

# Florida Performing Fine Arts Assessment Item Specifications

## 1305310\_Eurhythmics\_2\_Responding

FRONT MATTER - SECONDARY	
Stimulus Attributes	Written questions should be at grade level readability. Written and aural musical excerpts should provide enough information for the student to answer the question keeping in mind the student might not be familiar with the work. Unless noted in a benchmark specification, aural musical excerpts should be a minimum of 30 to 45 seconds. Short answer or extended responses should specify limitations (e.g., length of the desired answer), clearly define the task, and include a clear and concise rubric for grading. Research and identify copyright information for each visual and aural example. Writers are encouraged to review public domain sources and/or compose/arrange musical examples based on the benchmarks.
Response Attributes	Selected response choices should be at grade level readability and approximately the same length. Selected response items must contain only one correct answer. All distractors must be plausible. If aural distractors are used, they should be 5-10 seconds in length.

*NOTE: The contents of these item specifications documents were developed under a grant from the U. S. Department of Education. However, those contents do not necessarily represent the policy of the U. S. Department of Education, and you should not assume endorsement by the Federal Government.*



# Florida Performing Fine Arts Assessment

## Item Specifications for Benchmarks in Course: 1305310 Eurhythmics 2

**Course Title:** Eurhythmics 2  
**Course Number:** 1305310  
**Abbreviated Title:** EURHY 2  
**Number of Credits:** 1  
**Course Length:** Year  
**Course Level:** 2  
**Graduation Requirements:** PF

**Course Description:** Student dancers build on previous experience to perform and evaluate choreographed performances as an independent ensemble and in cooperation with a music ensemble. Students focus on strengthening dance skills, equipment manipulation, precision, and the relationship between music and dance. 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.

### RESPONDING Benchmarks

R	<a href="#">MU.912.C.2.2:</a>	Evaluate performance quality in recorded and/or live performances.
R	<a href="#">MU.912.C.3.1:</a>	Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music.
R	<a href="#">MU.912.F.3.2:</a>	Summarize copyright laws that govern printed, recorded, and on-line music to promote legal and responsible use of intellectual property and technology.
R	<a href="#">MU.912.O.1.1:</a>	Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.
R	<a href="#">MU.912.O.3.1:</a>	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	<a href="#">MU.912.S.3.4:</a>	Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.

<b>BENCHMARK #:</b>	MU.912.C.2.2
<b>BIG IDEA:</b>	Critical Thinking and Reflection
<b>ENDURING UNDERSTANDING:</b>	Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.
<b>BENCHMARK:</b>	Evaluate performance quality in recorded and/or live performances.
<b>CLARIFICATION:</b>	Listen to and evaluate the quality of recorded or live performances including but not limited to intonation, articulation, and expression.
<b>ITEM TYPES:</b>	Selected response or Extended response
<b>CONTENT LIMITS:</b>	Focus on musical elements such as tone, intonation, diction, articulation, balance, blend, or expression.
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	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.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter.

**SAMPLE ITEM:**

Sample Question (Selected Response)	<p>Listen to the musical example and compare it to the written score.</p> <p>&lt;insert audio file&gt;</p> <p>Which measure is played incorrectly?</p> <p>&lt;Insert 4 measure rhythmic dictation&gt;</p> <ul style="list-style-type: none"> <li>A. Measure 1</li> <li>B. Measure 2</li> <li>C. Measure 3</li> <li>D. Measure 4*</li> </ul>
Media	<DW: Create one picture of a score of a four measure rhythm. Create an audio recording of the rhythm played on a single piano pitch (A5). There must be a rhythmic error performed in measure 4 of the musical example.>
Correct Answer	A. Measure 4*

<b>BENCHMARK #:</b>	MU.912.C.3.1
<b>BIG IDEA:</b>	Critical Thinking and Reflection
<b>ENDURING UNDERSTANDING:</b>	The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.
<b>BENCHMARK:</b>	Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music.
<b>CLARIFICATION:</b>	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.
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	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.
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	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.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter.

