

Florida Performing Fine Arts Assessment Item Specifications

5013090_Intermediate_Elementary_1_Responding

FRONT MATTER - ELEMENTARY	
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 20 to 30 seconds. Short answer 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. Responses should contain visual media for the lower grade levels (K-2) when appropriate. 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: 5013090 Intermediate Elementary 1
(Grade 3)

Course Title: Intermediate Elementary 1 (Grade 3)

Course Number: 5013090

Abbreviated Title: Intermediate Elementary 1 (Grade 3)

Course Length: Year

Course Level: 2

Credit: 1.0

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

Course Description: Third-grade* students in music class explore their world by engaging in active learning processes to refine the skills, techniques, and processes of musicianship through such activities as improvisation and arranging. As they continue to develop their working music and cross-content vocabulary and become able to identify fundamental characteristics of musical structures, they demonstrate artistic growth through cognition and reflection and endeavor to use their own artistic voices to communicate ideas and inventions. They recognize the importance of cultural experiences in music throughout history and in emerging art forms. Music students examine the positive impact of the arts in society and practice creative risk-taking in preparation for contributive citizenship in the 21st century.

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.

* Upper Elementary Music 1, 2, and 3 have been designed in two ways: 1) to challenge students *on grade level* who have previously taken classes in this content area; and 2) to challenge students whose education in this content area has been delayed until the upper elementary grades. Music teachers of classes in Grades 3, 4, and 5 should select the most appropriate course level in the series based on each group's prior experience, the benchmarks, and available instruction time. Once elementary students have entered the series, they must progress to the next course in sequence.

Special Note: This class may include opportunities to participate in extra rehearsals and performances beyond the school day.

RESPONDING Benchmarks

R	MU. 3.C.1.3	Identify families of orchestral and band instruments.
R	MU. 3.C.1.4	Discriminate between unison and two-part singing.
R	MU. 3.S.2.1	Identify patterns in songs to aid the development of sequencing and memorization skills.
R	MU. 3.S.3.4	Match simple aural rhythm patterns in duple and triple meter with written patterns.
R	MU. 3.S.3.5	Notate simple rhythmic and melodic patterns using traditional notation.
R	MU. 3.O.1.1	Identify, using correct music vocabulary, the musical elements in a piece of music.
R	MU. 3.O.1.2	Identify and describe the musical form of a familiar song.
R	MU. 3.O.3.1	Describe how tempo and dynamics can change the mood or emotion of a piece of music.
R	MU. 3.H.1.1	Compare indigenous instruments of specified cultures.
R	MU. 3.H.1.2	Identify significant information about specified composers and one or more of their musical works.
R	MU. 3.H.1.3	Identify timbre(s) in music from a variety of cultures.
R	MU. 3.H.2.1	Discuss how music in America was influenced by people and events in its history.
R	MU. 3.H.3.1	Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts.
R	MU. 3.F.2.1	Identify musicians in the school, community, and media.
R	MU. 3.F.2.2	Describe opportunities for personal music-making.

BENCHMARK #:	MU. 3.C.1.3
BIG IDEA:	Critical Thinking and Reflection
ENDURING UNDERSTANDING:	Cognition and reflection are required to appreciate, interpret, and create with artistic intent
BENCHMARK:	Identify families of orchestral and band instruments
CLARIFICATION:	Identify families of orchestral and band instruments
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Strings, woodwinds, brass, percussion, keyboard families.
DEPTH OF KNOWLEDGE:	Level One: Recall
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Provide high quality visual and/or audio representations of groups of instruments in: strings, woodwinds, brass, percussion, and keyboard. If used, audio or video clips should be 5-30 seconds as appropriate.
RESPONSE ATTRIBUTES:	See Front Matter. In addition: For selected response items, answer choices should be limited to four of the five families of instruments.

SAMPLE QUESTION:

Listen to the musical example. Which family of instruments is performing?

MEDIA: Audio
 DESCRIPTION: This is a recording of a woodwind quartet.

- A. Brass
- B. Percussion
- C. Strings
- D. Woodwind*

KEY: D

BENCHMARK #:	MU. 3.C.1.4
BIG IDEA:	Critical Thinking and Reflection
ENDURING UNDERSTANDING:	Cognition and reflection are required to appreciate, interpret, and create with artistic intent
BENCHMARK:	Discriminate between unison and two-part singing
CLARIFICATION:	Identify audio examples as unison or two-part singing
ITEM TYPES:	SR (Selected Response)
CONTENT LIMITS:	Provide examples that are clear representations of unison or two-part singing. Children or adult voices may be used. It is suggested that this be a cappella
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: If audio is used in the stem, they should be high quality that specifically focuses on unison or two-part singing
RESPONSE ATTRIBUTES:	See Front Matter. In addition: If responses include audio examples, they should be high quality that specifically focuses on unison or two-part singing

SAMPLE QUESTION:

Which is an example of two-part singing?

