particularly in relation to the accessibility of the outcomes and content. Targeted feedback identified areas for further refinement of some content to avoid repetition and improve clarity and inclusion.

Strengths

Identified strengths of the *Music Life Skills 11–12 Draft Syllabus* include the accessibility of outcomes and examples to provide additional clarity. There was positive feedback regarding the alignment of the focus areas to *Music 1 11–12 Draft Syllabus*, as this would support integrated delivery in classrooms. Respondents also supported opportunities for students to engage with an area of interest, as offered through the Music project focus area.

Key matters

Consultation on the *Music Life Skills 11–12 Draft Syllabus* revealed concerns about the repetitive nature of some content. The focus on Music language in place of the Elements of Music was also noted as problematic. Stakeholders raised concern that the outcomes did not show progression from Music 7–10 Life Skills outcomes.

Respondents perceived a bias towards Western Art music in syllabus content and suggested the content could be refined for inclusion. Stakeholders also commented that the content in the Music project focus area had little connection to the outcomes and syllabus rationale.

Actions taken

Refinements to the *Music 11–12 Syllabuses* were made after public consultation and ongoing targeted consultation with TAG members and additional key stakeholders.

The *Music Life Skills 11–12* focus areas were revised in alignment with Music 1 to increase inclusivity and offer students greater flexibility and choice of repertoire. The Music language focus area was renamed to Music context and Elements of Music to strengthen alignment to Music 7–10 and improve accessibility. Outcomes were refined to ensure appropriate progression from *Music 7–10 Life Skills Syllabus* outcomes and content was refined throughout the syllabus to reduce repetition and remove any bias towards Western Art music. The Music project focus area was refined to connect more explicitly to the syllabus rationale and outcomes.

Draft syllabus feedback and NESA responses – Music Life Skills 11–12

Summary of feedback received from 28 October to 20 December 2024 on Music Life Skills 11–12 Draft Syllabus

The following is an overview of the feedback received during consultation on the *Music Life Skills 11–12 Draft Syllabus*.

Strengths of the draft syllabus

Feedback	Sources
Outcomes are accessible and inclusive.	<ul style="list-style-type: none">▪ AASE▪ EAL/D FG▪ Survey▪ TAG
Focus areas are aligned with Music 1 focus areas, facilitating delivery in integrated settings.	<ul style="list-style-type: none">▪ Survey▪ TAG
The Music project is accessible.	<ul style="list-style-type: none">▪ Survey
Examples support the content.	<ul style="list-style-type: none">▪ School sectors

Key matters

Key matters	Sources	Response to the key matters	NESA actions
<p>Repetition of content</p> <p>The content is repetitive and overlaps with content in other focus areas.</p>	<ul style="list-style-type: none"> ▪ AASE ▪ School sectors ▪ Survey ▪ TAG 	Supported in principle.	<p>Focus areas were renamed to more clearly demonstrate the progression from the <i>Music 7–10 Syllabus</i> and to decrease unnecessary repetition.</p> <p>Alignment with Music 1 focus areas was maintained.</p>
<p>Music language</p> <p>The focus on Music language rather than Elements of music is not appropriate for this syllabus and less accessible.</p>	<ul style="list-style-type: none"> ▪ Disability FG ▪ School sectors ▪ Survey ▪ TAG 	Supported.	The focus area Music language was renamed 'Music context and Elements of music' and content was refined to refocus on Elements of music.
<p>Outcomes</p> <p>Some outcomes do not show progression from the Music 7–10 Life Skills Syllabus outcomes.</p>	<ul style="list-style-type: none"> ▪ AASE ▪ School sectors 	Supported.	Six outcomes were reviewed and refined to ensure appropriate progression from Music 7–10 Life Skills outcomes, including the removal of one outcome.
<p>Lack of directive verbs</p> <p>The omission of directive verbs may cause confusion.</p>	<ul style="list-style-type: none"> ▪ School sectors 	Supported.	Directive verbs have been added to content points to provide clarity and specificity.

Key matters	Sources	Response to the key matters	NESA actions
<p>Music project</p> <p>The Music project content does not align to the outcomes and rationale.</p>	<ul style="list-style-type: none"> ▪ School sectors ▪ Survey 	Supported.	The Music project was renamed 'Music in focus' and the content was refined to align more closely with the syllabus rationale and allow opportunities for students to take a creative approach to their study of music.
<p>Complexity of content</p> <p>Content is too complex for students studying the Music Life Skills syllabus.</p>	<ul style="list-style-type: none"> ▪ School sectors ▪ Survey ▪ TAG 	Supported.	All content was reviewed and refined for accessibility as appropriate.
<p>Inclusivity – Western Art music bias</p> <p>The syllabus has a bias towards Western Art music across the content.</p>	<ul style="list-style-type: none"> ▪ School sectors ▪ TAG 		Content was reviewed and refined for inclusivity, allowing for greater scope for student need and experience.

Key/categories: Australian Association of Special Education (AASE); Disability focus group; School sectors; Survey; Technical Advisory Group (TAG)

Summary of results and actions taken – Music 2 11–12

Analysis of the quantitative Likert scale data in the online survey and targeted feedback showed support for aspects of the *Music 2 11–12 Draft Syllabus*, particularly in relation to the incorporation of music technologies and the music of Aboriginal and Torres Strait Islander Peoples. Targeted feedback identified areas for further refinement, particularly in relation to syllabus structure and assessment.

Strengths

Stakeholders identified the broader stylistic reach of music styles and genres as a strength of the *Music 2 11–12 Draft Syllabus* with the inclusion of Music of contemporary styles – 1960 onwards and Music for Drama, Movement and Entertainment as syllabus focus areas. Stakeholders were also very supportive of the retention of the focus area Music of the last 25 years (Australian focus). The content groups of performing, listening, analysing and responding and creating and composing were well received as they recognise key learning areas in subject Music, with stakeholders suggesting that as content group headings in every focus area, they provide continuity and consistency for teachers and students and outline the learning entitlement for all music students.

Stakeholders were supportive of the structural improvements to the draft syllabus including focus areas and indicative hours suggesting these give teachers clarity, consistency and reduce ambiguity. The retention of the core composition, the reduction in outcomes and the focus on notated musical traditions were also seen as positive.

Stakeholders welcomed content relating to the use of digital tools in composing and performing as they aligned to real-world music and post-school pathways. Syllabus content that recognised improvisation as a core creative process in performance and composition was also well received. The repertoire requirement and content for music of Aboriginal and/or Torres Strait Islander Peoples was welcomed as a meaningful commitment to cultural awareness and inclusion. In addition, feedback suggested the draft *Music 2 Syllabus 11–12* provides opportunities for alignment across all Music 11–12 courses that would support implementation in schools.

Key matters

Consultation on the *Music 2 11–12 Draft Syllabus* revealed concerns about the impact of the prescriptive nature of content in the focus areas. It was suggested that this would impact the capacity of teachers to meet the needs and interests of students, particularly in relation to instrumental specialisations and stylistic preferences.

Stakeholders also raised the need for greater clarity in content points, citing the lack of directive verbs as making the intent of learning somewhat unclear. While stakeholders welcomed the retention of the key learning in the content groups headings of performing, composition and listening analysing and responding there were concerns that the alignment between the *Music 7–10 Syllabus* and 11–12 music syllabuses might make programming and planning more difficult for teachers. In addition, stakeholders asked for clarification of the relationship between the Elements of Music and Music Language.

Concerns were expressed regarding the proposed assessment and examination structures, requirements and weightings. The increase in weighting in the written/aural examination and the

removal of elective options in Performance, Composition and Musicology from the external assessment specifications, were seen as privileging students with strengths in written and performance components. Stakeholders raised concerns with the proposed restrictions on the number of players involved with performance examinations, and restrictions on number of 'parts' students may compose for in the submitted composition as they limited students' options for expressive engagement with music-making.

Actions taken

Refinements to the *Music 2 11–12 Syllabus* were made after public consultation and ongoing targeted consultation with TAG members and additional key stakeholders. Focus area content was reviewed and revised to ensure greater flexibility for teachers and students in repertoire and instrumental selections. The inclusion of the focus area Music of the 20th and 21st century in the Year 11 course was designed to allow appropriate breadth for repertoire selections and instrumental choices.

The diagram and the course requirements were revised to more clearly articulate the relationship between Music context and Music language and the focus areas. Content in Music context and Music language was refined to clearly outline the essential content for the Music 2 course. The content group headings that represent the key learning areas of Performing, Listening, analysing and responding and Creating and composing have been retained in each focus area. All content was revised to improve clarity and structure, and directive verbs were added where appropriate.

As part of refinements to assessment and examination the Elective options have been reinstated and aligned to a corresponding focus area as appropriate. Restrictions regarding ensemble numbers in performance and in their application to the core composition have also been removed to retain flexibility for students. Additionally, the weighting of, and duration of the written component of the examination was reviewed, weightings revised, and duration reinstated as per current arrangements.

Draft syllabus feedback and NESA responses – Music 2 11–12

Summary of feedback received from 28 October to 20 December 2024 on Music 2 11–12 Draft Syllabus

The following is an overview of the feedback received during consultation on the *Music 2 11–12 Draft Syllabus*.

Strengths of the draft syllabus

Feedback	Sources
<p>The opportunity for Music 2 students to engage with repertoire that has broader stylistic reach than in the current syllabus</p> <p>There was support and acknowledgment from stakeholders that the focus areas created access to new and exciting areas of repertoire for students to study alongside the inclusion of notated traditions from the current syllabus.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Submissions ▪ Survey ▪ TAG
<p>Continuing emphasis on the study of Australian music of the last 25 years</p> <p>There was strong support for retaining Australian music of the last 25 years as a focus area. It provides strong continuity with the current syllabus.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Subject association ▪ Submissions ▪ Survey ▪ TAG
<p>Music of Aboriginal and/or Torres Strait Islander Peoples</p> <p>Respondents were positive about the explicit inclusion of essential content for the study of Music of Aboriginal and Torres Strait Islander Peoples. The protocols for teaching music of Aboriginal and/or Torres Strait Islander content across the syllabus was also seen as a strength.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Subject association ▪ Submissions ▪ Survey ▪ TAG
<p>Integrated use of music technology and the value of improvisation in performances and compositions</p> <p>There was strong support for the use of music technology for performing and composing. The aligned content using broad practices and notations was supported as was syllabus content that included improvisation as applied to performance and composition.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ Submissions ▪ Survey ▪ TAG
<p>Course structure</p> <p>Stakeholders welcomed the structure and design of the syllabuses which offered the possibility for alignment across Music courses. In addition, stakeholders recognised value in retaining the core composition and the reduction of outcomes.</p>	<ul style="list-style-type: none"> ▪ School sectors ▪ Subject association

Key matters

Key matters	Sources	Response to the key matters	NESA actions
<p>Reduced flexibility for course structure</p> <p>Stakeholders raised concerns regarding the:</p> <ul style="list-style-type: none"> ▪ inclusion of mandated focus areas ▪ prescriptive nature of content in the focus areas ▪ removal of elective options ▪ inclusion of repertoire requirements. 	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Subject association ▪ Submissions ▪ Survey ▪ TAG 	<p>Supported in part.</p>	<p>Focus areas were reviewed and refined to ensure sufficient scope for students in Music 2. The breadth offered was retained including focus areas Music for Drama and Entertainment and Music of the 20th and 21st centuries.</p> <p>In the year 12 course, focus area Elective project was added.</p> <p>Repertoire requirements were refined, aligned to syllabus structure and the overall number of works for study was reduced.</p>
<p>Alignment with 7–10 focus areas</p> <p>Stakeholders queried the alignment of the focus areas between the <i>Music 7–10 Syllabus</i> with 11–12 citing that the focus areas in 11–12 would make planning and programming difficult.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Subject association ▪ Submissions ▪ Survey ▪ TAG 	<p>Supported in part.</p>	<p>The Music syllabuses 11–12 intentionally apply the key areas of practice Performing, Listening, analysing and responding and Creating and composing as the content groups to support the integrated and recursive nature of knowledge in the music discipline.</p>

Key matters	Sources	Response to the key matters	NESA actions
			This also foregrounds repertoire as central to the shape of all focus areas for Music 11–12.
<p>Music Language</p> <p>Greater clarity is required to show the application and relationship between Music language and the focus areas.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Subject association ▪ Submissions ▪ Survey ▪ TAG 	Supported.	<p>Music language was refined and clarified as Music context and Music language. Content includes specific theoretical, compositional and notational knowledge to support teaching and learning.</p> <p>The diagram and the course outline clarify the relationship of the content to the focus areas.</p>
<p>Directive verbs in content points</p> <p>Stakeholders raised the need for directive verbs to be included in content points as essential for clarifying learning expectations and guiding lesson planning.</p>	<ul style="list-style-type: none"> ▪ School sectors ▪ Subject association ▪ Survey ▪ TAG 	Supported.	<p>All syllabus content and language were reviewed and revised as appropriate to:</p> <ul style="list-style-type: none"> ▪ add additional directive verbs to each content point ▪ content expressed as prose in each focus area.
<p>Assessment and examination requirements</p> <p>Feedback regarding the assessment and</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Subject association ▪ Submissions 	Supported.	<p>Assessment and examination requirements were reviewed and revised including:</p> <ul style="list-style-type: none"> ▪ Elective options for Performance,

Key matters	Sources	Response to the key matters	NESA actions
<p>examination specifications included:</p> <ul style="list-style-type: none"> ▪ The removal of options for elective assessment in performance OR composition OR musicology. ▪ The adjustment in weightings for the external examination favouring the aural/written paper and performers. ▪ Performances aligned to focus areas that restrict opportunities for students with diverse musical backgrounds and specialist interests. ▪ Restrictions for numbers of participants within ensemble performances. ▪ Restrictions for composition including duo, trio and accompanied solo. 	<ul style="list-style-type: none"> ▪ Survey ▪ TAG 		<p>Composition and Musicology reinstated to support student flexibility and interest.</p> <ul style="list-style-type: none"> ▪ Removal of ensemble restrictions performance and for the requirements of the composition submission. ▪ the weighting of, and duration of the written component of the examination was reviewed, weightings revised, and duration reinstated to current.

