

# Florida Performing Fine Arts Assessment Item Specifications

## 1303330\_Chorus\_4\_Responding

| FRONT MATTER - SECONDARY |   |
|--------------------------|---|
| Stimulus Attributes      | Written questions should be at grade level readability. Written and aural musical excerpts should provide enough information for the student to answer the question keeping in mind the student might not be familiar with the work. Unless noted in a benchmark specification, aural musical excerpts should be a minimum of 30 to 45 seconds. Short answer or extended responses should specify limitations (e.g., length of the desired answer), clearly define the task, and include a clear and concise rubric for grading. Research and identify copyright information for each visual and aural example. Writers are encouraged to review public domain sources and/or compose/arrange musical examples based on the benchmarks. |
| Response Attributes      | Selected response choices should be at grade level readability and approximately the same length. Selected response items must contain only one correct answer. All distractors must be plausible. If aural distractors are used, they should be 5-10 seconds in length.  |

*NOTE: The contents of these item specifications documents were developed under a grant from the U. S. Department of Education. However, those contents do not necessarily represent the policy of the U. S. Department of Education, and you should not assume endorsement by the Federal Government.*



# Florida Performing Fine Arts Assessment

## Item Specifications for Benchmarks in Course: 1303330 Chorus 4

### Course Title: Chorus 4

**Course Number:** 1303330

**Abbreviated Title:** Chorus 4

**Course Length:** Year

**Course Level:** 2

**Credit:** 1.0

**Graduation Requirements:** Will meet Performing/Fine Arts (PF) requirement

**Course Description:** This year-long, intermediate-level class is designed for students with previous participation in a high school chorus and moderate skills in critical listening, vocal techniques, music literacy, and choral performance. Rehearsals focus on enhancing these skills and students' aesthetic engagement with music through a variety of high-quality three- and four-part choral literature, providing students with the means to learn how to reflect and use a combination of analytical, assessment, and problem-solving skills consistently to improve their own and others' performance.

**General Note:** All instruction related to Music benchmarks should be framed by the Big Ideas and Enduring Understandings. Non-Music benchmarks listed in this course are also required and should be fully integrated in support of arts instruction.

**Special Note:** This course requires students to participate in extra rehearsals and performances beyond the school day. Additional experiences with small ensembles and solo performance may be available. Students who enjoy the challenges and successes of this course may wish to take an accelerated music class in the future.

### RESPONDING Benchmarks

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|---|--------------------------------------|---|
| R | <a href="#"><u>MU.912.C.1.2:</u></a> | Compare, using correct music vocabulary, the aesthetic impact of two or more performances of a musical work to one's own hypothesis of the composer's intent.   |
| R | <a href="#"><u>MU.912.C.1.4:</u></a> | Compare and perform a variety of vocal styles and ensembles.  |
| R | <a href="#"><u>MU.912.C.2.2:</u></a> | Evaluate performance quality in recorded and/or live performances.  |
| R | <a href="#"><u>MU.912.C.3.1:</u></a> | Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music. |
| R | <a href="#"><u>MU.912.F.3.2:</u></a> | Summarize copyright laws that govern printed, recorded, and on-line music to promote legal and responsible use of intellectual property and technology.         |
| R | <a href="#"><u>MU.912.H.1.2</u></a>  | Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.   |
| R | <a href="#"><u>MU.912.H.1.3</u></a>  | Compare two or more works of a composer across performance media.   |

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| R | <a href="#"><u>MU.912.H.1.4</u></a>  | Analyze how Western music has been influenced by historical and current world cultures.  |
| R | <a href="#"><u>MU.912.H.1.5</u></a>  | Analyze music within cultures to gain understanding of authentic performance practices.  |
| R | <a href="#"><u>MU.912.O.1.1:</u></a> | Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.   |
| R | <a href="#"><u>MU.912.O.3.1:</u></a> | Analyze expressive elements in a musical work and describe how the choices and manipulations of the elements support, for the listener, the implied meaning of the composer/performer. |
| R | <a href="#"><u>MU.912.S.3.3:</u></a> | Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills.   |
| R | <a href="#"><u>MU.912.S.3.4:</u></a> | Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.  |