MEDIA: Audio
DESCRIPTION: Separate recordings in the distractors as described below . 10 seconds each of a folk song.

- A. Audio (unison children)
- B. Audio (unison adult women)
- C. Audio (unison male/female)
- D. Audio (two-part harmony)*

KEY: D

BENCHMARK #:	MU. 3.S.2.1
BIG IDEA:	Skills, Techniques, and Processes
ENDURING UNDERSTANDING:	Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information
BENCHMARK:	Identify patterns in songs to aid the development of sequencing and memorization skills
CLARIFICATION:	Identify patterns in music
ITEM TYPES:	SR (Selected Response) / ER (Extended Response)
CONTENT LIMITS:	If aural or visual examples are used, specific simple patterns should be clear. The identification of the patterns should relate to sequencing and memorization skills
DEPTH OF KNOWLEDGE:	Level Three: Strategic Thinking
STIMULUS ATTRIBUTES:	See Front Matter. In addition: If an aural example is used, it should be limited to 20-45 seconds in length. If a visual example is used, it should be limited to 8 measures
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Read the score as you listen to the musical example. What is the form of this piece?

MEDIA: Audio and visual copy of the song
 DESCRIPTION: 30-45 sec. Recording of “Hot Cross Buns” played on a recorder.

- A. AAAB
- B. AABA*
- C. ABAA
- D. ABBA

KEY: B

BENCHMARK #:	MU. 3.S.3.4
BIG IDEA:	Skills, Techniques, and Processes
ENDURING UNDERSTANDING:	Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques
BENCHMARK:	Match simple aural rhythm patterns in duple and triple meter with written patterns
CLARIFICATION:	Match simple aural rhythm patterns in duple and triple meter with written patterns
ITEM TYPES:	SR (Selected Response)/ SA (Short Answer)
CONTENT LIMITS:	Rhythm patterns may contain, whole note/rest, half note/rest, quarter note/rest, and beamed eighth note patterns. Meters that may be used are 2/4, 3/4, 4/4. Pattern should be limited to 1-2 measures
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: The example should be preceded by “one, two, ready start” or "one, two, three, one, ready start" in tempo. Examples should not exceed 8 beats
RESPONSE ATTRIBUTES:	See Front Matter. In addition: Response choices should be equal in length

SAMPLE QUESTION:

Listen to the musical example. Which matches the rhythm performed in the example?

MEDIA: Audio
 DESCRIPTION: Performed rhythm of quarter note, quarter note, grouped sixteenth notes, quarter note.

- A. Image of quarter note, quarter note, beamed eighth notes, quarter note
- B. Image of half note, beamed quarter note triplets, quarter note
- C. Image of four sets of beamed eighth notes
- D. Image of quarter note, quarter note, grouped sixteenth notes, quarter note*

KEY: D

BENCHMARK #:	MU. 3.S.3.5
BIG IDEA:	Skills, Techniques, and Processes
ENDURING UNDERSTANDING:	Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques
BENCHMARK:	Notate simple rhythmic and melodic patterns using traditional notation
CLARIFICATION:	Notate an aural example using traditional notation
ITEM TYPES:	SR (Selected Response)/ SA (Short Answer)
CONTENT LIMITS:	Items may assess either rhythmic or melodic notation, not both. Rhythmic patterns may only contain quarter notes, beamed-eighth notes, half notes, quarter rests, or half rests (unpitched). Melodic patterns may contain do-re-mi-sol-la and written only with whole notes. The patterns should be limited to 1-2 measures or up to 8 notes
DEPTH OF KNOWLEDGE:	Level Three: Strategic Thinking
STIMULUS ATTRIBUTES:	See Front Matter. In addition: The example should be preceded by “one, two, ready start” or "one, two, three, one, ready start" in tempo. For melodic examples, count-offs are sung on the starting pitch and melodies are sung using the syllable “loo”
RESPONSE ATTRIBUTES:	See Front Matter. In addition: The response should include drag-and-drop notation. Melodic notation uses only whole notes. For melodic examples, first note should be drawn on the staff as a whole note. The solfege for the starting pitch should be written in the margin

SAMPLE QUESTION:

Listen to the musical example.