Key/categories: Focus groups; School sectors; Subject association; Submissions; Survey; Technical Advisory Group (TAG)

Summary of results and actions taken – Music Extension

Analysis of the quantitative Likert scale data in the online survey and targeted feedback showed support for aspects of the *Music Extension Draft Syllabus*, particularly in relation to the incorporation of music technologies. Targeted feedback identified areas for further refinement, particularly in relation to syllabus structure and assessment.

Strengths

Identified strengths of the *Music Extension Draft Syllabus* included very strong support for the retention of the course as an opportunity to challenge and extend students.

Some stakeholders welcomed the inclusion of broader and more academically rigorous content, as part of the inclusion of a core focus area.

Key matters

Consultation on the *Music Extension Draft Syllabus* revealed concerns about the lack of flexibility in the course structure, resulting from the inclusion of a Musicology core and the requirement to select and study prescribed repertoire. These concerns were reiterated in feedback regarding the removal of Musicology as a single strand elective, and the impact this was seen to have on extending students' expressive and creative skills. Stakeholders opposed prescribed repertoire for Music Extension.

Concerns were expressed regarding the proposed assessment and examination specifications and weightings, including the introduction of a 2-hour written/aural examination with a 50% weighting, and the removal of the elective option of Musicology from external assessment. Stakeholders suggested this could create an over emphasis on theory in the external examination. Restrictions on the number of players involved with performance examinations, and 'parts' mandated for submitted compositions, were also seen to limit students' options for expressive engagement with music-making.

Actions taken

Refinements to the *Music Extension Draft Syllabus* were made after public consultation and ongoing targeted consultation with TAG members and additional key stakeholders.

Refinements include the development of a new core focus area, Interpretative practices, that explicitly extends the knowledge, understanding and skills from the Music 2 course. Musicology was reinstated as part of the Major work specialisations to support all students electing to undertake the Music Extension course.

Refinements to assessment and examination specifications include the reduction of the length and weighting of written examination and increased weighting placed on the Major work specialisation of Performance, Composition or Musicology.

Draft syllabus feedback and NESA responses – Music Extension

Summary of feedback received from 28 October to 20 December 2024 on Music Extension Draft Syllabus

The following is an overview of the feedback received during consultation on the *Music Extension Draft Syllabus*.

Strengths of the draft syllabus

Feedback	Sources
Stakeholders expressed very strong support for the retention of the Music Extension course as an opportunity to challenge and extend students.	<ul style="list-style-type: none">▪ School sectors▪ Submissions▪ Survey▪ TAG
Some respondents were supportive of a the analytical and research in the Musicology core focus area, to deepen and extend student understanding.	<ul style="list-style-type: none">▪ Focus groups▪ School sectors▪ Subject association▪ Submissions▪ Survey

Key matters

Key matters	Sources	Response to the key matters	NESA actions
<p>Musicology core for all students with prescribed repertoire</p> <p>Stakeholders expressed concerns regarding the lack of flexibility in the course structure, resulting from the inclusion of a Musicology core. Stakeholders were strongly opposed to prescribed repertoire for Music Extension.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Subject association ▪ Submissions ▪ Survey ▪ TAG 	Supported in part.	<p>Retain a core with distinct knowledge separate from Musicology.</p> <p>Re-developed the core as Interpretative practices as a clear extension of the knowledge in Music 2.</p> <p>Removal of all prescribed repertoire.</p>
<p>Removal of Musicology as a specialisation</p> <p>The removal of Musicology as a single strand elective, and the impact this would have on extending students' expressive and creative skills in this area.</p>	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Subject association ▪ Submissions ▪ Survey ▪ TAG 	Supported.	The specialisation of Musicology was reinstated within the Major work options where students can elect Performance OR Composition OR Musicology.
<p>Assessment and examination specifications</p> <p>Feedback regarding the assessment and examination specifications included:</p> <ul style="list-style-type: none"> ▪ Inclusion of examinable core content of 2 hours with a 50% weighting. ▪ Performance - restrictions on numbers for small ensemble. 	<ul style="list-style-type: none"> ▪ Focus groups ▪ School sectors ▪ Subject association ▪ Submissions ▪ Survey ▪ TAG 	Supported in part.	<p>Assessment and examination requirements were reviewed and revised including:</p> <ul style="list-style-type: none"> ▪ The written/aural paper for Interpretative practices reduced to 1 hour plus 10 minutes reading time. ▪ Major work consists of students selecting one option from Performance, Composition and Musicology. ▪ The limitations on number of performers able to

Key matters	Sources	Response to the key matters	NESA actions
<ul style="list-style-type: none"> ▪ Composition - requirements specifying one piece for small ensemble and the number of performers. 			<p>take part in ensemble performance have been removed.</p>

Key/categories: Focus groups; School sectors; Subject associations; Submissions; Survey; Technical Advisory Group (TAG)

Appendices – Engagement participation

Appendix 1: Music 11–12 Technical Advisory Group Engagement

The Technical Advisory Group (TAG) gathered ongoing feedback over a 24-month period from experienced teacher practitioners and other experts in the field in the Music area. The TAG met 9 times to provide this ongoing feedback.

Technical Advisory Group members

Expert	Organisation
Dr Damian Barbeler	Sydney Conservatorium of Music
Frances De-Bourbon	Broderick Gillawarna School
John Gill	Belmont High School
Jessica Green	Australian National University Sydney Conservatorium of Music
Peter Keogh	Holy Cross College, Ryde
Adam Majsay (withdrawn 26 August 2024)	The Emanuel School
Alex Manton	Department of Education
Owen Nelson	The Hills Grammar School
Amanda Rudolf	Nepean Creative and Performing Arts High School

Appendix 2: Online survey demographic data

Please note, the following data is represented according to the number of 'Have your say' survey responses received. Percentages are used when a survey receives 100 responses or more. Whole numbers are used when a survey receives less than 100 responses.

NESA received
579
responses
to the Music 1,
Music 2, Music
Extension and Music
Life Skills survey

Each of the **3 school sectors** was represented

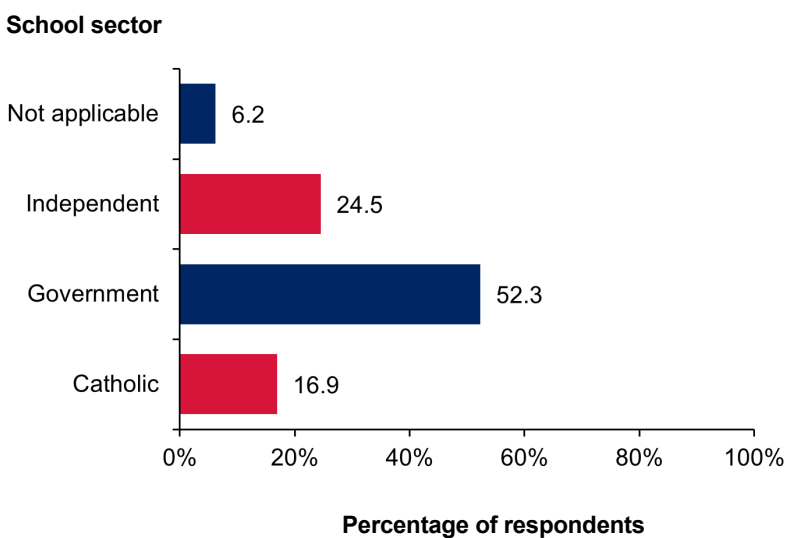


Figure 1: School sector of respondents to the Music 1, Music 2, Music Extension and Music Life Skills 11–12 'Have your say' survey. Percentages may not always add up to exactly 100% due to rounding.

Image long description: This bar graph shows the percentage of respondents from each of the 3 school sectors. Of the 579 responses received, 16.9% were from Catholic schools, 52.3% were from government schools, 24.5% were from independent schools, and 6.2% of respondents indicated the question was 'not applicable'.

Respondents came from a range of education contexts, with nearly **74% of the responses received from secondary teachers**

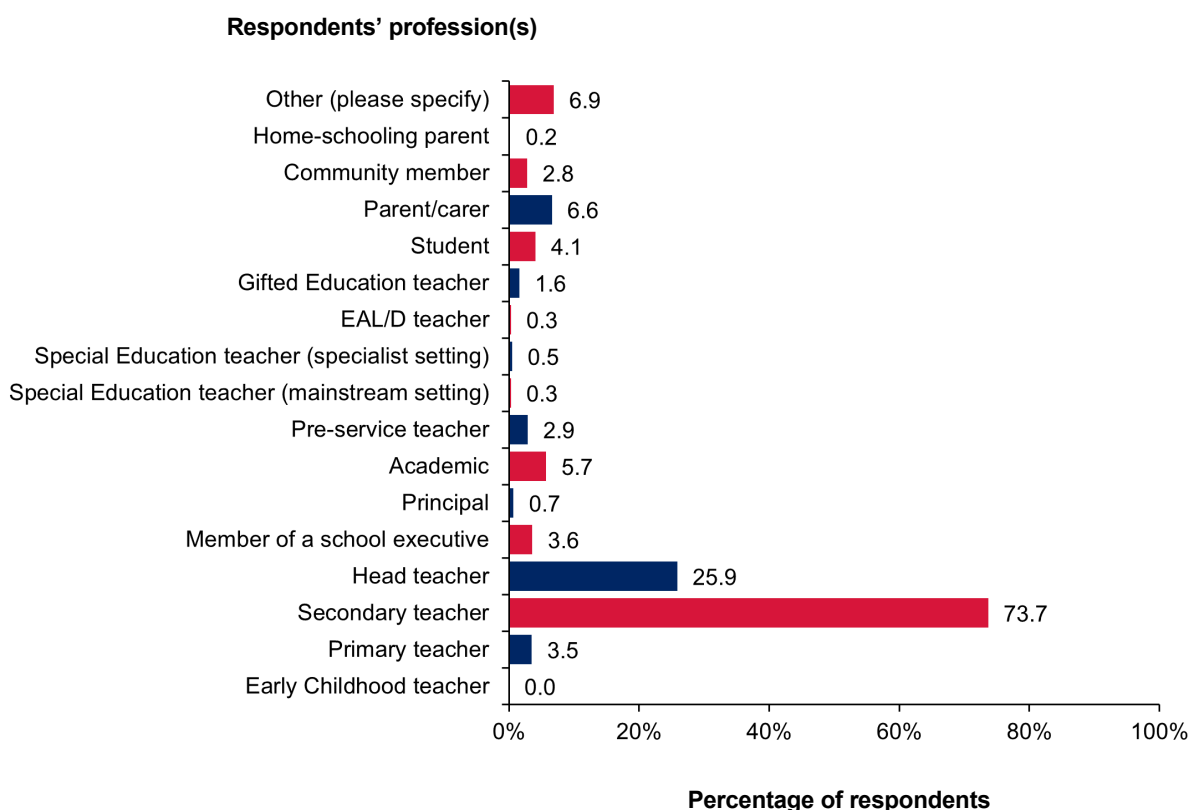


Figure 2: Profession(s) of respondents to the Music 1, Music 2, Music Extension and Music Life Skills 11–12 'Have your say' survey. Respondents were able to select more than one profession.

Image long description: This bar graph shows the professions of survey respondents. Of the survey respondents, 3.5% were primary teachers, 73.7% secondary teachers, 25.9% head teachers, 3.6% members of a school executive, 0.7% principals, 5.7% academics, 2.9% pre-service teachers, 0.3% special education teachers from a mainstream setting, 0.5% special education teachers from a specialist setting, 0.3% EAL/D teachers, 1.6% gifted education teachers, 4.1% students, 6.6% parents or carers, 2.8% community members, 0.2% home-schooling parents, while 6.9% of respondents selected 'other'. None of the respondents were early childhood teachers.

Of participants who are teachers, teaching experience varied, with nearly **35% of respondents having taught for more than 20 years**

Number of years as a practising teacher

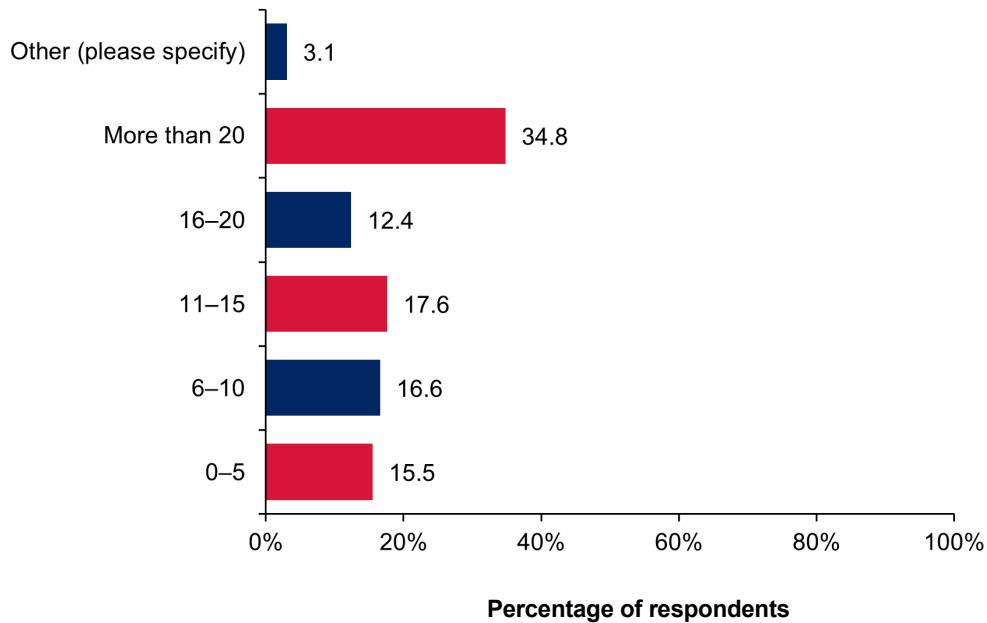


Figure 3: Number of years as a practising teacher for respondents to the Music 1, Music 2, Music Extension and Music Life Skills 11–12 'Have your say' survey. Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar graph shows the number of years that respondents have practised as teachers. Of 483 respondents, 34.8% have practised for more than 20 years, 12.4% for between 16 and 20 years, 17.6% for between 11 and 15 years, 16.6% for between 6 and 10 years, 15.5% for between 0 and 5 years and 3.1% of respondents selected 'other'.