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| <b>BENCHMARK #:</b>            | <b>MU.912.C.1.2</b>   |
| <b>BIG IDEA:</b>               | Critical Thinking and Reflection  |
| <b>ENDURING UNDERSTANDING:</b> | Cognition and reflection are required to appreciate, interpret, and create with artistic intent   |
| <b>BENCHMARK:</b>              | Compare, using correct music vocabulary, the aesthetic impact of two or more performances of a musical work to one's own hypothesis of the composer's intent  |
| <b>CLARIFICATION:</b>          | Compare two different performances of the same excerpt and use the evidence provided (i.e., written music and background of the piece) to evaluate the aural/video performance as it relates to the written content   |
| <b>ITEM TYPES:</b>             | SA (Short Answer) / ER (Extended Response)  |
| <b>CONTENT LIMITS:</b>         | Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course   |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Three: Strategic Thinking   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter. In addition: Provide two high quality recordings. Include as appropriate: written music, composer/program notes, vocal parts, accompaniment and expressive markings. Musical excerpts should not exceed 32 measures in length and should not exceed 45 seconds in listening time for both examples. Follow guidelines for grade level appropriateness for this score reading and listening exercise |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter. In addition: Response should focus on musical characteristics that may include but are not limited to the interpretation of: melody, harmony, timbre, texture, form and expression; that assist in creating a meaning for this composition.   |

**SAMPLE QUESTION:**

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| Sample Question<br>(Short Answer) | <p>Listen to these two versions of the same composition.</p> <p>What is one way these performances are different?</p> <p>What is one way these performances are similar?</p> <p>Example 1: &lt;insert Example 1&gt;</p> <p>Example 2: &lt;insert Example 2&gt;</p> |
| Media                             | <p><b>MEDIA:</b> Audio recording</p> <p><b>DESCRIPTION:</b> &lt;DW: Create two versions of “Jesu, Joy of Man’s Desiring” by J.S. Bach- one instrumental and one vocal.&gt;</p>   |

| Points        | Scoring Rubric   |
|---------------|--|
| 2 points      | <p>The response includes one example of how the performances are different, and one way they are similar. Responses include correct musical terminology. Examples may include, but are not limited to:</p> <p>Differences:</p> <ul style="list-style-type: none"> <li>• Texture / One is choral and one is instrumental.</li> <li>• Tempo / One is allegro (fast) and one is largo (slow)</li> </ul> <p>Similarities:</p> <ul style="list-style-type: none"> <li>• Dynamics / Used in a similar manner to create contrasts and musicality</li> <li>• Phrasing / Used in a similar manner so that both have a lyrical quality.</li> </ul> |
| 1 point       | <p>The response includes one example of how the pieces are different.<br/>OR<br/>The response includes one example of how they are similar.</p>  |
| 0 points      | <p>The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written “I don’t know.”</p>  |
| Sample Answer | <p>One way they are the same is that they both use dynamics to create contrast. They are different because of the tempo.</p>   |

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| <b>BENCHMARK #:</b>            | <b>MU.912.C.1.4</b>   |
| <b>BIG IDEA:</b>               | Critical Thinking and Reflection  |
| <b>ENDURING UNDERSTANDING:</b> | Cognition and reflection are required to appreciate, interpret, and create with artistic intent   |
| <b>BENCHMARK:</b>              | Compare and perform a variety of vocal styles and ensembles   |
| <b>CLARIFICATION:</b>          | Compare two contrasting aural excerpts of vocal styles and/or vocal solo or ensembles. Identify the similarities and/or differences between the vocal characteristics of the excerpts   |
| <b>ITEM TYPES:</b>             | SA (Short Answer)/ ER (Extended Response)   |
| <b>CONTENT LIMITS:</b>         | Focus on examples including but not limited to: classical, jazz, pop, chant, spiritual, folk, opera, or world music; and solo, duet, trio, quartet, small ensemble, or choir  |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept  |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter. In addition: Aural examples should be a high quality representative recording of the style or ensemble. Aural examples can be supported by written notation. Written examples should contain common stylistic elements of the specific style. |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter  |