What is the correct way to write the listening example on the staff? The first note is given.

<p>MEDIA: Audio DECRPTION: Vocal recording of So La So Mi Do using the syllable “loo”.</p>

Item Specific Scorer's Rubric

POINTS	SCORING RUBRIC
4 points	The response correctly identifies the final 4 pitches on the staff.
3 points	The response correctly identifies any 3 of the final four pitches on the staff.
2 points	The response correctly identifies any 2 of the final four pitches on the staff.
1 point	The response correctly identifies any 1 of the final four pitches on the staff.
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".

BENCHMARK #:	MU. 3.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:	Identify, using correct music vocabulary, the musical elements in a piece of music
CLARIFICATION:	Identify prominent elements in a musical work
ITEM TYPES:	SR (Selected Response)
CONTENT LIMITS:	Aural examples should have an element that is clearly emphasized. Focus primarily on musical elements of rhythm, melody, dynamics, timbre, form, tempo
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: 20-45 second listening example
RESPONSE ATTRIBUTES:	See Front Matter. In addition: Responses may include different elements (such as melody, dynamics, timbre, rhythm, form, tempo), or vocabulary related to one element (such as adagio, moderato, allegro, presto)

SAMPLE QUESTION:

Listen to the musical example. Which major element changes within the music?

<p>MEDIA: Audio DESCRIPTION: Excerpt from “The Surprise Symphony”</p>
--

- A. Dynamics*
- B. Form
- C. Rhythm
- D. Tempo

KEY: A

BENCHMARK #:	MU. 3.O.1.2
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:	Identify and describe the musical form of a familiar song
CLARIFICATION:	Identify the form of a familiar piece of music by examining aural and/or visual examples
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Examples should focus on AB, ABA, ABABA, call-and-response, verse/refrain, rondo, intro, coda
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Short written and/or aural piece that presents a clearly identifiable form. 20-45 second listening example
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Listen to the musical example. What is the form?

MEDIA: Audio
DESCRIPTION: Short Excerpt from “The Banana Boat Song”

- A. Call and Response*
- B. Verse and Refrain
- C. Rondo
- D. ABA

KEY: A

BENCHMARK #:	MU. 3.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:	Describe how tempo and dynamics can change the mood or emotion of a piece of music
CLARIFICATION:	Identify the effect of tempo or dynamics on the mood or emotion of the music
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Examples should focus on dynamics and/or tempi
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Musical excerpt should be 20-45 seconds in length and provide a clear example of how tempo and/or dynamics affect the mood or emotion of the music
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Listen to the musical example. What is one musical element that changes?

Describe how this change affects the mood of the piece.

MEDIA: Audio
DESCRIPTION: Recording of “In the Hall of the Mountain King”

Item Specific Scorer’s Rubric

2-point sample answer: The music gets faster. It makes it more exciting!

POINTS	SCORING RUBRIC
2 points	<p>The response includes one correct element including but not limited to:</p> <ul style="list-style-type: none">• tempo• dynamics• instrumentation <p>AND</p> <p>an example of how this element changes the mood including but not limited to:</p> <ul style="list-style-type: none">• excitement• fear• suspense
1 point	The response includes one correct element OR a change in mood.
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”.

BENCHMARK #:	MU. 3.H.1.1
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:	Compare indigenous instruments of specified cultures
CLARIFICATION:	Compare two or more indigenous instruments from the same or different cultures
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Focus primarily on instruments associated with a specific culture including but not limited to: congas, dundun drums, maracas, dulcimer, darabukah, bagpipes, panflute, didgeridoo
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Provide two or more instruments of specified cultures. If instruments are from differing cultures, identify the cultures in the stem
RESPONSE ATTRIBUTES:	See Front Matter. In addition: Include similarities and/or differences

SAMPLE QUESTION:

Look at the pictures of a djembe from West Africa and a conga from the Caribbean.

What are two ways these drums are similar?

MEDIA: Image
 DESCRIPTION: A picture of a djembe and a picture of a conga

Item Specific Scorer’s Rubric

2-point sample answer: The drums both have skins stretched across the top. The drums are both made of wood.

POINTS	SCORING RUBRIC
2 points	The response includes two examples of similarities including but not limited to a skin on the drum, the drum being made of wood or a hollowed out tree, both are played with hands, both are percussion instruments.
1 point	The response includes only one example of a similarity.
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”.