Stakeholders across **New South Wales** participated, with nearly 55% of respondents coming from the Greater Sydney area

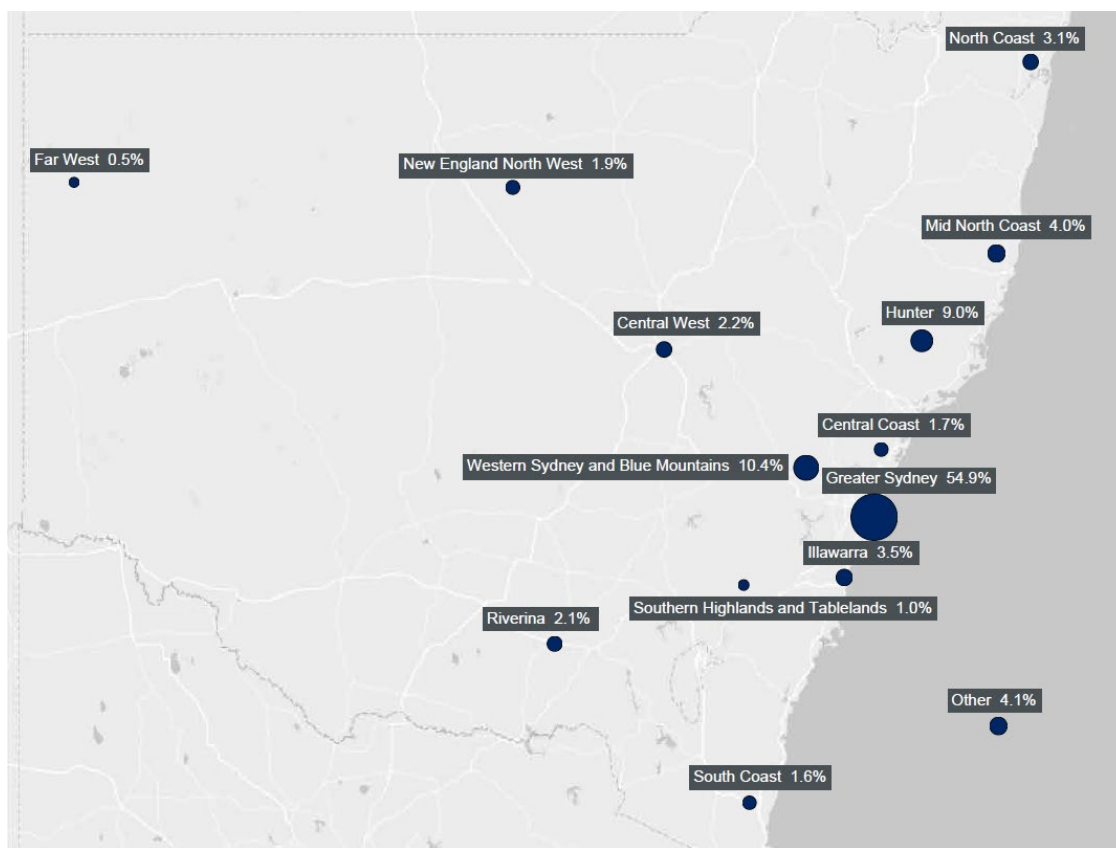


Figure 4: Map of New South Wales showing the percentage of respondents to the Music 1, Music 2, Music Extension and Music Life Skills 11–12 'Have your say' survey by location. Percentages may not always add up to exactly 100% due to rounding.

Image long description: The map shows the location of survey respondents: 1.7% were from the Central Coast, 2.2% from the Central West region, 0.5% from the Far West, 54.9% from Greater Sydney region, 9% from Hunter region, 3.5% from Illawarra, 4% from the Mid North Coast, 1.9% from New England North West, 3.1% from the North Coast, 2.1% from the Riverina, 1.6% from the South Coast, 1% from the Southern Highlands and Tablelands, 10.4% from Western Sydney and Blue Mountains region, and 4.1% selected 'other'.

Appendix 3: Online survey quantitative data

Music 1 11–12

Figures 5, 6, 7, 8 and 9 provide an overview of survey quantitative data gathered on the outcomes and content.

Rationale and aim

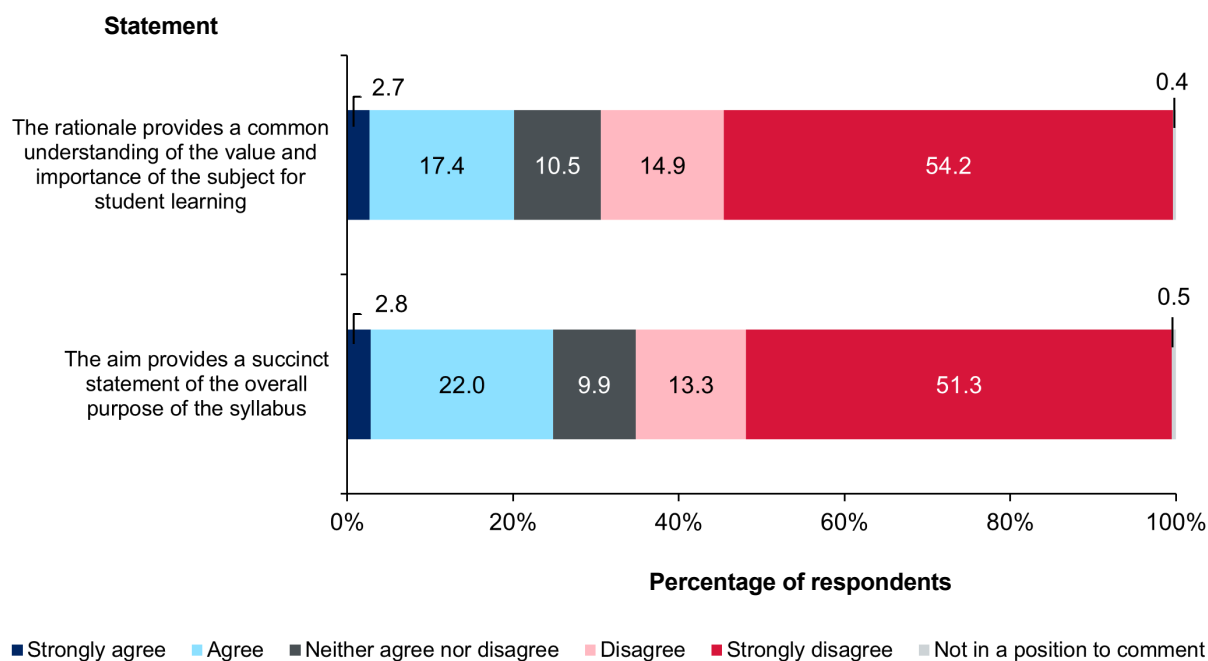


Figure 5: Breakdown of responses to the question 'To what extent do you agree with the following statements?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 2 statements about the rationale and aim of the draft syllabus. In response to the statement 'The rationale provides a common understanding of the value and importance of the subject for student learning', 2.7% strongly agreed, 17.4% agreed, 10.5% neither agreed nor disagreed, 14.9% disagreed, 54.2% strongly disagreed, and 0.4% indicated they were not in a position to comment. In response to the statement 'The aim provides a succinct statement of the overall purpose of the syllabus', 2.8% strongly agreed, 22% agreed, 9.9% neither agreed nor disagreed, 13.3% disagreed, 51.3% strongly disagreed, and 0.5% indicated they were not in a position to comment.

Outcomes and content

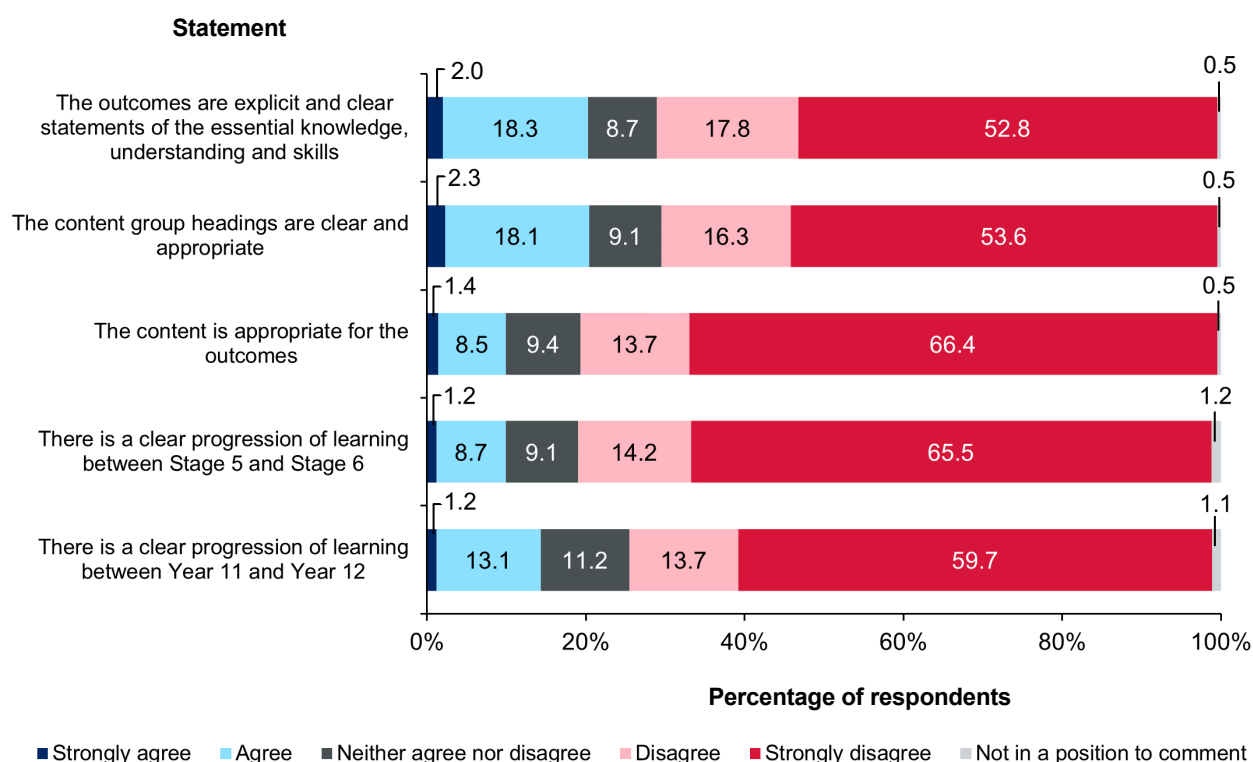


Figure 6: Breakdown of responses to the question 'To what extent do you agree with the following statements for the outcomes and content?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 5 statements about the outcomes and content of the draft syllabus. In response to the statement 'The outcomes are explicit and clear statements of the essential knowledge, understanding and skills', 2% strongly agreed, 18.3% agreed, 8.7% neither agreed nor disagreed, 17.8% disagreed, 52.8% strongly disagreed, and 0.5% indicated they were not in a position to comment. In response to the statement 'The content group headings are clear and appropriate', 2.3% strongly agreed, 18.1% agreed, 9.1% neither agreed nor disagreed, 16.3% disagreed, 53.6% strongly disagreed, and 0.5% indicated they were not in a position to comment. In response to the statement 'The content is appropriate for the outcomes', 1.4% strongly agreed, 8.5% agreed, 9.4% neither agreed nor disagreed, 13.7% disagreed, 66.4% strongly disagreed, and 0.5% indicated they were not in a position to comment. In response to the statement 'There is a clear progression of learning between Stage 5 and Stage 6', 1.2% strongly agreed, 8.7% agreed, 9.1% neither agreed nor disagreed, 14.2% disagreed, 65.5% strongly disagreed, and 1.2% indicated they were not in a position to comment. In response to the statement 'There is a clear progression of learning between Year 11 and Year 12', 1.2% strongly agreed, 13.1% agreed, 11.2% neither agreed nor disagreed, 13.7% disagreed, 59.7% strongly disagreed, and 1.1% indicated they were not in a position to comment.

