

Florida Performing Fine Arts Assessment Item Specifications

5013110_Intermediate_Elementary_3_Responding

| FRONT MATTER - ELEMENTARY | |
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| 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.



Course Title: Intermediate Elementary 3 (Grade 5)

Course Number: 5013110

Abbreviated Title: Intermediate Elementary 3 (Grade 5)

Course Length: Year

Course Level: 2

Credit: 1.0

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

Course Description: Fifth-grade* students in music class develop and analyze the skills necessary for the critical assessment of artistic works and creative works in other contexts. They demonstrate the proficiency of comprehensive musicianship and interpretive skills in the arts, which allows them to explore manipulation of musical structures to represent a personal and creative form of artistic communication. As students become more musically sophisticated, they establish and document reciprocal relationships among music and other disciplines of study. They learn to transfer their music knowledge and innovative skills as a means of discovering the significant contributions of music and the arts, in general, to positive social development and global economic success 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

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| R | <u>MU. 5.C.1.2</u> | Hypothesize and discuss, using correct music vocabulary, the composer's intent for a specific musical work. |
| R | <u>MU. 5.C.1.3</u> | Identify, aurally, selected instruments of the band and orchestra. |
| R | <u>MU. 5.C.1.4</u> | Identify, aurally, the four primary voice parts, i.e., soprano, alto, tenor, bass, of a mixed choir. |

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| R | MU. 5.C.2.1 | Define criteria, using correct music vocabulary, to critique one's own and others' performance. |
| R | MU. 5.C.2.2 | Describe changes, using correct music vocabulary, in one's own and/or others' performance over time. |
| R | MU. 5.C.3.1 | Develop criteria to evaluate an exemplary musical work from a specific period or genre. |
| R | MU. 5.S.3.5 | Notate rhythmic phrases and simple diatonic melodies using traditional notation. |
| R | MU. 5.O.1.1 | Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process. |
| R | MU. 5.H.1.1 | Identify the purposes for which music is used within various cultures. |
| R | MU. 5.H.1.2 | Compare and describe the compositional characteristics used by two or more composers whose works are studied in class. |
| R | MU. 5.H.1.3 | Compare stylistic and musical features in musical works originating from different cultures. |
| R | MU. 5.H.2.1 | Examine the contributions of musicians and composers for a specific historical period. |
| R | MU. 5.H.2.2 | Describe how technology has changed the way audiences experience music. |
| R | MU. 5.F.2.1 | Describe jobs associated with various types of concert venues and performing arts centers. |
| R | MU. 5.F.2.2 | Explain why live performances are important to the career of the artist and the success of performance venues. |

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| BENCHMARK #: | MU. 5.C.1.2 |
| BIG IDEA: | Critical Thinking and Reflection |
| ENDURING UNDERSTANDING: | Cognition and reflection are required to appreciate, interpret, and create with artistic intent |
| BENCHMARK: | Hypothesize and discuss, using correct music vocabulary, the composer's intent for a specific musical work |
| CLARIFICATION: | Explain composer's intent for a specific musical work using the title, historical notes, instrumentation and expressive elements, lyrics etc. as evidence |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Provide aural or written examples (score) that may include but are not limited to title, historical notes, instrumentation, lyrics, and expressive elements |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE QUESTION:

Why did Ray Charles write the song "Fifty Nifty United States"?

Media: picture of the first part of the score for "Fifty Nifty United States".

- A. To express a feeling of anger
- B. To express a feeling of sadness
- C. To express a feeling of happiness
- D. To express a feeling of national pride*

KEY: D

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| BENCHMARK #: | MU. 5.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, aurally, selected instruments of the band and orchestra |
| CLARIFICATION: | Identify which instrument of the orchestra and/or band is playing |
| ITEM TYPES: | SR (Selected Response) |
| CONTENT LIMITS: | Provide aural examples of the following violin, cello, string bass, flute, clarinet, oboe, bassoon, trumpet, trombone, tuba, French horn, bass drum, snare drum, xylophone, chimes, piano, harpsichord |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: Use 5-15 second examples of solo instruments as appropriate |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE QUESTION:

Listen to the musical example. Which instrument is performing in this selection?

