

Florida Performing Fine Arts Assessment Item Specifications

1301320_Guitar_1_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: 1301320 Guitar 1

Course Title: Guitar 1

Course Number: 1301320

Abbreviated Title: Guitar 1

Course Length: Year

Course Level: 2

Credit: 1.0

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

Course Description: Students with little or no experience develop basic guitar skills and knowledge, including simple and full-strum chords, bass lines and lead sheets, barre and power chords, foundational music literacy and theory, major scales, simple finger-picking patterns, and ensemble skills for a variety of music. Beginning guitarists explore the careers and music of significant performers in a variety of styles. 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 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.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.3.1</u>	Apply knowledge of science, math, and music to demonstrate, through an acoustic or digital performance medium, how sound production affects musical performance.
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.S.3.4</u>	Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.

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 (Selected Response)	<p>Compare the two musical examples to the written score.</p> <p><Insert graphic ></p> <p><Insert audio 1></p> <p><Insert audio 2></p> <p>Which musical element shows the most improvement in the second example?</p>
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	<ul style="list-style-type: none"> A. Articulation * B. Dynamics C. Rhythm D. Tempo
Media	<p><DW: Create one graphic of the musical notation for a 16 measure solo guitar etude. Rhythms should include eighth, quarter and half notes and equivalent rest values. Articulations should include pairs of staccato eighth notes and full value quarter notes. Tempo should be 100 bpm. Dynamics should be applied appropriately and include p, mf, and f markings ></p> <p><DW: Create two audio examples. Example one should be played with all notes played long (full value) with all other musical elements played accurately. Example two should be played correctly as indicated in the score.></p>
Correct Answer	A. Articulation

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 action is a violation of copyright law? A. Purchasing sheet music online. B. Copying guitar music from a friend.* C. Purchasing a published book of guitar solos. D. Getting permission to extract a sample from a recording.
Media	N/A
Correct Answer	KEY: B

BENCHMARK #:	MU.912.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:	Apply knowledge of science, math, and music to demonstrate, through an acoustic or digital performance medium, how sound production affects musical performance
CLARIFICATION:	Identify aspects of science, math, and music that demonstrate the relationship between sound production and musical performance
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	May include but is not limited to: acoustics, venue characteristics, symmetry, sound waves, patterns, structure, velocity, vibrations, frequencies
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Sample Question (Selected Response)	What is one technique a guitarist can use to alter the pitch of a single note without changing the tuning of the instrument? A. Bending * B. Muting C. Strumming D. Tapping
Media	n/a
Correct Answer	A. Bending *

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) / ER (Extended Response)
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)	In guitar playing, what transposition is accomplished by placing a Capo on the 3 rd fret? A. Up a Minor 3 rd B. Up a Perfect 4th C. Down a Major 2 nd D. Down a Minor 3 rd
Media	n/a
Correct Answer	A. Up a Minor 3rd

BENCHMARK #:	MU.912.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:	Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques
CLARIFICATION:	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
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	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
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
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	Listen to the musical examples. The first was recorded without rehearsal time. The second was recorded after two weeks of practice. <Insert audio example 1> <Insert audio example 2> What are two elements that have shown improvement?
Media	MEDIA: audio recordings
(Short Answer)	DESCRIPTION: <DW: Create two recording of a short guitar 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.>
POINTS	SCORING RUBRIC

2 points	<p>The response identifies two elements that have improved. Examples may include, but are not limited to:</p> <ul style="list-style-type: none"> • Pitch • Rhythm • Intonation • Dynamics • Phrasing
1 point	The response identifies 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 musician plays notes correctly in the second example. The dynamics are performed more accurately in the second example.