**SAMPLE QUESTION:**

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| Sample Question<br>(Short Answer) | Listen to the musical examples.<br><br>What are two vocal characteristics that are similar in both examples?<br><br>Example 1: <insert audio 1><br><br>Example 2: <insert audio 2>   |
| Media                             | <DW: Create two musical excerpts between 10 – 25 seconds in length. Example 1: record Amazing Grace performed by a solo female vocalist. Example 2: record The Star-Spangled Banner performed by a solo female vocalist. Both recordings should be sung in the soprano register, with 2-4 measure phrases, appropriate use of vibrato and performed at a tempo of 84 bpm.> |

| Points        | Scoring Rubric  |
|---------------|---|
| 2 points      | <p>Response includes two vocal characteristics that are evident in both performances. Examples may include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• Vibrato</li> <li>• Phrasing</li> <li>• Soprano register</li> <li>• Similar tempo</li> <li>• Varied dynamics</li> </ul> |
| 1 point       | Response includes one correct vocal characteristic.   |
| 0 points      | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written "I don't know."  |
| Sample Answer | Both songs are sung by a female soprano vocalist who uses vibrato.  |

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| <b>BENCHMARK #:</b>            | <b>MU.912.C.2.2</b>  |
| <b>BIG IDEA:</b>               | Critical Thinking and Reflection   |
| <b>ENDURING UNDERSTANDING:</b> | Assessing our own and others' artistic work, through critical thinking, problem-solving, and decision-making, is central to artistic growth  |
| <b>BENCHMARK:</b>              | Evaluate performance quality in recorded and/or live performances  |
| <b>CLARIFICATION:</b>          | Listen to and evaluate a vocal solo or choral performance of a musical excerpt   |
| <b>ITEM TYPES:</b>             | SA (Short Answer) / ER (Extended Response)   |
| <b>CONTENT LIMITS:</b>         | Elements to evaluate may include: resonance, focus and placement, breath support, vowels and consonants, register adjustment, control, intonation, attacks/releases, posture, note and rhythmic accuracy, dynamics, tempo, style, balance, blend, phrasing, dramatic effect, articulations, interpretation, communication and poise, expression. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter. In addition: Aural/video examples should be high quality representative recordings and should be no longer than 32 measures or 45 seconds in length.   |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter   |

**SAMPLE QUESTION:**

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| Sample Question     | Listen to the musical example.  |
| (Selected Response) | How would the quality of this performance be described with regard to intonation?<br><Insert audio example><br><br>A. The phrases are extended and connected.<br>B. The tone is breathy and lacked support.<br>C. The pitch in the upper register is flat.*<br>D. The words are clearly understood. |
| Media               | MEDIA: Audio recording<br><br>DESCRIPTION: <DW: Create a recording of a piece of choral music with the upper most voice performing flat.>   |
| Correct Answer      | KEY: C  |



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| <b>BENCHMARK #:</b>            | <b>MU.912.C.3.1</b>  |
| <b>BIG IDEA:</b>               | Critical Thinking and Reflection   |
| <b>ENDURING UNDERSTANDING:</b> | The processes of critiquing works of art lead to development of critical- thinking skills transferable to other contexts   |
| <b>BENCHMARK:</b>              | Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music   |
| <b>CLARIFICATION:</b>          | Compare an exemplary model to another performance of the same musical excerpt and identify methods in the exemplary model that could be applied to improve the second performance  |
| <b>ITEM TYPES:</b>             | SA (Short Answer) / ER (Extended Response)   |
| <b>CONTENT LIMITS:</b>         | Elements to evaluate may include: resonance, focus and placement, breath support, vowels and consonants, register adjustment, control, intonation, attacks/releases, posture, note and rhythmic accuracy, dynamics, tempo, style, balance, blend, phrasing, dramatic effect, articulations, interpretation, communication and poise, expression. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter. In addition: Provide two high quality recordings. The first example must be at a consummate professional level. Musical excerpts should not exceed 32 measures in length and should not exceed 45 seconds in listening time for both examples. Follow guidelines for grade level appropriateness for this score reading and listening exercise.  |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter   |