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| <p>MEDIA: Audio DESCRIPTION: Excerpt from “Moonlight Sonata”</p> |
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- A. Clarinet
- B. Piano*
- C. Trumpet
- D. Violin

KEY: B

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| BENCHMARK #: | MU. 5.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: | Identify, aurally, the four primary voice parts, i.e., soprano, alto, tenor, bass, of a mixed choir |
| CLARIFICATION: | Identify voice parts by listening to aural examples of individual voice parts |
| ITEM TYPES: | SR (Selected Response) |
| CONTENT LIMITS: | Provide high quality aural examples of soprano, alto, tenor, or bass singers' possibly highlighting extreme ranges for clear examples. When necessary, it is conceivable that comparing two voice parts might prove useful to aid in discrimination. |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: Listening items should be 10-45 seconds long. |
| RESPONSE ATTRIBUTES: | See Front Matter. In addition: Response set should be limited to the four voice ranges – soprano, alto, tenor, bass. |

SAMPLE QUESTION:

Listen to the musical example. Which voice part is performing?

MEDIA: Audio
DESCRIPTION: Group of male tenor singers performing “Dona Nobis Pacem”

- A. Alto
- B. Bass
- C. Soprano
- D. Tenor*

KEY: D

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| BENCHMARK #: | MU. 5.C.2.1 |
| 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: | Define criteria, using correct music vocabulary, to critique one's own and others' performance |
| CLARIFICATION: | Define performance characteristics that are evaluated when critiquing performances |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Performance characteristics may include but not be limited to intonation, balance, blend, tone, diction, posture, breathing, technique |
| DEPTH OF KNOWLEDGE: | Level One: Recall |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE QUESTION:

Which word means “to sing words clearly,” so the listener can understand the lyrics?

- A. Balance
- B. Diction*
- C. Dynamics
- D. Intonation

KEY: B

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| BENCHMARK #: | MU. 5.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: | Describe changes, using correct music vocabulary, in one's own and/or others' performance over time |
| CLARIFICATION: | Describe changes when comparing two performances of the same piece by the same artist or ensemble over time |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Focus on intonation, balance, blend, timbre, diction, expression, pitches and rhythm |
| DEPTH OF KNOWLEDGE: | Level Three: Strategic Thinking |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: Two 10-30 second excerpts of the same piece by the same artist or group separated by time, in which clear differences exist. The combined length of these excerpts should not exceed 45 seconds. |
| RESPONSE ATTRIBUTES: | See Front Matter. In addition: Limit responses to no more than two differences. |

SAMPLE QUESTION:

Listen to the two musical examples performed by the same group three weeks apart.

Example 1: <insert audio> Example 2: <insert audio>

What are two areas the ensemble improved upon?

MEDIA: Audio
DESCRIPTION: Two recordings of the same group performing “When the Saints Go Marching In”. First example includes poor diction, intonation, blend, and rhythmic accuracy. Second example improves upon the aforementioned points.

Item Specific Scorer’s Rubric:

2-point sample answer: In the second example, you can understand the words and nobody stood out.

| POINTS | SCORING RUBRIC |
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| 2 points | The response includes two correct examples including but not limited to: <ul style="list-style-type: none">• understanding the words• voices blending• rhythms performed together• nobody sings louder than anyone else• singers are on pitch |
| 1 point | The response includes one correct example from the above list. |
| 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”. |

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| BENCHMARK #: | MU. 5.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: | Develop criteria to evaluate an exemplary musical work from a specific period or genre |
| CLARIFICATION: | Determine what criteria must be present in order for a piece of music to be considered an exemplary model. These might differ by period or genre |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Focus on: folk songs, well known classical, romantic works, 20 th and 21 st century music. Criteria might include but is not limited to : withstood the test of time, others have used as a pattern, innovation of a new technique, new uses of instruments, mastery of style and techniques, the ability to evoke emotion |
| DEPTH OF KNOWLEDGE: | Level Three: Strategic Thinking |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE QUESTION:

How can you determine if a piece of music is an exemplar model?

- A. It is an easy song
- B. It is a popular song
- C. It shows mastery of style*
- D. It copies a traditional song

Key: C

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| BENCHMARK #: | MU. 5.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 rhythmic phrases and simple diatonic melodies using traditional notation |
| CLARIFICATION: | Notate aural rhythmic phrases and simple diatonic melodies using traditional notation |
| ITEM TYPES: | ER (Extended Response)/ SR (Selected Response) |
| CONTENT LIMITS: | Items may assess either rhythmic or melodic notation, not both at the same time. Rhythmic patterns may only contain quarter notes, beamed-eighth notes, half notes, whole notes, their corresponding rests, dotted half notes, sixteenth notes and be non-pitched. Melodic patterns may contain do-re-mi-fa-sol-la-ti-do and be written only in all quarter notes or all whole notes |
| DEPTH OF KNOWLEDGE: | Level Three: Strategic Thinking |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: The rhythmic example should be preceded by “one, two, ready start” or "one, two, three, one, ready start" in tempo. Examples should not exceed 8 beats. For melodic examples, count-offs are sung on the starting pitch and melodies are sung using the syllable “loo”. Melodies must be 4-8 notes in length. |
| RESPONSE ATTRIBUTES: | See Front Matter. In addition: The response should include drag-and-drop notation. Melodic notation uses only whole notes on a five line staff. If this technology is not available, the item should be selected response. 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. Rhythmic examples are not required to use a 5 lined staff. |

SAMPLE QUESTION:

Listen to the musical example.