BENCHMARK #:	MU. 3.H.1.2
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:	Identify significant information about specified composers and one or more of their musical works
CLARIFICATION:	Identify significant biographical and/or historical information about composers and their works
ITEM TYPES:	SR (Selected Response)
CONTENT LIMITS:	Examples might include music composed by (but not limited to): Mozart, Beethoven, Handel, Brahms
DEPTH OF KNOWLEDGE:	Level One: Recall
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Which composer was deaf when he wrote his 9th Symphony?

- A. Brahms
- B. Beethoven*
- C. Handel
- D. Mozart

KEY: B

BENCHMARK #:	MU. 3.H.1.3
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:	Identify timbre(s) in music from a variety of cultures
CLARIFICATION:	Identify instruments and singing styles from a variety of cultures
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Examples should include but are not be limited to timbres including metals, woods, shakers, strings, voice (adult and child) representing various cultures such as American (Jazz, blues, patriotic, gospel, pop), Hispanic, Asian, European (Scottish, Irish), American Indian
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: 5-30 second excerpts from authentic recordings of world music that contain indigenous or culturally identifiable timbres
RESPONSE ATTRIBUTES:	See Front Matter. In addition: Include cultures rather than countries

SAMPLE QUESTION:

Listen to the musical example. Based on the instruments used, in which culture would this song be found?

MEDIA: Audio
DESCRIPTION: Excerpt from “Swing Low, Sweet Chariot”

- A. West African
- B. Native American
- C. African American*
- D. Western European

KEY: C

BENCHMARK #:	MU. 3.H.2.1
BIG IDEA:	Historical and Global Connections
ENDURING UNDERSTANDING:	The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged
BENCHMARK:	Discuss how music in America was influenced by people and events in its history
CLARIFICATION:	Describe how people and events in American history shaped American music
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Provide examples of music that clearly connect to American history including but not limited to: Spirituals and slavery, folk songs with the westward expansion and railroad, protest songs with war, story songs and ballads
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: If used, aural examples should be 20-45 seconds in length
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

“Follow the Drinking Gourd” is a song which was used during what major event in American History?

MEDIA: Audio
DESCRIPTION: Excerpt from “Follow the Drinking Gourd”

- A. Space Race
- B. World War II
- C. Westward Expansion
- D. Underground Railroad*

KEY: D

BENCHMARK #:	MU. 3.H.3.1
BIG IDEA:	Historical and Global Connections
ENDURING UNDERSTANDING:	Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields
BENCHMARK:	Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts
CLARIFICATION:	Compare the use of pattern, line, or form in music with other content areas
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Focus on items that allow the student to identify similarities in the use of pattern, line and form, and their associated analogs in subjects including but not limited to visual art, dance, and language arts
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

What word is common to both music and math and means that something is repeated over and over?

- A. Form
- B. Line
- C. Pattern*
- D. Shape

KEY: C

BENCHMARK #:	MU. 3.F.2.2
BENCHMARK #:	MU. 3.F.2.1
BIG IDEA:	Innovation, Technology, and the Future
ENDURING UNDERSTANDING:	Careers in and related to the arts significantly and positively impact local and global economies
BENCHMARK:	Identify musicians in the school, community, and media
CLARIFICATION:	Identify jobs/roles in the field of music.
ITEM TYPES:	SR (Selected Response)
CONTENT LIMITS:	Focus primarily on musicians in the school, community and the media which may include but is not limited to: band, chorus, and/or orchestra member; music teacher; cantor, choir director, song leader in religious services, pop singer, composers, or conductors
DEPTH OF KNOWLEDGE:	Level One: Recall
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Who writes music for a television show?

- A. Actor
- B. Composer*
- C. Conductor
- D. Singer

KEY: B

BIG IDEA:	Innovation, Technology, and the Future
ENDURING UNDERSTANDING:	Careers in and related to the arts significantly and positively impact local and global economies
BENCHMARK:	Describe opportunities for personal music-making
CLARIFICATION:	Identify and/or describe ways in which people use and make music.
ITEM TYPES:	SA (Short Answer) / SR (Selected Response)
CONTENT LIMITS:	Focus on opportunities for students to make music including but not limited to: school or community performance ensembles, individual music lessons, community and church music groups, family, playground, computer-generated music, listening
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

What are two ways a third grader can make music?

Item Specific Scorer’s Rubric

2-point sample answer: A third grader can sing in a choir or play in a band.

POINTS	SCORING RUBRIC
2 points	The response provides two ways a third grader can make music including but not limited to: <ul style="list-style-type: none"> • singing in a choir • playing in a band • taking lessons • making music on a computer
1 points	The response includes at least one way a third grader can make music.
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”.