Assessment

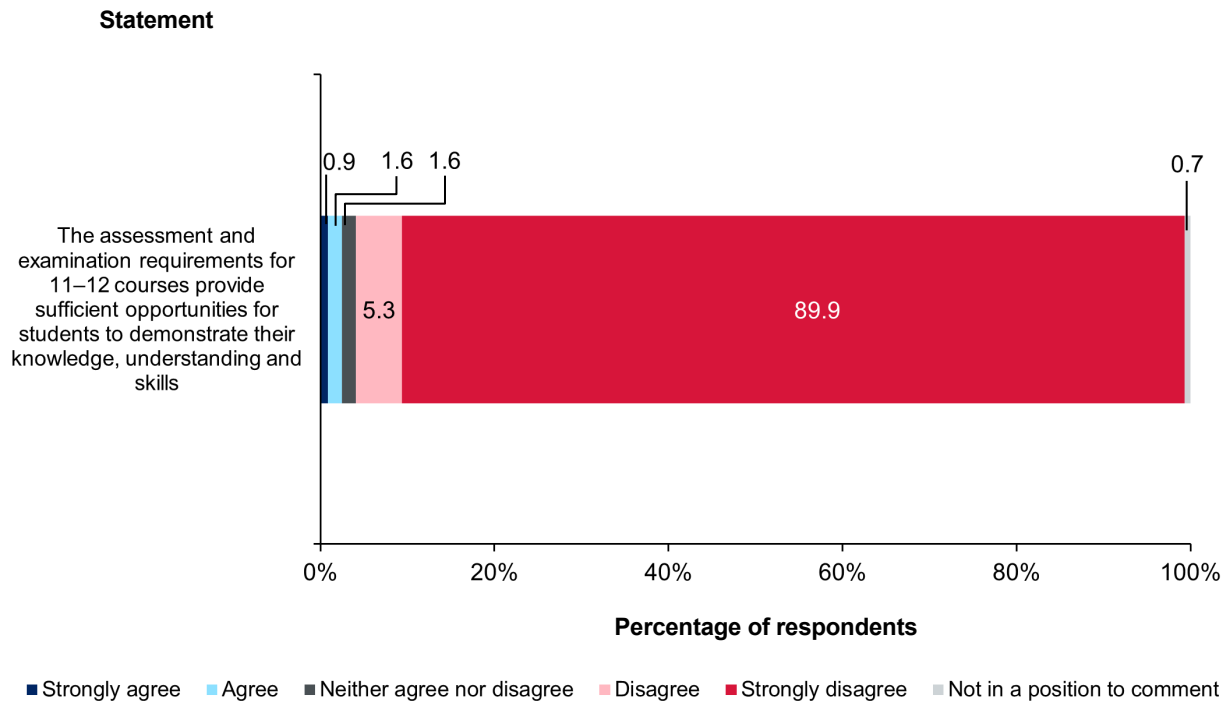


Figure 7: Breakdown of responses to the question 'To what extent do you agree with the following statement?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to the statement 'The assessment and examination requirements for 11–12 courses provide sufficient opportunities for students to demonstrate their knowledge, understanding and skills'. Overall, 0.9% strongly agreed, 1.6% agreed, 1.6% neither agreed nor disagreed, 5.3% disagreed, 89.9% strongly disagreed, and 0.7% indicated they were not in a position to comment.

Government recommendations

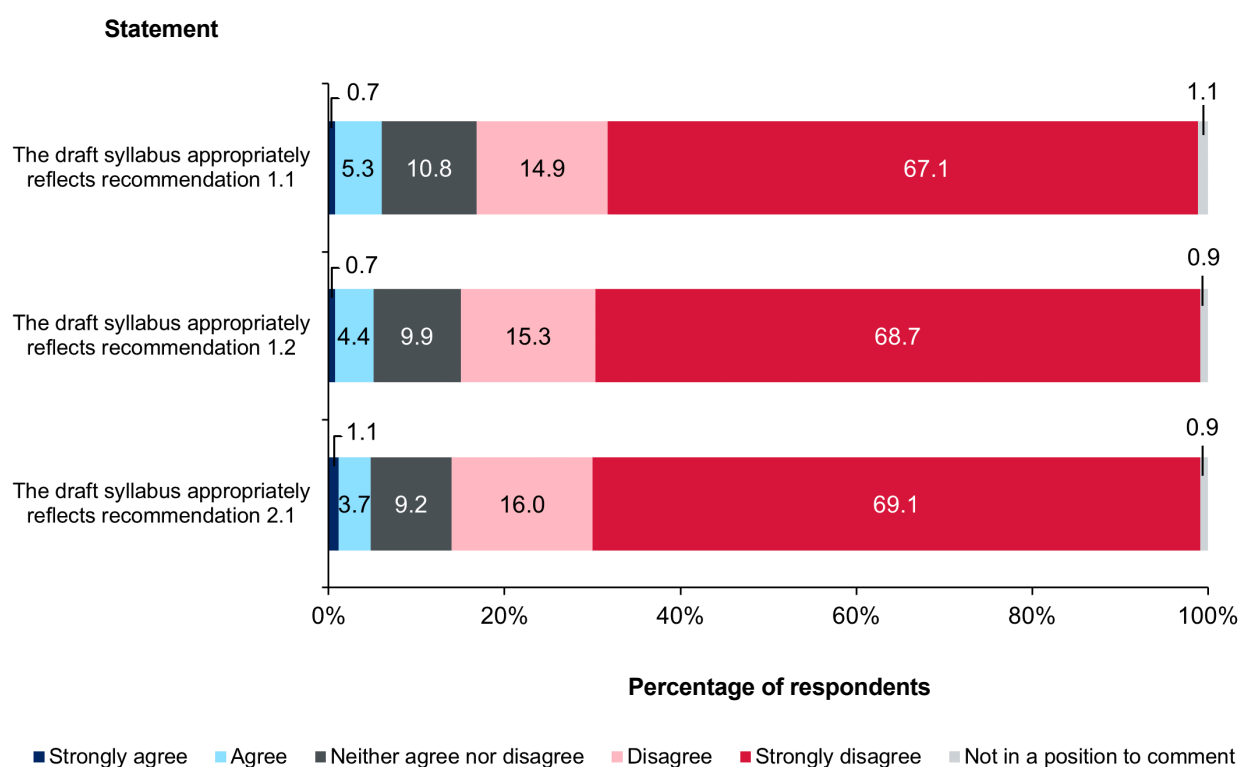


Figure 8: Breakdown of responses to the question 'To what extent do you agree that the draft outcomes and content appropriately reflect each recommendation?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 3 statements about the government recommendations for the draft syllabus. In response to the statement 'The draft syllabus appropriately reflects recommendation 1.1', 0.7% strongly agreed, 5.3% agreed, 10.8% neither agreed nor disagreed, 14.9% disagreed, 67.1% strongly disagreed, and 1.1% indicated they were not in a position to comment. In response to the statement 'The draft syllabus appropriately reflects recommendation 1.2', 0.7% strongly agreed, 4.4% agreed, 9.9% neither agreed nor disagreed, 15.3% disagreed, 68.7% strongly disagreed, and 0.9% indicated they were not in a position to comment. In response to the statement 'The draft syllabus appropriately reflects recommendation 2.1', 1.1% strongly agreed, 3.7% agreed, 9.2% neither agreed nor disagreed, 16% disagreed, 69.1% strongly disagreed, and 0.9% indicated they were not in a position to comment.

Other feedback

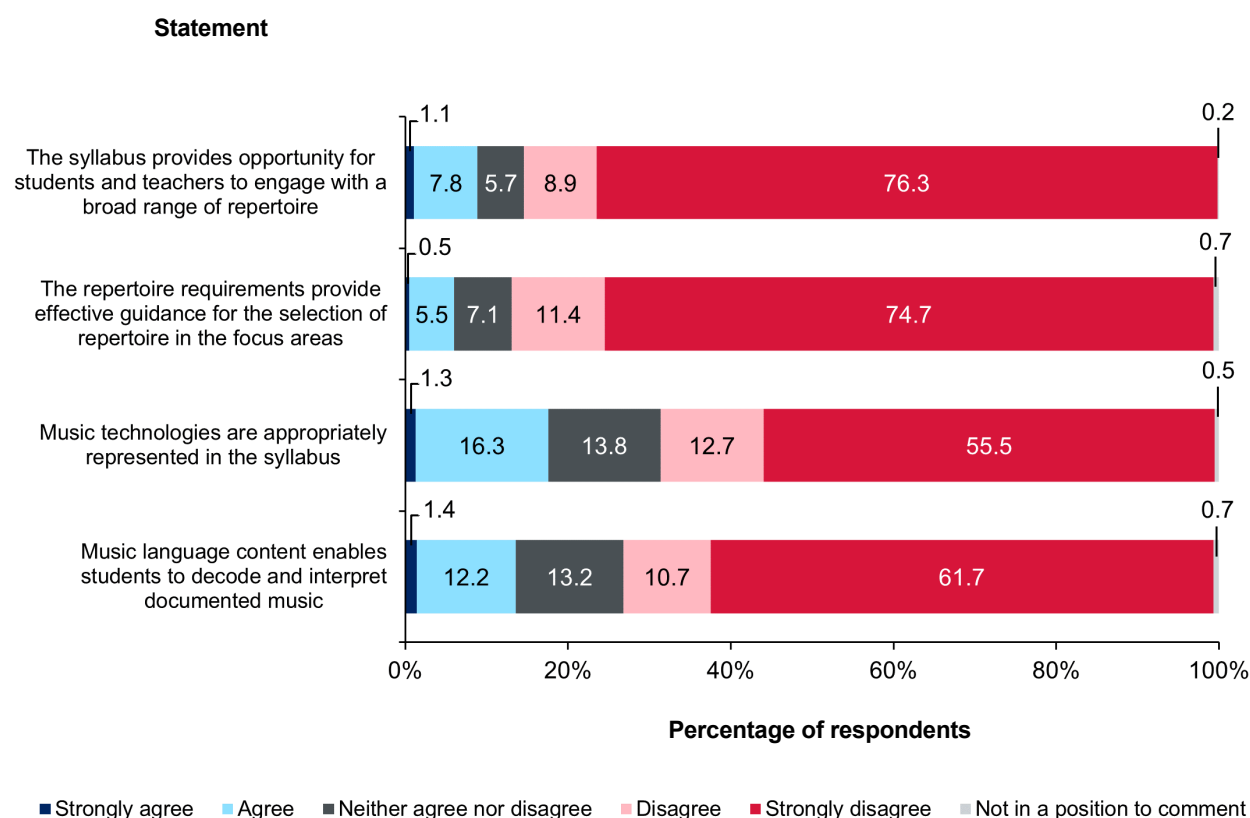


Figure 9: Breakdown of responses to the question 'To what extent do you agree with the following statements?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 4 statements about the draft syllabus. In response to the statement 'The syllabus provides opportunity for students and teachers to engage with a broad range of repertoire', 1.1% strongly agreed, 7.8% agreed, 5.7% neither agreed nor disagreed, 8.9% disagreed, 76.3% strongly disagreed, and 0.2% indicated they were not in a position to comment. In response to the statement 'The repertoire requirements provide effective guidance for the selection of repertoire in the focus areas', 0.5% strongly agreed, 5.5% agreed, 7.1% neither agreed nor disagreed, 11.4% disagreed, 74.7% strongly disagreed, and 0.7% indicated they were not in a position to comment. In response to the statement 'Music technologies are appropriately represented in the syllabus', 1.3% strongly agreed, 16.3% agreed, 13.8% neither agreed nor disagreed, 12.7% disagreed, 55.5% strongly disagreed, and 0.5% indicated they were not in a position to comment. In response to the statement 'Music language content enables students to decode and interpret documented music', 1.4% strongly agreed, 12.2% agreed, 13.2% neither agreed nor disagreed, 10.7% disagreed, 61.7% strongly disagreed, and 0.7% indicated they were not in a position to comment.

Music 2 11–12

Figures 10, 11, 12, 13 and 14 provide an overview of survey quantitative data gathered on the outcomes and content.

Rationale and aim

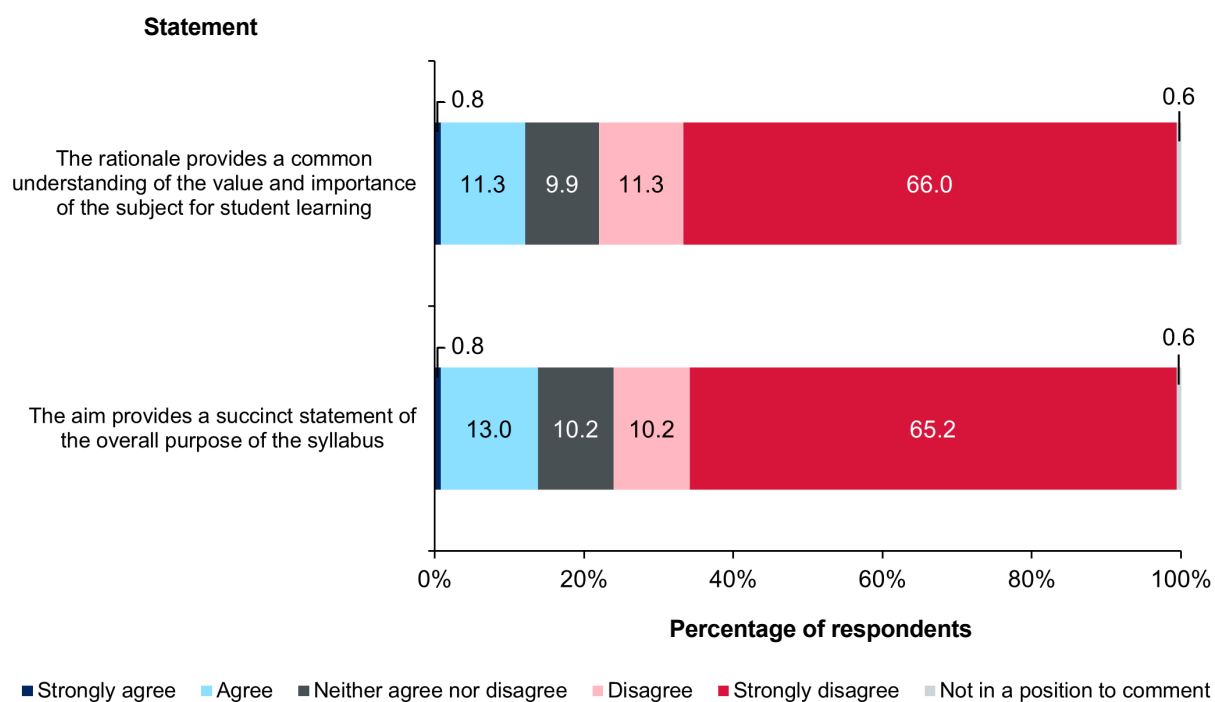


Figure 10: Breakdown of responses to the question 'To what extent do you agree with the following statements?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 2 statements about the rationale and aim of the draft syllabus. In response to the statement 'The rationale provides a common understanding of the value and importance of the subject for student learning', 0.8% strongly agreed, 11.3% agreed, 9.9% neither agreed nor disagreed, 11.3% disagreed, 66% strongly disagreed, and 0.6% indicated they were not in a position to comment. In response to the statement 'The aim provides a succinct statement of the overall purpose of the syllabus', 0.8% strongly agreed, 13% agreed, 10.2% neither agreed nor disagreed, 10.2% disagreed, 65.2% strongly disagreed, and 0.6% indicated they were not in a position to comment.

