

Florida Performing Fine Arts Assessment Item Specifications

1303340_Chorus_5_Honors_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: 1303340 Chorus 5 Honors

Course Title: Chorus 5 Honors

Course Number: 1303340

Abbreviated Title: Chorus 5 Honors

Course Length: Year

Course Level: 2

Credit: 1.0

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

Course Description: This year-long, advanced class is designed for students with previous participation in a high school chorus who have demonstrated a capacity for developing advanced listening/aural skills and advanced knowledge of vocal techniques, musical literacy, and choral performance. Chorus V focuses on development and application of these skills and provides opportunities for aesthetic engagement and making individual musical choices, where appropriate, while preparing a variety of high- quality choral literature.

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, solo performance, and leadership opportunities 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

R	<u>MU.912.C.1.2:</u>	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	<u>MU.912.C.1.4:</u>	Compare and perform a variety of vocal styles and ensembles.
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	MU.912.H.1.2	Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.
R	MU.912.H.1.3	Compare two or more works of a composer across performance media.
R	MU.912.H.1.4	Analyze how Western music has been influenced by historical and current world cultures.
R	MU.912.H.1.5	Analyze music within cultures to gain understanding of authentic performance practices.
R	MU.912.H.2.3	Analyze the evolution of a music genre.
R	MU.912.H.3.1	Apply knowledge of science, math, and music to demonstrate, through an acoustic or digital performance medium, how sound production affects musical performance.
R	MU.912.O.1.1:	Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.
R	MU.912.O.3.1:	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	MU.912.S.3.3:	Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills.
R	MU.912.S.3.4:	Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.

BENCHMARK #:	MU.912.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:	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
CLARIFICATION:	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
ITEM TYPES:	SA (Short Answer) / ER (Extended Response)
CONTENT LIMITS:	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 Three: Strategic Thinking
STIMULUS ATTRIBUTES:	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.
RESPONSE ATTRIBUTES:	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:

Sample Question (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: <insert Example 1></p> <p>Example 2: <insert Example 2></p>
---------------------------------------	--

Media	MEDIA: Audio recording DESCRIPTION: <DW: Create two versions of “Jesu, Joy of Man’s Desiring” by J.S. Bach- one instrumental and one vocal.>
Points	Scoring Rubric
2 points	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: Differences: <ul style="list-style-type: none"> • Texture / One is choral and one is instrumental. • Tempo / One is allegro (fast) and one is largo (slow) Similarities: <ul style="list-style-type: none"> • Dynamics / Used in a similar manner to create contrasts and musicality • Phrasing / Used in a similar manner so that both have a lyrical quality.
1 point	The response includes one example of how the pieces are different. OR The response includes one example of how they are similar.
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	One way they are the same is that they both use dynamics to create contrast. They are different because of the tempo.

BENCHMARK #:	MU.912.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:	Compare and perform a variety of vocal styles and ensembles
CLARIFICATION:	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
ITEM TYPES:	SA (Short Answer)/ ER (Extended Response)
CONTENT LIMITS:	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.
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	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
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Sample Question (Short Answer)	Listen to the musical examples. What are two vocal characteristics that are similar in both examples? Example 1: <insert audio 1> 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"> • Vibrato • Phrasing • Soprano register • Similar tempo • Varied dynamics
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.

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

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 transferrable 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:	SA (Short Answer)/ ER (Extended Response)
CONTENT LIMITS:	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
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	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 <Insert audio 1></p> <p>Example 2 <Insert audio 2></p> <p>A. The ensemble in Example 1 has soloists, and the ensemble in Example 2 does not. B. The ensemble in Example 1 is singing on pitch, and the ensemble in Example 2 is not. C. The ensemble in Example 1 is singing softly, and the ensemble in Example 2 is singing loudly. D. The ensemble in Example 1 is hard to understand, and the ensemble in Example has clear words.</p>

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

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 One: Recall
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 illustrates a violation of copyright law? A. Purchasing music and videos online. B. Purchasing enough copies for the full chorus. C. Getting permission to extract a sample from a recording. D. Copying choral music because there are not enough copies.*
Media	N/A
Correct Answer	KEY: D

BENCHMARK #:	MU.912.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 the work of, and influences on, two or more exemplary composers in the performance medium studied in class
CLARIFICATION:	Compare the compositions, historical background, and/or compositional characteristics of two or more composers
ITEM TYPES:	SA (Short Answer)/ ER (Extended Response)
CONTENT LIMITS:	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
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	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.
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

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

BENCHMARK #:	MU.912.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 two or more works of a composer across performance media
CLARIFICATION:	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
ITEM TYPES:	SA (Short Answer)/ ER (Extended Response)
CONTENT LIMITS:	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
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	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
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

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: <Insert audio 1></p> <p>Example 2: <Insert audio 2></p>
-----------------------------------	---

Media	<p>MEDIA: Audio Sample 1; Audio Sample 2</p> <p>DESCRIPTION: <DW: Create TWO Audio Samples according to the stimulus attributes 1: Mozart’s Theme and Variations? For keyboard (Twinkle theme). 2: Mozart’s “Eine keine Nachtmusik” movement 1></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"> • A fast tempo • Major tonality • Varied / contrasting dynamics • Similar stylistic articulations
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.