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

MEDIA: Audio
DESCRIPTION: Vocal recording of Do Re Mi Fa Sol Mi Do using the syllable “loo”.

Item Specific Scorer's Rubric:

| POINTS | SCORING RUBRIC |
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| 4 points | The response correctly identifies the final six pitches in the melody. |
| 3 points | The response correctly identifies any 4-5 of the final six pitches in the melody. |
| 2 points | The response correctly identifies any 3-4 of the final six pitches in the melody. |
| 1 point | The response correctly identifies any 1-2 of the final six pitches in the melody. |
| 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". |

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| BENCHMARK #: | MU. 5.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: | Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process |
| CLARIFICATION: | Identify what musical elements are used in a particular style of music |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Focus on elements, including but not limited to, rhythm patterns, melody, timbre, form, tonality, harmony, meter, key; styles, including but not limited to: Classical, Baroque, Romantic, nationalistic, jazz, blues, rap, pop and rock |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE:

Listen to the musical example. Which of the following **best explains** why this example is identified as jazz?

MEDIA: Audio
 DESCRIPTION: 20-45 second excerpt from “St. Thomas,” by
 Sonny Rollins

- A. Dynamics
- B. Syncopation*
- C. Tempo
- D. Tonality

KEY: B

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| BENCHMARK #: | MU. 5.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: | Identify the purposes for which music is used within various cultures |
| CLARIFICATION: | Identify settings or occasions in which music is commonly found in various cultures |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Focus on traditions in cultures where music is common, such as celebrations or holidays, including, but not limited to, Kwanzaa, Hanukkah, Quinceañera, new year, graduation, weddings, in the military etc. Also consider that music is used to gather at meetings, to express patriotism, to motivate, for relaxation |
| DEPTH OF KNOWLEDGE: | Level One: Recall |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE QUESTION:

Listen to musical example.

Which occasion would this song be appropriate?

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| <p>MEDIA: Audio DESCRIPTION: 20-45 second excerpt of Auld Lang Syne</p> |
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- A. Christmas
- B. Halloween
- C. Quinceañera
- D. New Year's Day*

KEY: D

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| BENCHMARK #: | MU. 5.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: | Compare and describe the compositional characteristics used by two or more composers whose works are studied in class |
| CLARIFICATION: | Identify compositional characteristics, and compare similarities/differences between two or more works by different composers |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Focus on items such as form, instrumentation, chord structure that two different composers use. Comparison could be between traditional composers such as Handel and Mozart, or writers of folk songs and writers of spirituals, pop music etc. |
| DEPTH OF KNOWLEDGE: | Level One: Recall |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter. In addition: Limit responses to no more than 2 components or characteristics. |

SAMPLE QUESTION:

Listen to the two musical examples. Example 1: <insert audio> Example 2: <insert audio>

What are two musical qualities these pieces have in common?

MEDIA: Audio
DESCRIPTION: 20-45 second excerpt from Mozart’s Symphony No. 40 (movement 1), and 20-45 second excerpt from Beethoven’s Symphony No. 5 (movement 1)

Item Specific Scorer’s Rubric:

2-point sample answer: They are both in a minor key, and they both use strings.

| POINTS | SCORING RUBRIC |
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| 2 points | The response includes two correct musical elements that the two selections have in common, including but not limited to: <ul style="list-style-type: none">• tonality (minor)• instrumentation (stringed instruments have the melody)• dynamics getting louder toward the end of the phrase• downward melodic direction in the beginning of the melody |
| 1 point | The response includes one correct musical element that the two selections have in common. |
| 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”. |

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| BENCHMARK #: | MU. 5.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: | Compare stylistic and musical features in musical works originating from different cultures |
| CLARIFICATION: | Identify similarities and differences between musical works from two different cultures |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Focus on the use of elements including, but not limited to, of rhythm, texture, tonality, use of folk melodies, the use of language, improvisation, instrumentation, aural/oral traditions, principle drumming patterns |
| DEPTH OF KNOWLEDGE: | Level Three: Strategic Thinking |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: Two 10-30 second musical excerpts that are clear examples of the use of an identifiable musical element that characterizes the work. The total time of these examples should not exceed 45 seconds. |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE QUESTION:

Listen to the two musical examples. Example 1: <insert audio> Example 2: <insert audio>

What are two musical characteristics that they have in common?