Outcomes and content

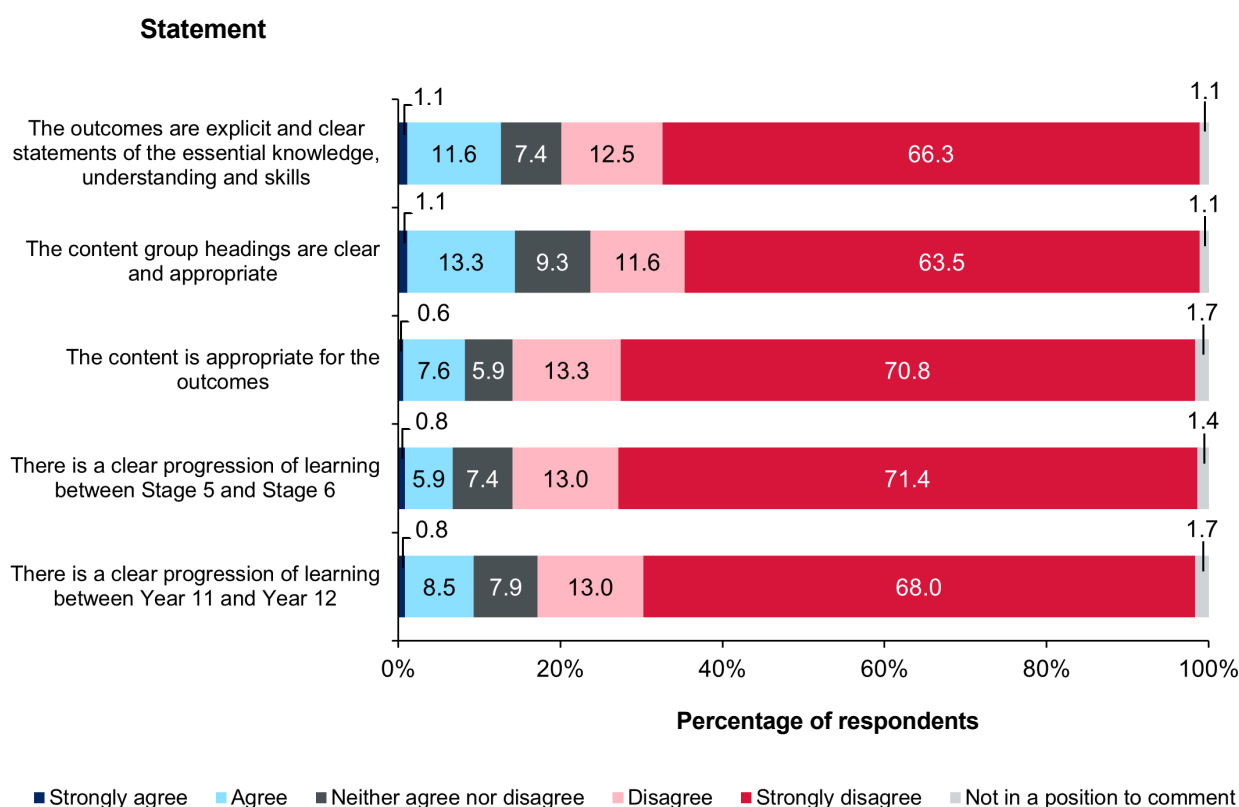


Figure 11: Breakdown of responses to the question 'To what extent do you agree with the following statements for the outcomes and content?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 5 statements about the outcomes and content of the draft syllabus. In response to the statement 'The outcomes are explicit and clear statements of the essential knowledge, understanding and skills', 1.1% strongly agreed, 11.6% agreed, 7.4% neither agreed nor disagreed, 12.5% disagreed, 66.3% strongly disagreed, and 1.1% indicated they were not in a position to comment. In response to the statement 'The content group headings are clear and appropriate', 1.1% strongly agreed, 13.3% agreed, 9.3% neither agreed nor disagreed, 11.6% disagreed, 63.5% strongly disagreed, and 1.1% indicated they were not in a position to comment. In response to the statement 'The content is appropriate for the outcomes', 0.6% strongly agreed, 7.6% agreed, 5.9% neither agreed nor disagreed, 13.3% disagreed, 70.8% strongly disagreed, and 1.7% indicated they were not in a position to comment. In response to the statement 'There is a clear progression of learning between Stage 5 and Stage 6', 0.8% strongly agreed, 5.9% agreed, 7.4% neither agreed nor disagreed, 13% disagreed, 71.4% strongly disagreed, and 1.4% indicated they were not in a position to comment. In response to the statement 'There is a clear progression of learning between Year 11 and Year 12', 0.8% strongly agreed, 8.5% agreed, 7.9% neither agreed nor disagreed, 13% disagreed, 68% strongly disagreed, and 1.7% indicated they were not in a position to comment.

Assessment

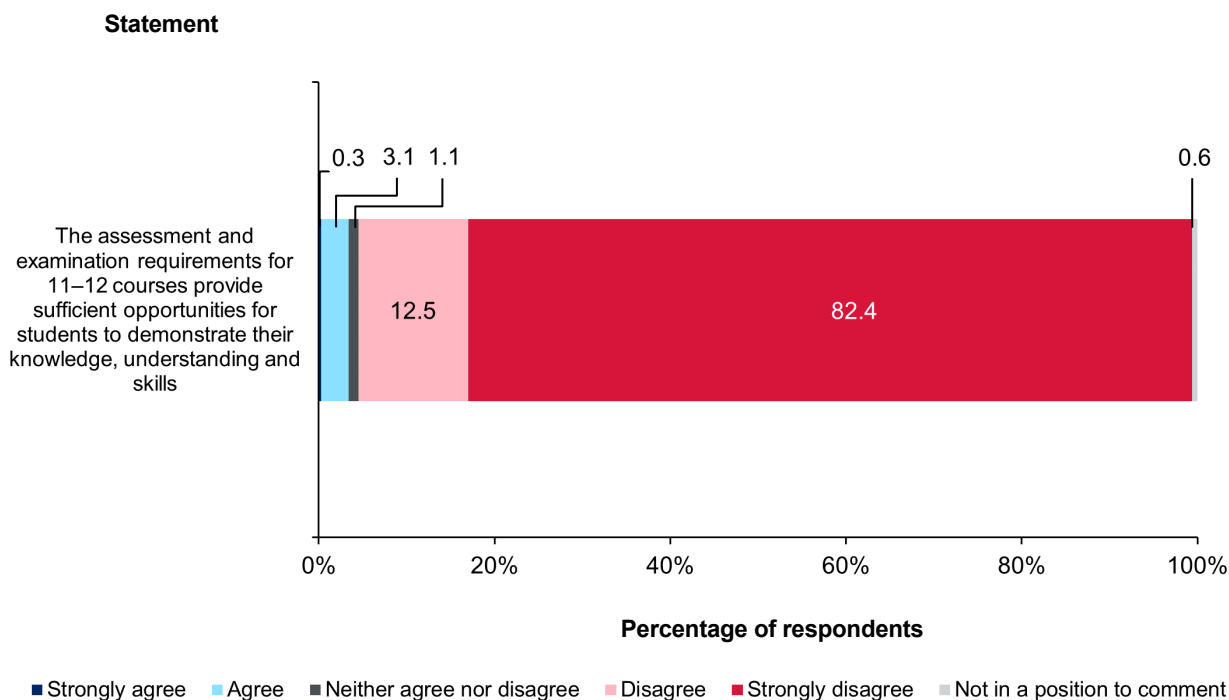


Figure 12: Breakdown of responses to the question 'To what extent do you agree with the following statement?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to the statement 'The assessment and examination requirements for 11–12 courses provide sufficient opportunities for students to demonstrate their knowledge, understanding and skills'. Overall, 0.3% strongly agreed, 3.1% agreed, 1.1% neither agreed nor disagreed, 12.5% disagreed, 82.4% strongly disagreed, and 0.6% indicated they were not in a position to comment.

Government recommendations

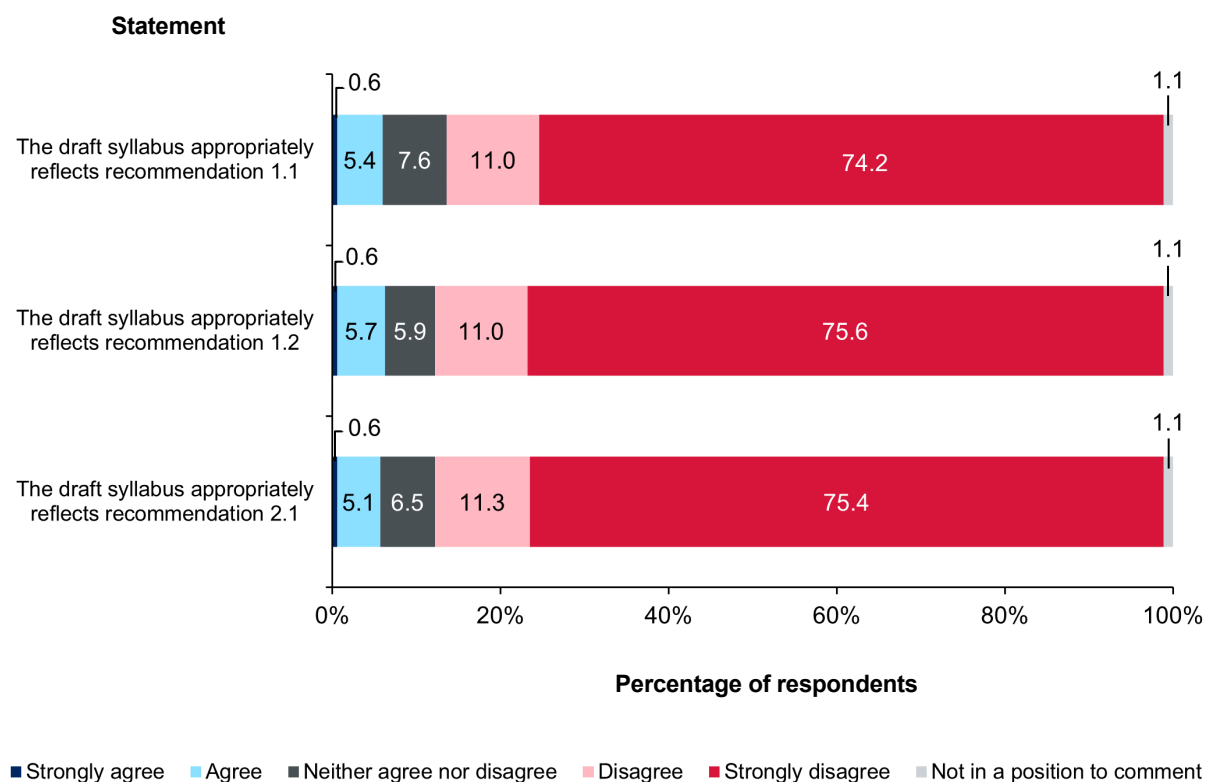


Figure 13: Breakdown of responses to the question ‘To what extent do you agree that the draft outcomes and content appropriately reflect each recommendation?’ Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 3 statements about the government recommendations for the draft syllabus. In response to the statement ‘The draft syllabus appropriately reflects recommendation 1.1’, 0.6% strongly agreed, 5.4% agreed, 7.6% neither agreed nor disagreed, 11% disagreed, 74.2% strongly disagreed, and 1.1% indicated they were not in a position to comment. In response to the statement ‘The draft syllabus appropriately reflects recommendation 1.2’, 0.6% strongly agreed, 5.7% agreed, 5.9% neither agreed nor disagreed, 11% disagreed, 75.6% strongly disagreed, and 1.1% indicated they were not in a position to comment. In response to the statement ‘The draft syllabus appropriately reflects recommendation 2.1’, 0.6% strongly agreed, 5.1% agreed, 6.5% neither agreed nor disagreed, 11.3% disagreed, 75.4% strongly disagreed, and 1.1% indicated they were not in a position to comment.