BENCHMARK #:	MU.912.H.1.4
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 how Western music has been influenced by historical and current world cultures
CLARIFICATION:	Recognize the musical characteristics in Western music that was inspired by present and past world cultures
ITEM TYPES:	SA (Short Answer) /ER (Extended Response)
CONTENT LIMITS:	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
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. In addition: Must include an event or cultural influence on Western Music

SAMPLE QUESTION:

Sample Question (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. B. This song has European influences due to the influx of German immigrants into the United States. C. This song has Latin influences due to the influx of Puerto Rican immigrants into the United States.* 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: < DW: Create an audio excerpt of “America” from Bernstein’s West Side Story.></p>
Correct Answer	KEY: C

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, 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. In addition: Must include correct musical terminology

SAMPLE QUESTION:

Sample Question (Short Answer)	Listen to the musical example. What are two common performance practices associated with Mariachi music? <Insert audio >
Media	MEDIA: Audio DESCRIPTION: <DW: Create Audio of an ensemble playing traditional Mariachi music. Refer to stimulus attributes.>
POINTS	SCORING RUBRIC
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"> • Acoustic instruments • Use of specific instrumentation (strings, brass and percussion family) • Solo and ensemble singing
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.

BENCHMARK #:	MU.912.H.2.3
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:	Analyze the evolution of a music genre
CLARIFICATION:	Describe how a form of music has evolved. Identify and summarize important aspects or events in the evolution of a music genre/style.
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Styles or genres may include but are not limited to: jazz, blues, rock, world music, madrigals, spirituals, art songs, opera.
DEPTH OF KNOWLEDGE:	Level Two: Skill/Concept
STIMULUS ATTRIBUTES:	See Front Matter. In addition: Must have a start and end point for evolutionary process (i.e. Jazz-Rock).
RESPONSE ATTRIBUTES:	See Front Matter. In addition: Must use terminology from the genres mentioned in stimulus.

SAMPLE QUESTION:

Sample Question (Selected Response)	Which of the following are influences that Jazz had on early Rock and Roll? A. I-IV-V harmonic progressions B. Equal eighth notes* C. Improvisation D. Scat singing
Media	N/A
Correct Answer	KEY: A

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)	How are the acoustics different between a performance inside on a school stage and one on an outside stage? A. The performance outside will sound softer because of the air temperature. B. The performance outside will require more singers because the area is larger. C. The performance inside will need more amplification because the stage is smaller. D. The performance inside sounds louder because of the surfaces surrounding the stage.*
Media	N/A
Correct Answer	KEY: D

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

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:	SA (Short Answer) / 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>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>MEDIA: Text, audio, written score</p> <p>DESCRIPTION: <DW: Create an Excerpt of program notes- Madame Butterfly; recording of soprano aria from same “Un Bel Dí”</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"> • Sad • Alone • Melancholy <p>Expressive Element:</p> <ul style="list-style-type: none"> • Minor key • Slow tempo
1 point	<p>Response describes an emotion. OR 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>

BENCHMARK #:	MU.912.S.3.3
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:	Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills
CLARIFICATION:	Transcribe an aural example into written melodic and/or rhythmic notation on a five-line staff
ITEM TYPES:	SR (Selected Response) / SA (Short Answer)
CONTENT LIMITS:	Examples may include melody alone, rhythm alone or melody with rhythm. Phrases should utilize basic notation and may include whole, half, quarter, eighth, dotted, and sixteenth 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 steps, skips and repeated notes
DEPTH OF KNOWLEDGE:	Level Three: Strategic Thinking
STIMULUS ATTRIBUTES:	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.
RESPONSE ATTRIBUTES:	See Front Matter

SAMPLE QUESTION:

Sample Question (Short Answer)	Listen to the musical example. Transcribe the melody onto the blank staff provided. <Insert audio example> <Insert image of a blank five-line staff >
Media	<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. <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.>
POINTS	SCORING RUBRIC
2 points	The response includes six to eight correct notes.
1 point	The response includes three to five correct notes.
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.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:	SA (Short Answer)/ER (Extended Response)
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	<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: <Insert audio 1></p> <p>Example 2: <Insert audio 2></p>
Media (Short Answer)	<p>MEDIA: audio recordings</p> <p>DESCRIPTION: <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.></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"> • Pitch • Rhythm • Intonation • Diction • Dynamics • Phrasing
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.