**SAMPLE QUESTION:**

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| Sample Question     | Listen to the following examples of two different performing groups.  |
| (Selected Response) | <p>Which comparison of the two groups is accurate?</p> <p>Example 1 &lt;Insert audio 1&gt;</p> <p>Example 2 &lt;Insert audio 2&gt;</p> <p>A. The ensemble in Example 1 has soloists, and the ensemble in Example 2 does not.<br/> B. The ensemble in Example 1 is singing on pitch, and the ensemble in Example 2 is not.<br/> C. The ensemble in Example 1 is singing softly, and the ensemble in Example 2 is singing loudly.<br/> D. The ensemble in Example 1 is hard to understand, and the ensemble in Example has clear words.</p> |

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| Media          | MEDIA: Audio recording<br><br>DESCRIPTION: <DW: Create two audio recordings. Professional ensemble (1 <sup>st</sup> ) and school ensemble (2 <sup>nd</sup> ) singing the same composition. (They must differ in intonation, with the school ensemble singing flat in pitch) |
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| Correct Answer | KEY: A  |

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| <b>BENCHMARK #:</b>            | <b>MU.912.F.3.2</b>   |
| <b>BIG IDEA:</b>               | Innovation, Technology, and the Future  |
| <b>ENDURING UNDERSTANDING:</b> | The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts   |
| <b>BENCHMARK:</b>              | Summarize copyright laws that govern printed, recorded, and on-line music to promote legal and responsible use of intellectual property and technology  |
| <b>CLARIFICATION:</b>          | According to federal copyright laws, identify and/or summarize method(s) for responsible use of a creative work(s) with a patent, copyright, or trademark (printed, recorded, and online music)         |
| <b>ITEM TYPES:</b>             | SR (Selected Response) / SA (Short Answer)  |
| <b>CONTENT LIMITS:</b>         | Copyright as it applies to legal and responsible use of intellectual property and technology  |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level One: Recall   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter. In addition: Stimulus should include the most recent legislation concerning copyright law in the United States, See <a href="http://www.copyright.gov/">http://www.copyright.gov/</a> |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter  |

**SAMPLE QUESTION:**

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| Sample Question<br>(Selected Response) | Which of the following illustrates a violation of copyright law?<br><br>A. Purchasing music and videos online.<br>B. Purchasing enough copies for the full chorus.<br>C. Getting permission to extract a sample from a recording.<br>D. Copying choral music because there are not enough copies.* |
| Media                                  | N/A  |
| Correct Answer                         | KEY: D   |

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| <b>BENCHMARK #:</b>            | <b>MU.912.H.1.2</b>  |
| <b>BIG IDEA:</b>               | Historical and Global Connections  |
| <b>ENDURING UNDERSTANDING:</b> | Through study in the arts, we learn about and honor others and the world in which they live(d)   |
| <b>BENCHMARK:</b>              | Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class   |
| <b>CLARIFICATION:</b>          | Compare the compositions, historical background, and/or compositional characteristics of two or more composers   |
| <b>ITEM TYPES:</b>             | SA (Short Answer) / ER (Extended Response)   |
| <b>CONTENT LIMITS:</b>         | Written and aural musical examples must include works that evidence the primary characteristics of an exemplary composer. Music may be selected from but is not limited to: Baroque, Classical, Romantic, Renaissance, contemporary, jazz, pop, chant, spiritual, folk, opera, or world music. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter. In addition: Two aural/video examples should be high quality representative recordings and should be at least 16 measures each and no longer than 45 seconds in combined length for both recordings. Include written music as appropriate.   |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter   |