Other feedback

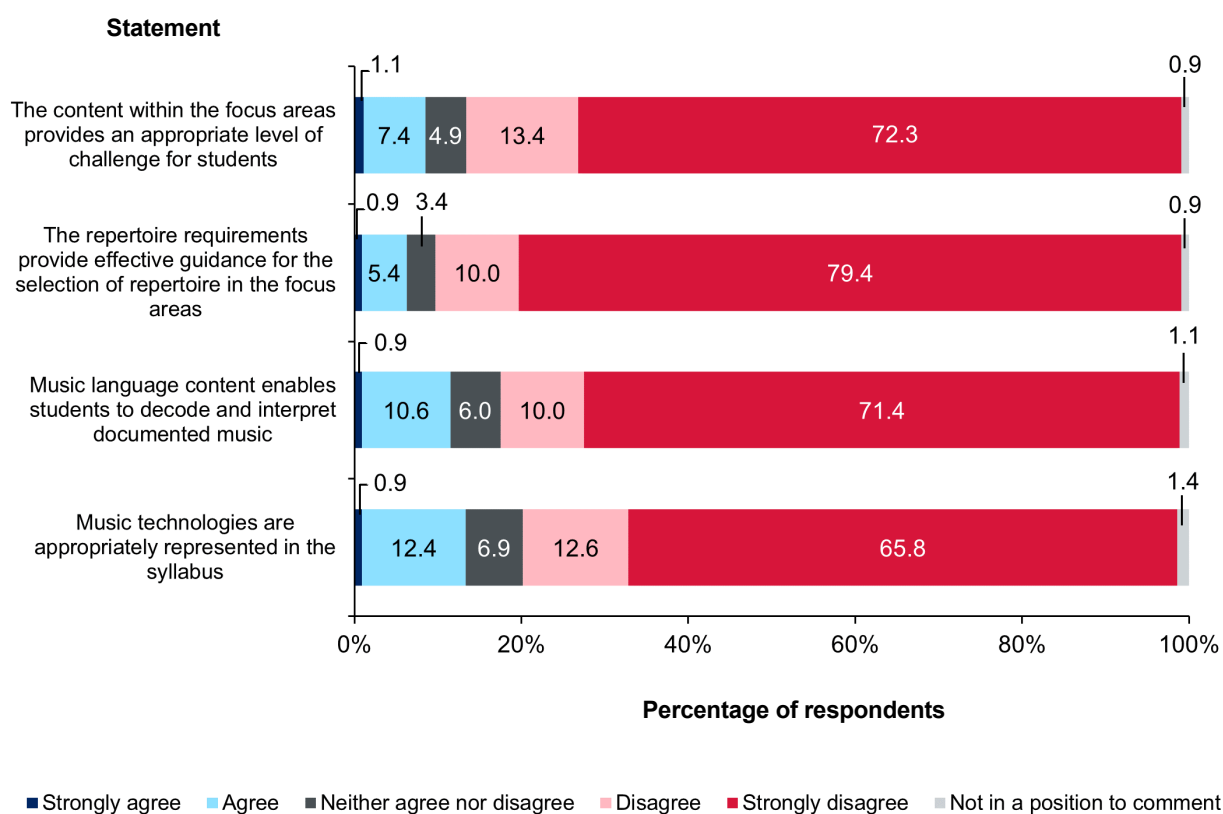


Figure 14: Breakdown of responses to the question 'To what extent do you agree with the following statements?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 4 statements about the draft syllabus. In response to the statement 'The content within the focus areas provides an appropriate level of challenge for students', 1.1% strongly agreed, 7.4% agreed, 4.9% neither agreed nor disagreed, 13.4% disagreed, 72.3% strongly disagreed, and 0.9% indicated they were not in a position to comment. In response to the statement 'The repertoire requirements provide effective guidance for the selection of repertoire in the focus areas', 0.9% strongly agreed, 5.4% agreed, 3.4% neither agreed nor disagreed, 10% disagreed, 79.4% strongly disagreed, and 0.9% indicated they were not in a position to comment. In response to the statement 'Music language content enables students to decode and interpret documented music', 0.9% strongly agreed, 10.6% agreed, 6% neither agreed nor disagreed, 10% disagreed, 71.4% strongly disagreed, and 1.1% indicated they were not in a position to comment. In response to the statement 'Music technologies are appropriately represented in the syllabus', 0.9% strongly agreed, 12.4% agreed, 6.9% neither agreed nor disagreed, 12.6% disagreed, 65.8% strongly disagreed, and 1.4% indicated they were not in a position to comment.

Music Extension

Figures 15, 16, 17, 18 and 19 provide an overview of survey quantitative data gathered on the outcomes and content.

Rationale and aim

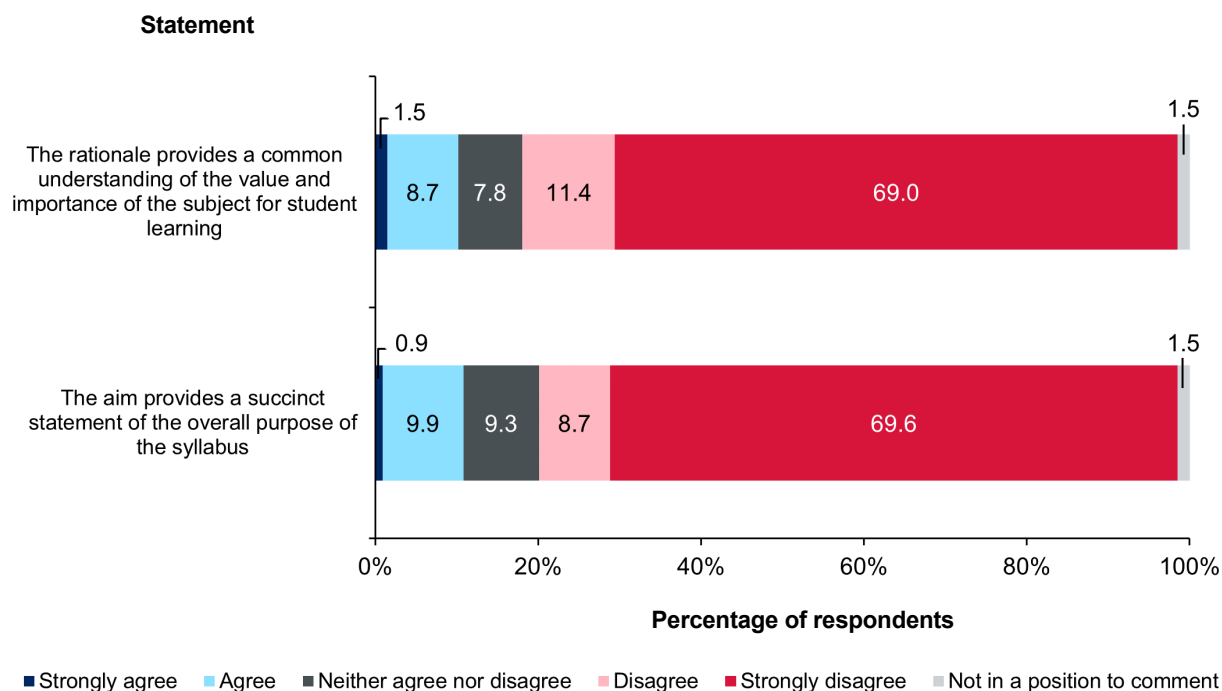


Figure 15: Breakdown of responses to the question 'To what extent do you agree with the following statements?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 2 statements about the rationale and aim of the draft syllabus. In response to the statement 'The rationale provides a common understanding of the value and importance of the subject for student learning', 1.5% strongly agreed, 8.7% agreed, 7.8% neither agreed nor disagreed, 11.4% disagreed, 69% strongly disagreed, and 1.5% indicated they were not in a position to comment. In response to the statement 'The aim provides a succinct statement of the overall purpose of the syllabus', 0.9% strongly agreed, 9.9% agreed, 9.3% neither agreed nor disagreed, 8.7% disagreed, 69.6% strongly disagreed, and 1.5% indicated they were not in a position to comment.

Outcomes and content

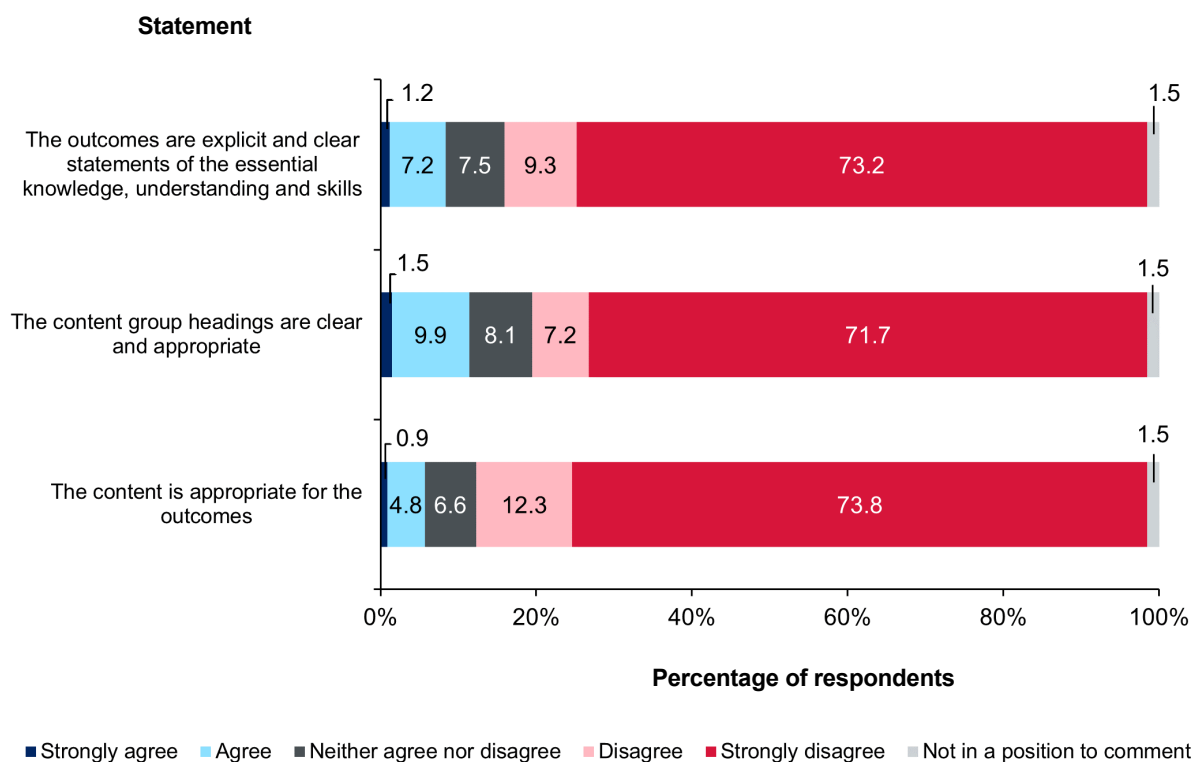


Figure 16: Breakdown of responses to the question 'To what extent do you agree with the following statements for the outcomes and content?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 3 statements about the outcomes and content of the draft syllabus. In response to the statement 'The outcomes are explicit and clear statements of the essential knowledge, understanding and skills', 1.2% strongly agreed, 7.2% agreed, 7.5% neither agreed nor disagreed, 9.3% disagreed, 73.2% strongly disagreed, and 1.5% indicated they were not in a position to comment. In response to the statement 'The content group headings are clear and appropriate', 1.5% strongly agreed, 9.9% agreed, 8.1% neither agreed nor disagreed, 7.2% disagreed, 71.7% strongly disagreed, and 1.5% indicated they were not in a position to comment. In response to the statement 'The content is appropriate for the outcomes', 0.9% strongly agreed, 4.8% agreed, 6.6% neither agreed nor disagreed, 12.3% disagreed, 73.8% strongly disagreed, and 1.5% indicated they were not in a position to comment.

Assessment

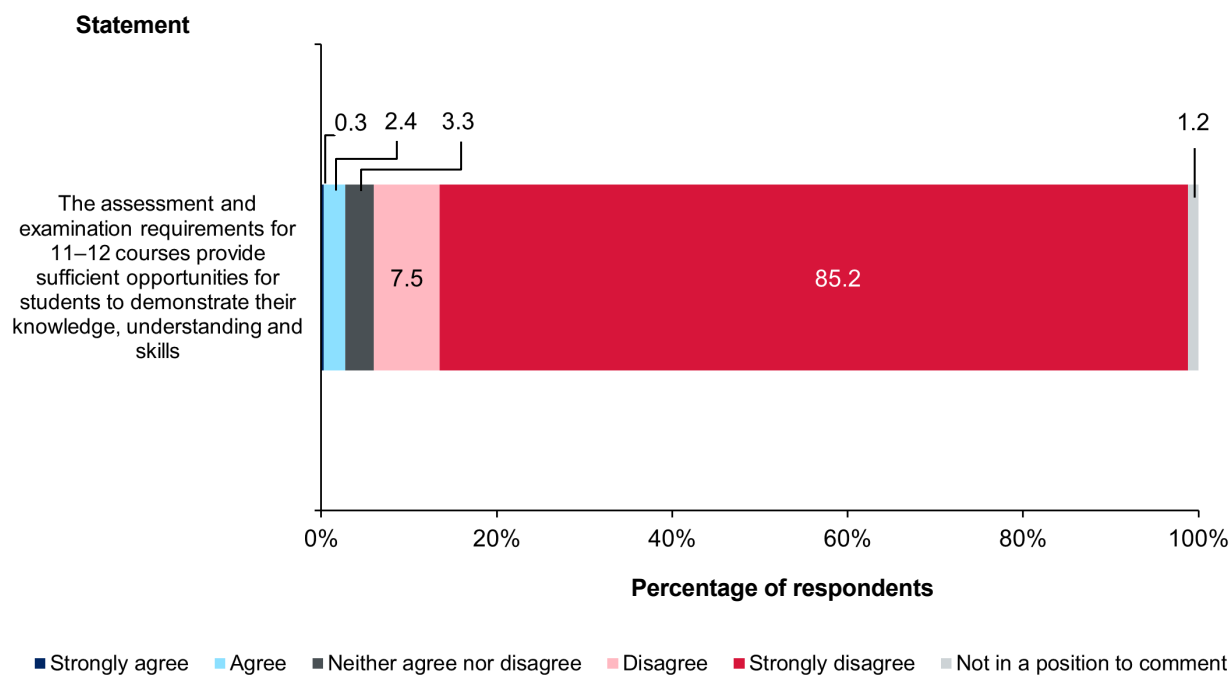


Figure 17: Breakdown of responses to the question 'To what extent do you agree with the following statement?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to one statement about the assessment and examination requirements for the draft syllabus. In response to the statement 'The assessment and examination requirements for 11–12 courses provide sufficient opportunities for students to demonstrate their knowledge, understanding and skills', 0.3% strongly agreed, 2.4% agreed, 3.3% neither agreed nor disagreed, 7.5% disagreed, 85.2% strongly disagreed, and 1.2% indicated they were not in a position to comment.