**SAMPLE ITEM:**

Sample Question (Short Answer)	<p>Listen to the first audio example of a professional musician performing a solo excerpt.</p> <p style="padding-left: 40px;">Example 1: &lt;insert audio example 1&gt;</p> <p>Now listen to the second audio example of a student musician performing the same solo excerpt.</p> <p style="padding-left: 40px;">Example 2: &lt;insert audio example 2&gt;</p> <p>What is one musical feature of the professional performance that makes it effective?</p> <p>How would the student’s performance be improved if the same musical feature was applied to it?</p>
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Media	<p>&lt;DW: Create Two audio examples of an excerpt from a flute solo.</p> <p>A. The first example is performed at a professional level and has distinctive articulation, style, is played at a strict tempo and uses dynamic contrast to enhance the emotion of the music.</p> <p>B. The second example is by a student/amateur and lacks the musicality and attention to detail of the first example. It is accurate with notes and rhythms, but lacks clarity of articulation, the tempo is unsteady and there is no use of dynamics.</p>
Points	Scoring Rubric
2 points	<p>Response includes one musical feature from the professional performance and one explanation of how the student's performance would be changed if the feature was applied to it. Examples may include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• Dynamic contrast / adds interest and emotion</li> <li>• Articulation / creates style and mood</li> <li>• Tempo / provides stability / allows rhythms accuracy (to compliment the style and mood of the music).</li> </ul>
1 point	Student identifies one musical feature but provides no explanation.
0 points	The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic of written "I don't know."
Sample Answer	The professional musician uses a wide variety of dynamic contrast in their performance. If applied to the student performance it would create a more exciting feel.

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

**SAMPLE ITEM:**

Sample Question (Selected Response)	How would you legally obtain a copy of an audio recording for your marching band show?  <ul style="list-style-type: none"> <li>A. Buy the CD or purchase online.*</li> <li>B. Ask the band director to make a copy.</li> <li>C. Download (no cost) from a file sharing site.</li> <li>D. Borrow the CD and import it to your computer.</li> </ul>
Media	N/A
Correct Answer	A. Buy the CD or purchase online*

<b>BENCHMARK #</b>	MU.912.O.1.1
<b>BIG IDEA</b>	Organizational Structure
<b>ENDURING UNDERSTANDING</b>	Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.
<b>BENCHMARK</b>	Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.
<b>BENCHMARK CLARIFICATION</b>	Analyze the organizational structure of a musical work and evaluate how musical elements/attributes contribute to that structure.
<b>ITEM TYPES</b>	SR (Selected Response) / ER (Extended Response)
<b>CONTENT LIMITS</b>	Focus on rhythm, melody, timbre, form, tonality, harmony and texture for solo, chamber ensemble, or large ensemble.
<b>DEPTH OF KNOWLEDGE</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES</b>	See Front Matter
<b>RESPONSE ATTRIBUTES</b>	See Front Matter

**SAMPLE ITEM:**

Sample Question (Selected Response)	<p>Listen to the musical example.</p> <p>&lt;Insert audio example&gt;</p> <p>What changes in the performance?</p> <p style="padding-left: 40px;">A. Instrumentation B. Key C. Meter D. Tempo *</p>
Media	<DW: Create audio clip of a 16 measure musical example that has an obvious tempo change.>
Correct Answer	D. Tempo change*

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

**SAMPLE ITEM:**

Sample Question (Extended Response)	Listen to the musical example.  What are four ways expressive elements are used effectively by the composer in this piece?
Media	<DW: Create an audio example of music in style of a Pop Ballad that uses a variety of musical elements.>
<b>POINTS</b>	<b>SCORING RUBRIC</b>
4 points	The response includes four ways that expressive elements are used effectively. Examples may include, but are not limited to: <ul style="list-style-type: none"> <li>• Tempo: Use of rubato/sudden changes in tempo/</li> <li>• Phrasing: Instrumentalists are challenged / long flowing phrases must stay connected</li> <li>• Harmonic structures: Intricate / create suspense / create anticipation</li> <li>• Timbre: Use of percussion / contrasting / rhythmic / powerful</li> </ul>
3 points	The response includes three ways.
2 points	The response includes two ways.
1 point	The response includes one way.
0 points	The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic of written "I don't know."
Sample Answer	Percussion is used effectively for a very powerful effect, and the harmonies help to create suspense. The instrumentalists use long, flowing phrases, and the use of choirs is effective in changing mood.



<b>BENCHMARK #:</b>	MU.912.S.3.4
<b>BIG IDEA:</b>	Skills, Techniques, and Processes
<b>ENDURING UNDERSTANDING:</b>	Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.
<b>BENCHMARK:</b>	Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.
<b>CLARIFICATION:</b>	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.
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Focus on improvements in correct 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.
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	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.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE ITEM:**

Sample Question (Selected Response)	<p>Watch the video.</p> <p>&lt;Insert video clip&gt;</p> <p>Which rehearsal technique would be <b>most effective</b> at improving the performance in the video?</p> <ul style="list-style-type: none"> <li>A. Drill memorization</li> <li>B. Practice at same tempo</li> <li>C. Count by count practice*</li> <li>D. Repetition without connection</li> </ul>
Media	<DW: Create a 30 second video of a high school color guard routine that is not being performed in unison, but should be.>
Correct Answer	C. Count by count practice*