**SAMPLE QUESTION:**

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| Sample Question<br><br>(Selected Response) | Which style of music are Claudio Monteverdi and Thomas Morley known for composing?<br><br>A. Aria<br>B. Concerto<br>C. Madrigal*<br>D. Oratorio |
| Media                                      | N/A   |
| Correct Answer                             | C. Madrigal   |

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| <b>BENCHMARK #:</b>            | <b>MU.912.H.1.3</b>  |
| <b>BIG IDEA:</b>               | Historical and Global Connections  |
| <b>ENDURING UNDERSTANDING:</b> | Through study in the arts, we learn about and honor others and the world in which they live(d)   |
| <b>BENCHMARK:</b>              | Compare two or more works of a composer across performance media   |
| <b>CLARIFICATION:</b>          | Compare musical excerpts from two different media (e.g., a work for orchestra and another for choir) written by the same composer. Use musical concepts to explain the similarities and differences between the compositions and/or identify common characteristics of the composer’s compositional techniques   |
| <b>ITEM TYPES:</b>             | SA (Short Answer)/ ER (Extended Response)  |
| <b>CONTENT LIMITS:</b>         | Written and aural musical examples must include works that evidence the primary characteristics of a exemplary composer and/or style/genre. Examples should be of two contrasting media such as but not limited to: orchestra and choral, guitar and string quartet, piano solo and piano concerto. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course. Elements to evaluate may include but are not limited to: rhythm, melody, harmony, timbre, texture, dynamics, lyric to music relationships, form |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter. In addition: Two aural/video examples should be high quality representative recordings and should be at least 16 measures each and no longer than 45 seconds in combined length for both recordings. Include written music as appropriate  |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter   |

**SAMPLE QUESTION:**

|                                |   |
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| Sample Question (Short Answer) | <p>Listen to these two recordings by Mozart. One is choral and the other instrumental.</p> <p>What are two similarities between the two recordings?</p> <p>Example 1: &lt;Insert audio 1&gt;</p> <p>Example 2: &lt;Insert audio 2&gt;</p>                           |
| Media                          | <p>MEDIA: Audio Sample 1; Audio Sample 2</p> <p>DESCRIPTION: &lt;DW: Create TWO Audio Samples according to the stimulus attributes<br/> 1: Mozart’s Theme and Variations? For keyboard (Twinkle theme).<br/> 2: Mozart’s “Eine keine Nachtmusik” movement 1&gt;</p> |

| POINTS        | SCORING RUBRIC  |
|---------------|---|
| 2 points      | <p>The response includes two correct similarities. Examples may include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• A fast tempo</li> <li>• Major tonality</li> <li>• Varied / contrasting dynamics</li> <li>• Similar stylistic articulations</li> </ul> |
| 1 point       | The response includes one correct example.  |
| 0 points      | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written “I don’t know.”  |
| Sample Answer | Mozart’s “Theme and Variations” and “Eine kleine Nachtmusik” are similar because both have a quick upbeat tempo and are both in a major tonality.   |

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| <b>BENCHMARK #:</b>            | <b>MU.912.H.1.4</b>   |
| <b>BIG IDEA:</b>               | Historical and Global Connections   |
| <b>ENDURING UNDERSTANDING:</b> | Through study in the arts, we learn about and honor others and the world in which they live(d)  |
| <b>BENCHMARK:</b>              | Analyze how Western music has been influenced by historical and current world cultures  |
| <b>CLARIFICATION:</b>          | Recognize the musical characteristics in Western music that was inspired by present and past world cultures   |
| <b>ITEM TYPES:</b>             | SA (Short Answer) /ER (Extended Response)   |
| <b>CONTENT LIMITS:</b>         | Styles may include Baroque, Classical, Romantic, 20th Century, Renaissance, contemporary, jazz, pop, chant, spiritual, folk, opera, or world music. Cultures may include Asian, Latin, European, South American, or African |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept  |
| <b>STIMULUS ATTRIBUTES:</b>    | If applicable, aural/video examples should be high quality representative recordings and should be at least 16 measures each and no longer than 45 seconds in length. Include written music as appropriate                  |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter. In addition: Must include an event or cultural influence on Western Music.  |