Government recommendations

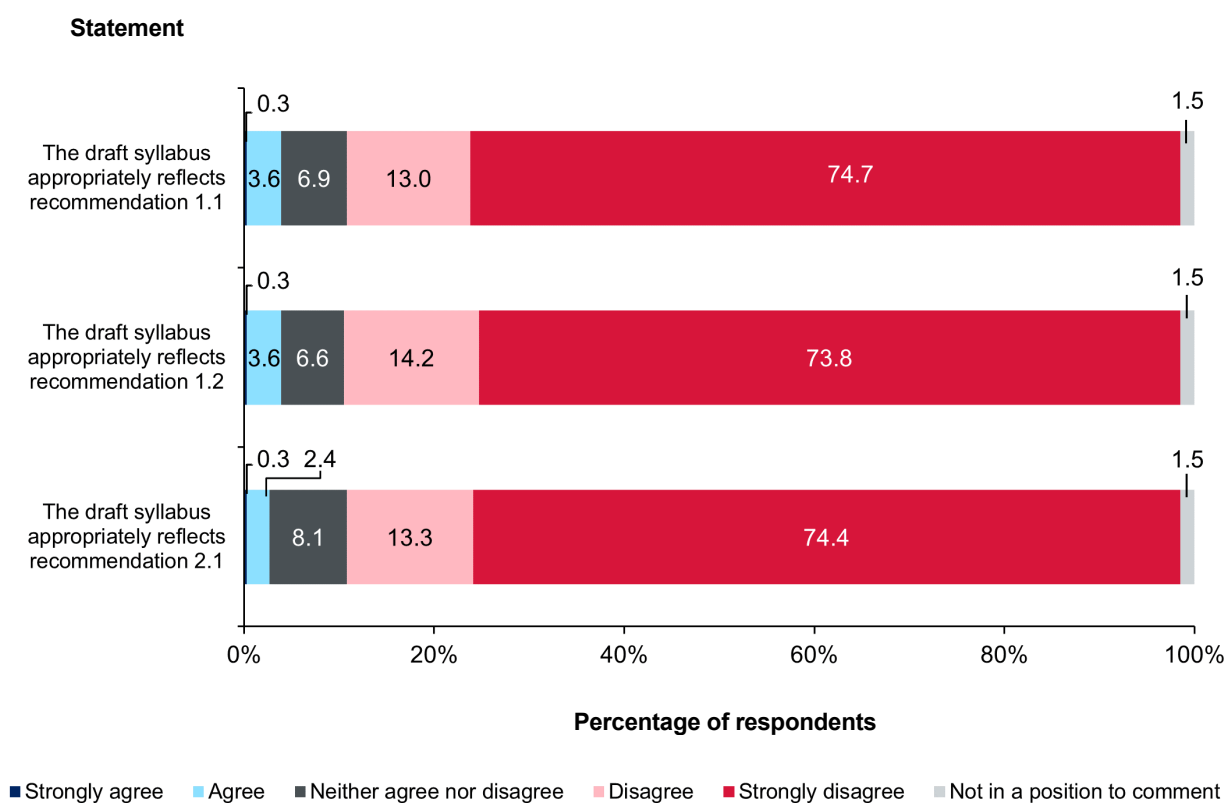


Figure 18: Breakdown of responses to the question ‘To what extent do you agree that the draft outcomes and content appropriately reflect each recommendation?’ Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 3 statements about the government recommendations for the draft syllabus. In response to the statement ‘The draft syllabus appropriately reflects recommendation 1.1’, 0.3% strongly agreed, 3.6% agreed, 6.9% neither agreed nor disagreed, 13% disagreed, 74.7% strongly disagreed, and 1.5% indicated they were not in a position to comment. In response to the statement ‘The draft syllabus appropriately reflects recommendation 1.2’, 0.3% strongly agreed, 3.6% agreed, 6.6% neither agreed nor disagreed, 14.2% disagreed, 73.8% strongly disagreed, and 1.5% indicated they were not in a position to comment. In response to the statement ‘The draft syllabus appropriately reflects recommendation 2.1’, 0.3% strongly agreed, 2.4% agreed, 8.1% neither agreed nor disagreed, 13.3% disagreed, 74.4% strongly disagreed, and 1.5% indicated they were not in a position to comment.

Other feedback

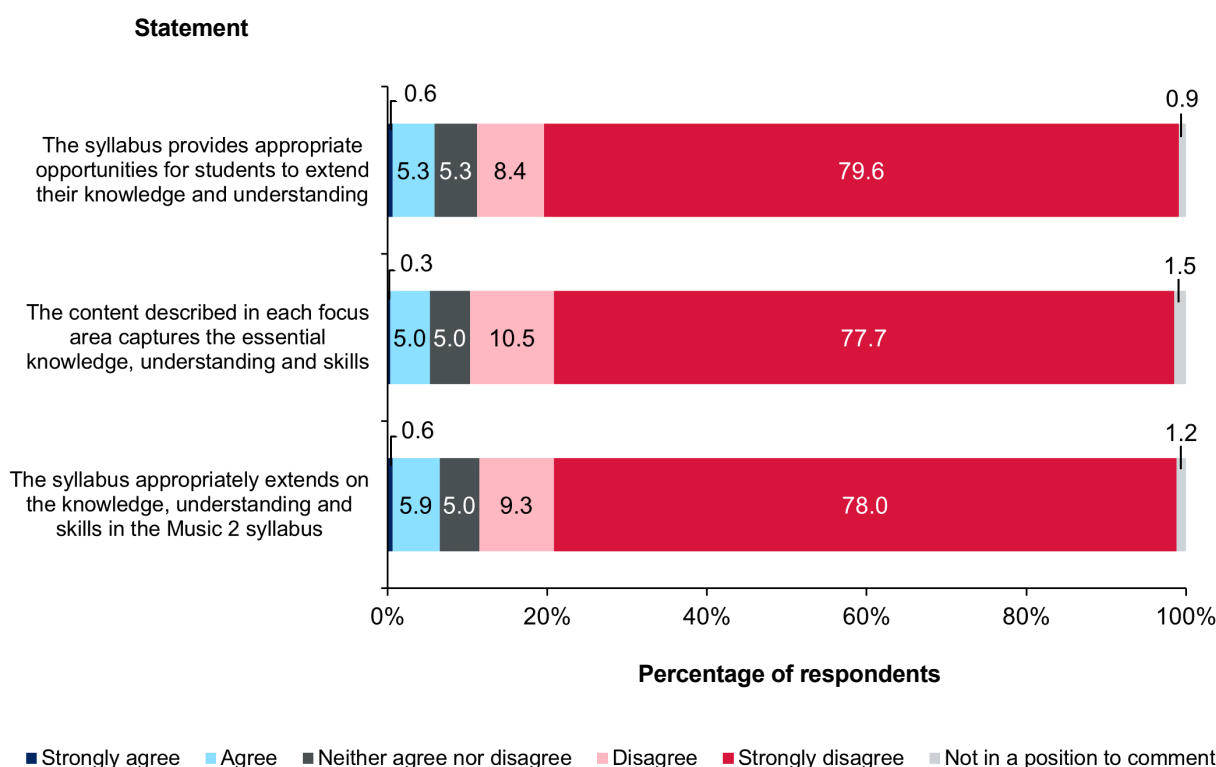


Figure 19: Breakdown of responses to the question 'To what extent do you agree with the following statements?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 3 statements about the draft syllabus. In response to the statement 'The syllabus provides appropriate opportunities for students to extend their knowledge and understanding', 0.6% strongly agreed, 5.3% agreed, 5.3% neither agreed nor disagreed, 8.4% disagreed, 79.6% strongly disagreed, and 0.9% indicated they were not in a position to comment. In response to the statement 'The content described in each focus area captures the essential knowledge, understanding and skills', 0.3% strongly agreed, 5% agreed, 5% neither agreed nor disagreed, 10.5% disagreed, 77.7% strongly disagreed, and 1.5% indicated they were not in a position to comment. In response to the statement 'The syllabus appropriately extends on the knowledge, understanding and skills in the Music 2 syllabus', 0.6% strongly agreed, 5.9% agreed, 5% neither agreed nor disagreed, 9.3% disagreed, 78% strongly disagreed, and 1.2% indicated they were not in a position to comment.

Music Life Skills 11–12

Figures 20, 21, 22 and 23 provide an overview of survey quantitative data gathered on the outcomes and content.

Rationale and aim

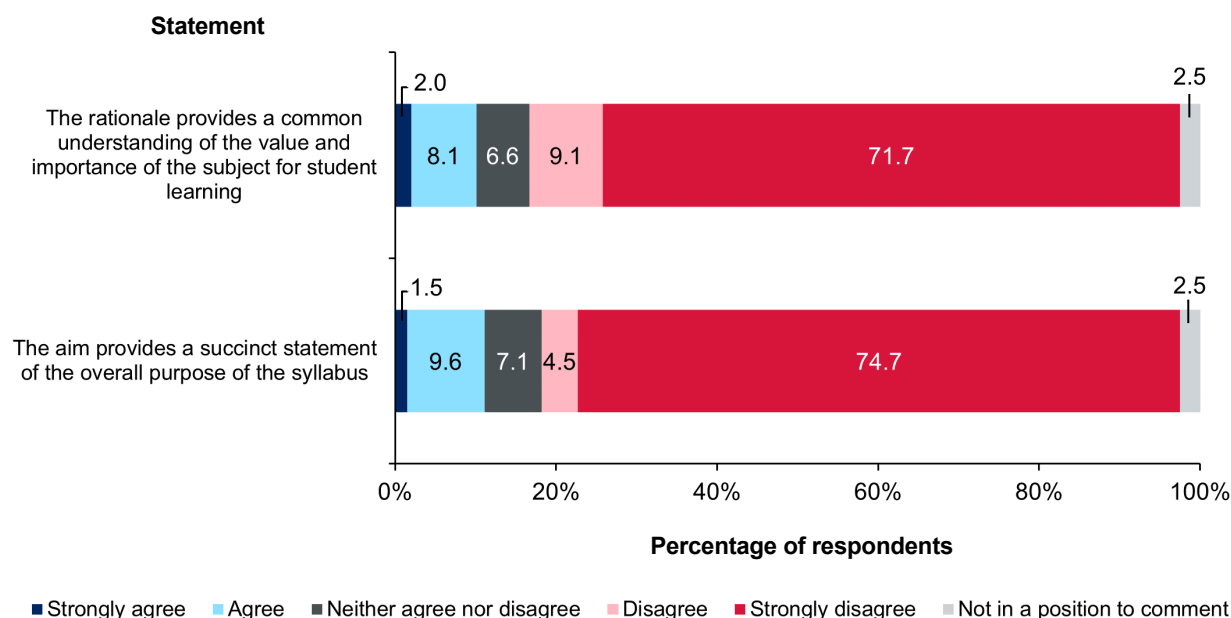


Figure 20: Breakdown of responses to the question 'To what extent do you agree with the following statements?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 2 statements about the rationale and aim of the draft syllabus. In response to the statement 'The rationale provides a common understanding of the value and importance of the subject for student learning', 2% strongly agreed, 8.1% agreed, 6.6% neither agreed nor disagreed, 9.1% disagreed, 71.7% strongly disagreed, and 2.5% indicated they were not in a position to comment. In response to the statement 'The aim provides a succinct statement of the overall purpose of the syllabus', 1.5% strongly agreed, 9.6% agreed, 7.1% neither agreed nor disagreed, 4.5% disagreed, 74.7% strongly disagreed, and 2.5% indicated they were not in a position to comment.