MEDIA: Audio
DESCRIPTION: 20-45 second excerpts from “My Mama Told Me” and “Kye Kye Kule”

Item Specific Scorer’s Rubric:

2-point sample answer: They are both sung, and both use a call and response method.

| POINTS | SCORING RUBRIC |
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| 2 points | The response correctly identifies two musical elements that the two songs have in common, including but not limited to: <ul style="list-style-type: none">• tonality• tempo• use of call and response• singing |
| 1 point | The response correctly identifies one musical 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”. |

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| BENCHMARK #: | MU. 5.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: | Examine the contributions of musicians and composers for a specific historical period |
| CLARIFICATION: | Identify important composer, songwriters, and performers who influenced various historical periods, and identify or describe their contributions to that historical period |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Composers and musicians may be chosen from, but are not limited to, the classical period, early American, 20th century, 21st century |
| DEPTH OF KNOWLEDGE: | Level One: Recall |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: 20-45 second excerpts that are clear examples of a specific historical period. (i.e., Scarlatti's <i>Cat's Fugue</i> as an example of the Baroque period) |
| RESPONSE ATTRIBUTES: | See Front Matter. In addition: Limit short answer responses to no more than two elements. |

SAMPLE QUESTION:

Which type of music is composer John Williams known?

- A. Ballet
- B. Opera
- C. Movies*
- D. Folk Songs

KEY: C

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| BENCHMARK #: | MU. 5.H.2.2 |
| 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: | Describe how technology has changed the way audiences experience music |
| CLARIFICATION: | Describe how technology has changed how people listen to and obtain music |
| ITEM TYPES: | SA (Short Answer) |
| CONTENT LIMITS: | Consider the multiple uses of music in the media (film scores, instructional media, commercials, the internet), as well as consumer use of electronic devices to experience music, and the use of technology to enhance live and recorded performances |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter. In addition: Limit responses to no more than two characteristics or components. |

SAMPLE QUESTION:

What are two ways that technology is used to enhance a live orchestra performance?

Item Specific Scorer’s Rubric:

2-point sample answer: Showing pictures or words on a projector during the performance and using a microphone to help the audience hear a narrator’s voice are ways that technology can enhance an orchestral performance.

| POINTS | SCORING RUBRIC |
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| 2 points | The response includes two correct ways that technology can be used to enhance an orchestral performance, including but not limited to: <ul style="list-style-type: none">• showing pictures or words on a projector during the performance• using microphones• projecting a video of a singer• using electronic instruments |
| 1 point | The response includes one correct way that technology can be used to enhance an orchestral performance. |
| 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”. |

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| BENCHMARK #: | MU. 5.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: | Describe jobs associated with various types of concert venues and performing arts centers |
| CLARIFICATION: | Describe jobs or careers needed in contemporary performance venues |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Focus on the duties of common jobs or careers such as (but not limited to) a music merchant, ticket agent, marketer, manager, security guard, food-and-beverage merchant, musician, recording engineer, sound engineer |
| DEPTH OF KNOWLEDGE: | Level One: Recall |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE QUESTION:

Which person schedules a concert for a musician?

- A. Manager*
- B. Marketer
- C. Ticket Agent
- D. Security Guard

KEY: A

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| BENCHMARK #: | MU. 5.F.2.2 |
| 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: | Explain why live performances are important to the career of the artist and the success of performance venues |
| CLARIFICATION: | Explain how live performances sustain the artist, performance venues, and the individuals who work at the venue |
| ITEM TYPES: | SA (Short Answer) / ER (Extended Response) |
| CONTENT LIMITS: | Focus on how live performances sustain the artist, performance venues, and the individuals who work at the venue |
| DEPTH OF KNOWLEDGE: | Level One: Recall |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE QUESTION:

What are two reasons a composer wants their music played at a concert?

Sample 2 pt: Composers want their music played to see if people like the music and to see if people will buy the music.

| POINTS | SCORING RUBRIC |
|----------|--|
| 2 points | The response includes two correct answers. Answers may include but are not limited to: <ul style="list-style-type: none"> • making money • becoming popular • seeing if people like the music |
| 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”. |