**SAMPLE QUESTION:**

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| Sample Question<br><br>(Selected Response) | <p>“Listen to “America” from “West Side Story.” In what ways did world affairs influence this song?</p> <p>A. This song has Asian influences due to the influx of Japanese immigrants into the United States.<br/> B. This song has European influences due to the influx of German immigrants into the United States.<br/> C. This song has Latin influences due to the influx of Puerto Rican immigrants into the United States.*<br/> D. This song has Middle Eastern influences due to the influx of Iraqi immigrants into the United States.</p> |
| Media                                      | <p>MEDIA: Audio</p> <p>DESCRIPTION: &lt; DW: Create an audio excerpt of “America” from Bernstein’s West Side Story.&gt;</p>   |
| Correct Answer                             | KEY: C  |

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| <b>BENCHMARK #:</b>            | <b>MU.912.H.1.5</b>  |
| <b>BIG IDEA:</b>               | Historical and Global Connections  |
| <b>ENDURING UNDERSTANDING:</b> | Through study in the arts, we learn about and honor others and the world in which they live(d)   |
| <b>BENCHMARK:</b>              | Analyze music within cultures to gain understanding of authentic performance practices   |
| <b>CLARIFICATION:</b>          | Identify specific performance practices that should be applied to a piece of music in order for the performance to be a genuine representation of the culture  |
| <b>ITEM TYPES:</b>             | SR (Selected Response) / SA (Short Answer)   |
| <b>CONTENT LIMITS:</b>         | Cultures may include but are not limited to: North American, Asian, Latin, European, South American, African   |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level One: Recall  |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter. In addition: If applicable, aural/video examples should be high quality representative recordings and should be at least 16 measures each and no longer than 45 seconds in length. Include written music as appropriate. |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter. In addition: Must include correct musical terminology.   |

**SAMPLE QUESTION:**

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| Sample Question<br>(Short Answer) | Listen to the musical example.<br>What are two common performance practices associated with Mariachi music?<br><br><Insert audio >   |
| Media                             | MEDIA: Audio<br><br>DESCRIPTION: <DW: Create Audio of an ensemble playing traditional Mariachi music. Refer to stimulus attributes.>   |
| <b>POINTS</b>                     | <b>SCORING RUBRIC</b>  |
| 2 points                          | Response identifies two common practices associated with Mariachi music. Examples may include, but are not limited to: <ul style="list-style-type: none"> <li>• Acoustic instruments</li> <li>• Use of specific instrumentation (strings, brass and percussion family)</li> <li>• Solo and ensemble singing</li> </ul> |
| 1 point                           | Response gives one example.  |
| 0 points                          | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written "I don't know."   |
| Sample Answer                     | Mariachi ensembles perform on acoustic, string, brass, and/or percussion instruments. They also may include solo and ensemble singing.   |



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| <b>BENCHMARK #:</b>            | <b>MU.912.O.1.1</b>  |
| <b>BIG IDEA:</b>               | Organizational Structure   |
| <b>ENDURING UNDERSTANDING:</b> | Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process  |
| <b>BENCHMARK:</b>              | Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.   |
| <b>CLARIFICATION:</b>          | Use musical elements to critique the organizational principles and conventions of excerpts from vocal repertoire   |
| <b>ITEM TYPES:</b>             | SA (Short Answer)/ ER (Extended Response)  |
| <b>CONTENT LIMITS:</b>         | Musical elements/attributes include, but are not limited to: melody, rhythm, timbre, form, tonality, harmony, and texture. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter   |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter   |