Outcomes and content

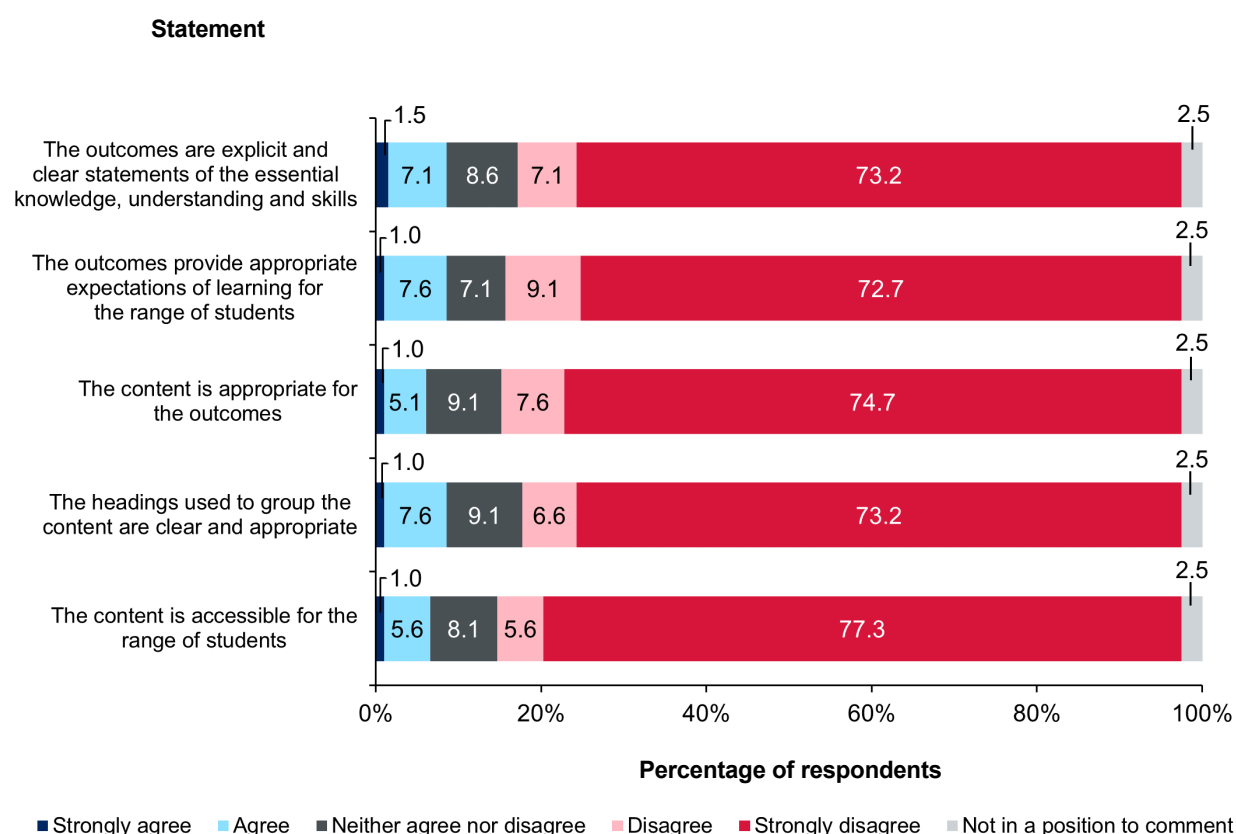


Figure 21: Breakdown of responses to the question 'To what extent do you agree with the following statements for the Life Skills outcomes and content?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 5 statements about the outcomes and content of the draft syllabus. In response to the statement 'The outcomes are explicit and clear statements of the essential knowledge, understanding and skills', 1.5% strongly agreed, 7.1% agreed, 8.6% neither agreed nor disagreed, 7.1% disagreed, 73.2% strongly disagreed, and 2.5% indicated they were not in a position to comment. In response to the statement 'The outcomes provide appropriate expectations of learning for the range of students', 1% strongly agreed, 7.6% agreed, 7.1% neither agreed nor disagreed, 9.1% disagreed, 72.7% strongly disagreed, and 2.5% indicated they were not in a position to comment. In response to the statement 'The content is appropriate for the outcomes', 1% strongly agreed, 5.1% agreed, 9.1% neither agreed nor disagreed, 7.6% disagreed, 74.7% strongly disagreed, and 2.5% indicated they were not in a position to comment. In response to the statement 'The headings used to group the content are clear and appropriate', 1% strongly agreed, 7.6% agreed, 9.1% neither agreed nor disagreed, 6.6% disagreed, 73.2% strongly disagreed, and 2.5% indicated they were not in a position to comment. In response to the statement 'The content is accessible for the range of students', 1% strongly agreed, 5.6% agreed, 8.1% neither agreed nor disagreed, 5.6% disagreed, 77.3% strongly disagreed, and 2.5% indicated they were not in a position to comment.

Government recommendations

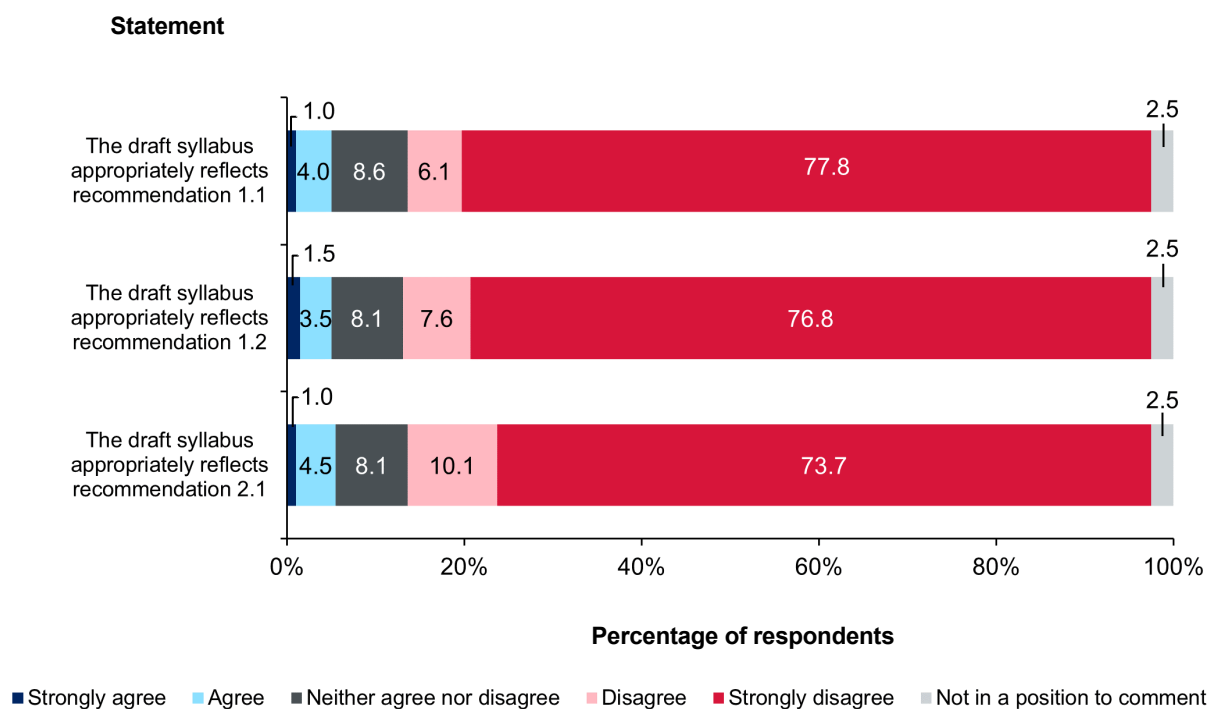


Figure 22: Breakdown of responses to the question ‘To what extent do you agree that the draft outcomes and content appropriately reflect each recommendation?’ Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 3 statements about the government recommendations for the draft syllabus. In response to the statement ‘The draft syllabus appropriately reflects recommendation 1.1’, 1% strongly agreed, 4% agreed, 8.6% neither agreed nor disagreed, 6.1% disagreed, 77.8% strongly disagreed, and 2.5% indicated they were not in a position to comment. In response to the statement ‘The draft syllabus appropriately reflects recommendation 1.2’, 1.5% strongly agreed, 3.5% agreed, 8.1% neither agreed nor disagreed, 7.6% disagreed, 76.8% strongly disagreed, and 2.5% indicated they were not in a position to comment. In response to the statement ‘The draft syllabus appropriately reflects recommendation 2.1’, 1% strongly agreed, 4.5% agreed, 8.1% neither agreed nor disagreed, 10.1% disagreed, 73.7% strongly disagreed, and 2.5% indicated they were not in a position to comment.

Other feedback

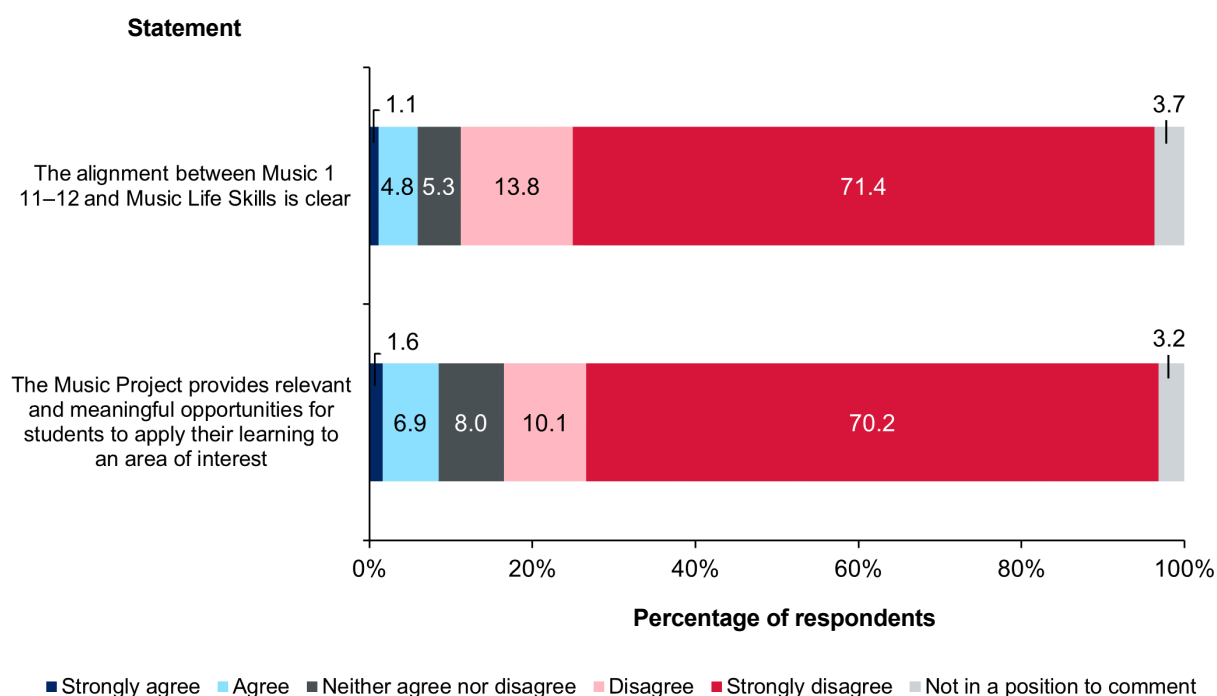


Figure 23: Breakdown of responses to the question 'To what extent do you agree with the following statements?' Percentages may not always add up to exactly 100% due to rounding.

Image long description: The bar chart shows responses to 2 statements about the draft syllabus. In response to the statement 'The alignment between Music 1 11–12 and Music Life Skills is clear', 1.1% strongly agreed, 4.8% agreed, 5.3% neither agreed nor disagreed, 13.8% disagreed, 71.4% strongly disagreed, and 3.7% indicated they were not in a position to comment. In response to the statement 'The Music Project provides relevant and meaningful opportunities for students to apply their learning to an area of interest', 1.6% strongly agreed, 6.9% agreed, 8% neither agreed nor disagreed, 10.1% disagreed, 70.2% strongly disagreed, and 3.2% indicated they were not in a position to comment.

Appendix 4: Targeted focus groups

A total of 11 focus groups were held during the 'Have your say' period. These targeted focus group meetings sought feedback from expert stakeholders on the *Music 1 11–12*, *Music 2 11–12*, *Music Extension* and *Music Life Skills 11–12 Draft Syllabuses*.

Group type	Code	Location	Date	Number of attendees
<p>Aboriginal Education</p> <p>Five focus groups were held. These focus groups gathered feedback from Aboriginal and Torres Strait Islander stakeholders.</p>	Aboriginal Ed	<ul style="list-style-type: none"> ▪ Condobolin ▪ Griffith ▪ Lismore ▪ Mount Druitt ▪ Online 	30 October to 10 December 2024	22
<p>Head teacher and specialist teacher</p> <p>Two focus groups were held. These focus groups gathered feedback from head teachers and specialist teachers.</p>	Head Teacher	Online	13 November to 21 November 2024	16
<p>Diversity (EAL/D)</p> <p>This focus group gathered feedback from stakeholders on the inclusion of EAL/D learners in the syllabuses.</p>	Diversity	Online	19 November 2024	2
<p>Subject association</p> <p>This focus group gathered feedback from the relevant subject association for Music.</p>	Subject Association	Online	19 November 2024	4
<p>Diversity (Gifted)</p> <p>This focus group gathered feedback from stakeholders on the inclusion of gifted and talented students in the syllabuses.</p>	Diversity	Online	20 November 2024	2
<p>Diversity (Disability)</p> <p>This focus group gathered feedback from stakeholders on the inclusion of students with disability in the syllabuses.</p>	Diversity	Online	28 November 2024	7

Appendix 5: Targeted consultation

Additional targeted consultation was conducted following the 'Have your say' period. These targeted consultation meetings sought feedback from expert stakeholders on the *Music 1 11–12*, *Music 2 11–12*, *Music Extension* and *Music Life Skills 11–12 Draft Syllabuses*.

A total of 8 meetings were held.

Stakeholders	Code	Location	Date	Number of attendees
<p>Australian Association of Special Education (AASE)</p> <p>This meeting gathered feedback from the relevant special education stakeholder association for Music Life Skills.</p>	Association	Online	26 March 2025	2
<p>Subject association</p> <p>Four meetings were held. These meetings gathered feedback from the relevant subject association for Music.</p>	Subject association	Hybrid (Sydney and online)	9 April to 11 July 2025	13
<p>Specialist teacher</p> <p>This meeting gathered feedback from specialist teachers.</p>	Other	Online	21 May 2025	15
<p>Head teacher</p> <p>This meeting gathered feedback from head teachers.</p>	Head teacher	Online	22 May 2025	7
<p>Principal</p> <p>This meeting gathered feedback from principals.</p>	Other	Online	28 May 2025	4

Appendix 6: Written responses

Music 11–12 – all syllabuses

Organisations, groups and individuals
Armidale Music Teachers' Association
Australian Society for Music Education (ASME) – NSW Chapter
Catholic Schools NSW (CSNSW)
19 Individual submissions

Music 1 11–12

Organisations, groups and individuals
Association of Heads of Independent Schools of Australia (AHISA)
Association of Independent Schools of NSW (AISNSW)
Australian Society for Music Education (ASME) – NSW Chapter
Catholic Schools Parramatta Diocese
NSW Department of Education (DoE)
Sydney Catholic Schools
Six Individual submissions

Music 2 11–12

Organisations, groups and individuals
Association of Heads of Independent Schools of Australia (AHISA)
Association of Independent Schools of NSW (AISNSW)
Australian Society for Music Education (ASME) – NSW Chapter
Catholic Schools Parramatta Diocese
NSW Department of Education (DoE)
Sydney Catholic Schools
Two Individual submissions

Music Extension

Organisations, groups and individuals
NSW Department of Education (DoE)
Association of Heads of Independent Schools of Australia (AHISA)
Association of Independent Schools of NSW (AISNSW)
Australian Society for Music Education (ASME) – NSW Chapter
Catholic Schools Parramatta Diocese
NSW Department of Education (DoE)
Sydney Catholic Schools
Two Individual submissions

Music Life Skills 11–12

Organisations, groups and individuals
NSW Department of Education (DoE)
Catholic Schools Parramatta Diocese
NSW Department of Education (DoE)
Sydney Catholic Schools
Australian Association for Special Education (AASE)