

Florida Performing Fine Arts Assessment Item Specifications

1305410_Music_Ensemble_2_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: 1305410 Music Ensemble 2

Course Title: Music Ensemble 2

Course Number: 1305410

Abbreviated Title: Music Ensemble 2

Course Length: Year

Course Level: 2

Credit: 1.0

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

Course Description: Students with previous vocal or instrumental ensemble experience continue building musicianship and performance skills through the study of high-quality music in diverse styles. Student musicians learn to self-assess and collaborate as they rehearse, perform, and study relevant musical styles and time periods. Public performances may serve as a culmination of specific instructional goals. Students may be required to attend and/or participate in rehearsals and performances outside the school day to support, extend, and assess learning in the classroom. This course, if used for an instrumental ensemble, may also require students to obtain a musical instrument (e.g., borrow, rent, purchase) from an outside source.

RESPONDING Benchmarks

R	<u>MU.912.C.2.2:</u>	Evaluate performance quality in recorded and/or live performances.
R	<u>MU.912.C.3.1:</u>	Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music.
R	<u>MU.912.F.3.2:</u>	Summarize copyright laws that govern printed, recorded, and on-line music to promote legal and responsible use of intellectual property and technology.
R	<u>MU.912.H.1.5:</u>	Analyze music within cultures to gain understanding of authentic performance practices.
R	<u>MU.912.O.1.1:</u>	Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.
R	<u>MU.912.O.3.1:</u>	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.

BENCHMARK #:	MU.912.C.2.2
BIG IDEA:	Critical Thinking and Reflection
ENDURING UNDERSTANDING:	Assessing our own and others' artistic work, through critical thinking, problem-solving, and decision-making, is central to artistic growth
BENCHMARK:	Evaluate performance quality in recorded and/or live performances.
CLARIFICATION:	Listen to and evaluate a solo or concert band performance of a musical excerpt.
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Elements to evaluate may include: tone quality, intonation, articulation, attacks/releases, technique, posture, note and rhythmic accuracy, dynamics, tempo, style, balance, blend, band sonority, precision, phrasing, shaping of line, 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.
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	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.
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Sample Question (Selected Response)	Which musical example contains errors in both intonation and balance? <Insert picture of score excerpt> A. <Audio example 1> B. <Audio example 2>* C. <Audio example 3> D. <Audio example 4>
Media	<DW: Create four audio performance examples and one picture of a score of a four measure piece for flute trio of with each example played with different interpretation.>

	Audio example 1 - Performed as per the score Audio example 2 - Contains poor intonation and balance. Audio example 3 - Contains poor intonation only. Audio example 4 – Contains poor balance only.
Correct Answer	A. <Audio example 2 - Contains poor intonation and balance (long notes played louder than the melody).>

BENCHMARK #:	MU.912.C.3.1
BIG IDEA:	Critical Thinking and Reflection
ENDURING UNDERSTANDING:	The processes of critiquing works of art lead to development of critical- thinking skills transferable to other contexts.
BENCHMARK:	Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music
CLARIFICATION:	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.
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Elements to evaluate may include : tone quality (vocal or instrumental), intonation, articulation, attacks/releases, technique, posture, note and rhythmic accuracy, dynamics, tempo, style, balance, blend, sonority, precision, phrasing, shaping of line, 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.
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	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.
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Sample Question (Short Answer)	<p>Listen to the first audio example of a professional musician performing a solo excerpt.</p> <p>Example 1 <insert audio example 1></p> <p>Now listen to the second audio example of a student musician performing the same solo excerpt.</p> <p>Example 2 <insert audio example 2></p> <p>What is one musical feature of the professional performance that makes it effective?</p> <p>How would the student’s performance be improved if the same musical feature was applied to it?</p>
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Media	<p><DW: Create Two audio examples of an excerpt from a flute solo.</p> <p>A. The first example is performed at a professional level and has distinctive articulation, style, is played at a strict tempo and uses dynamic contrast to enhance the emotion of the music.</p> <p>B. The second example is by a student/amateur and lacks the musicality and attention to detail of the first example. It is accurate with notes and rhythms, but lacks clarity of articulation, the tempo is unsteady and there is no use of dynamics.></p>
Points	Scoring Rubric
2 points	<p>Response includes one musical feature from the professional performance and one explanation of how the student's performance would be changed if the feature was applied to it. Examples may include, but will not be limited to:</p> <ul style="list-style-type: none"> • Dynamic contrast/adds interest and emotion • Articulation/creates style and mood • Tempo/provides stability and allow rhythms accuracy to compliment the style and mood of the music.
1 point	Student identifies one musical feature..
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 of written "I don't know."

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

SAMPLE QUESTION:

Sample Question (Selected Response)	Which of the following is an example of media in the public domain? A. An original composition from 1750* B. A 1995 arrangement of Baroque era music C. A 2005 recording of an original composition from 1750. D. A recording of a public school band performing a 1980 composition
Media	N/A
Correct Answer	A. An original composition from 1750*

BENCHMARK #:	MU.912.H.1.5
BIG IDEA:	Historical and Global Connections
ENDURING UNDERSTANDING:	Through study in the arts, we learn about and honor others and the world in which they live(d)
BENCHMARK:	Analyze music within cultures to gain understanding of authentic performance practices
CLARIFICATION:	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.
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Cultures may include but are not limited to: North American, Asian, Latin, European, South American, and African.
DEPTH OF KNOWLEDGE:	Level One: Recall
STIMULUS ATTRIBUTES:	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.
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Sample Question (Selected Response)	Which musical genre features improvisation as a common performance practice? A. Chant B. Jazz* C. Opera D. Spiritual
Media	N/A
Correct Answer	A. Jazz*

BENCHMARK #:	MU.912.O.1.1
BIG IDEA:	Organizational Structure
ENDURING UNDERSTANDING:	Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process
BENCHMARK:	Evaluate the organizational principles and conventions in musical works and discuss their effect on structure
CLARIFICATION:	Analyze the organizational structure of a musical work and evaluate how musical elements/attributes contribute to that structure.
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	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.
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Sample Question (Selected Response)	Which action best describes the key modulations of the trio in a typical Karl King march? A. One flat is added or one sharp is removed* B. One sharp is added or one flat is removed C. Two flats are added or two sharps are removed D. Two sharps are added or two flats are removed
Media	N/A
Correct Answer	A. One flat is added or one sharp is removed

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

SAMPLE QUESTION:

Sample Question (Short Answer)	<p>Listen to the musical example.</p> <p><Insert audio example.></p> <p>What is one expressive element that demonstrates the meaning of the music?</p> <p>How does the element demonstrate the meaning of the music?</p>
Media	<DW: Create audio clip of “Fanfare and Allegro” by Clifton Williams. Beginning :25 seconds then fade to silence> Recording available on “British and American Band Classics” by the Eastman Wind Ensemble. Mercury, 1990.
POINTS	SCORING RUBRIC
2 points	<p>The response identifies one expressive element and explains how that element was used to support the implied meaning of the work. Musical elements may include but are not limited to:</p> <p>Elements:</p>

	<ul style="list-style-type: none"> • Tempo • Articulations • Scoring • Articulation • Phrasing • Harmonic structures • Timbre • Rhythm • Texture • Instrumentation. <p>Explanations:</p> <ul style="list-style-type: none"> • They establish a bold / powerful / stately / festive mood (that might accompany an occasion of great importance).
1 point	The response identifies one expressive element but does not clearly explain how that element was used to support the implied meaning of the work.
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 use of the powerful brass and percussion section creates a bold fanfare that seems to set the tone for an important occasion.