**SAMPLE QUESTION:**

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| Sample Question<br>(Selected Response) | <p>Look at an excerpt from Vivaldi's Gloria.</p> <p>Which type of ensemble is <b>most likely</b> to perform the work?</p> <p>&lt;Insert graphic&gt;</p> <ul style="list-style-type: none"> <li>A. String trio</li> <li>B. Vocal Soloist</li> <li>C. Large choral ensemble.*</li> <li>D. Large instrumental ensemble</li> </ul> |
| Media                                  | <p>MEDIA: score graphic</p> <p>DESCRIPTION: &lt;DW: Create a picture of an excerpt from the first page of the musical score for Vivaldi's Gloria.&gt;</p>  |
| Correct Answer                         | KEY: C   |

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| <b>BENCHMARK #:</b>            | <b>MU.912.O.3.1</b>   |
| <b>BIG IDEA:</b>               | Organizational Structure  |
| <b>ENDURING UNDERSTANDING:</b> | Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world  |
| <b>BENCHMARK:</b>              | Analyze expressive elements in a musical work and describe how the choices and manipulations of the elements support, for the listener, the implied meaning of the composer/performer |
| <b>CLARIFICATION:</b>          | Explain expressive elements employed by the composer and/or performer using context cues to understand the composer's intended meaning of the work                                    |
| <b>ITEM TYPES:</b>             | SA (Short Answer) / ER (Extended Response)  |
| <b>CONTENT LIMITS:</b>         | May include but not limited to: tempo markings, expression markings, articulation markings, phrasing, scales, modes, harmonic structure, timbre, rhythm, orchestration, or lyrics     |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept  |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter  |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter  |

**SAMPLE QUESTION:**

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| Sample Question<br>(Short Answer) | <p>Read the program notes from the opera. Then listen to the musical excerpt from an aria.</p> <p>What is the character feeling?</p> <p>What expressive element is used to convey that emotion?</p> |
| Media                             | <p><b>MEDIA:</b> Text, audio, written score</p> <p><b>DESCRIPTION:</b> &lt;DW: Create an Excerpt of program notes- Madame Butterfly; recording of soprano aria from same “Un Bel Di”</p>            |

| POINTS        | SCORING RUBRIC   |
|---------------|--|
| 2 points      | <p>Response describes an emotion and gives an example of an expressive element used to convey the emotion. Examples may include, but are not limited to:</p> <p>Emotion:</p> <ul style="list-style-type: none"> <li>• Sad</li> <li>• Alone</li> <li>• Melancholy</li> </ul> <p>Expressive Element:</p> <ul style="list-style-type: none"> <li>• Minor key</li> <li>• Slow tempo</li> </ul> |
| 1 point       | <p>Response describes an emotion.<br/>OR<br/>Response gives one expressive element.</p>  |
| 0 points      | <p>The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written “I don’t know.”</p>  |
| Sample Answer | <p>The music is in a minor key making the character sound sad.</p>   |

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| <b>BENCHMARK #:</b>            | <b>MU.912.S.3.3</b>   |
| <b>BIG IDEA:</b>               | Skills, Techniques, and Processes   |
| <b>ENDURING UNDERSTANDING:</b> | Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques  |
| <b>BENCHMARK:</b>              | Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills   |
| <b>CLARIFICATION:</b>          | Transcribe an aural example into written melodic and/or rhythmic notation on a five-line staff  |
| <b>ITEM TYPES:</b>             | SR (Selected) / SA (Short)  |
| <b>CONTENT LIMITS:</b>         | Examples may include melody alone, rhythm alone or melody with rhythm. Phrases should utilize basic notation and may include whole, half, quarter, eighth, dotted notes and the corresponding rests. Melodies should be within an octave range and may include a 4th below tonic and a second above high do (octave and a 5th). Melodic patterns should include mostly steps, some skips (under a 5th) and repeated notes |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Three: Strategic Thinking   |
| <b>STIMULUS ATTRIBUTES:</b>    | See Front Matter. In addition: The example should not exceed 4 measures in length, in 3/4 or 4/4 meter and in the clef with which the students are most familiar. The aural example should be preceded by a one measure count-off. If transcribing a melody, the first note (pitch, or pitch and rhythm) of this exercise should be provided on the score. Keys should be concert Bb or F                                 |
| <b>RESPONSE ATTRIBUTES:</b>    | See Front Matter  |

**SAMPLE QUESTION:**

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|---------------------------------------|--|
| Sample Question<br><br>(Short Answer) | <p>Listen to the musical example.</p> <p>Transcribe the melody onto the blank staff provided.</p> <p>&lt;Insert audio example&gt;</p> <p>&lt;Insert image of a blank five-line staff &gt;</p>  |
| Media                                 | <p>&lt;DW: Create an audio example of a piano or voice (using the syllable “la”) performing a melodic line. Example should be created according to the stimulus attributes.</p> <p>&lt;DW: Create a blank staff with the correct number of measures. Use the treble clef and appropriate time signature at the beginning of the first staff.&gt;</p> |

| POINTS   | SCORING RUBRIC                                       |
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| 2 points | The response includes six to eight correct notes.    |
| 1 point  | The response includes three to five correct notes.   |
| 0 points | The response includes less than three correct notes. |

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| <b>BENCHMARK #:</b>            | <b>MU.912.S.3.4</b>  |
| <b>BIG IDEA:</b>               | Skills, Techniques, and Processes  |
| <b>ENDURING UNDERSTANDING:</b> | Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques   |
| <b>BENCHMARK:</b>              | Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.  |
| <b>CLARIFICATION:</b>          | Identify and/or describe how rehearsal strategies have led to the refinement of skills and techniques by comparing two rehearsals or performances of the same piece over time  |
| <b>ITEM TYPES:</b>             | SA (Short Answer)/ER (Extended Response)   |
| <b>CONTENT LIMITS:</b>         | Focus on improvements in tone, correct pitch and rhythms, balance, blend, articulation/diction, or expression. Works selected should come from the public domain and should be consistent with the music that is studied and/or performed in this course |
| <b>DEPTH OF KNOWLEDGE:</b>     | Level Two: Skill/Concept   |
| <b>STIMULUS ATTRIBUTES:</b>    | If applicable, aural/video examples should be high quality representative recordings and should be at least 16 measures each and no longer than 45 seconds in length. Include written music as appropriate   |
| <b>RESPONSE ATTRIBUTES:</b>    | No changes   |

**SAMPLE QUESTION:**

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|-----------------------------|---|
| Sample Question             | <p>Listen to the musical examples. The first was recorded without rehearsal time. The second was recorded after two weeks of practice.</p> <p>What are two elements that show improvement from the first to the second performance?</p> <p>Example 1: &lt;Insert audio 1&gt;</p> <p>Example 2: &lt;Insert audio 2&gt;</p> |
| Media<br><br>(Short Answer) | <p><b>MEDIA:</b> audio recordings</p> <p><b>DESCRIPTION:</b> &lt;DW: Create two recording of a short excerpt. The first one should be performed as if a student was sight-reading, the second should be performed as if the performer has had ample time to prepare the music.&gt;</p>                                    |

| POINTS        | SCORING RUBRIC  |
|---------------|---|
| 2 points      | Response includes two elements that have improved. Examples may include, but will not be limited to: <ul style="list-style-type: none"> <li>• Pitch</li> <li>• Rhythm</li> <li>• Intonation</li> <li>• Diction</li> <li>• Dynamics</li> <li>• Phrasing</li> </ul> |
| 1 point       | The response includes one element.  |
| 0 points      | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written “I don’t know.”  |
| Sample Answer | The singer is more in tune in the second example. The words are more clearly understood in the second example.  |