

# Florida Performing Fine Arts Assessment Item Specifications

## 5013080\_Music\_Grade\_Two\_Responding

<b>FRONT MATTER - ELEMENTARY</b>	
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: Music- Grade Two**

**Course Number:** 5013080  
**Abbreviated Title:** Music- Grade Two  
**Course Length:** Year  
**Course Level:** 2  
**Credit:** 1.0  
**Graduation Requirements:** Will meet Performing/Fine Arts (PF) requirement

**Course Description:** Second-grade students in music class continue exploration of their world as they strengthen their musical skills, techniques, and processes. Student’s working vocabulary and musical literacy and understanding deepen with the ability to use unique musical language to communicate their own ideas. Connections with the arts and other disciplines allow students to transfer knowledge and skills to and from other fields of study. As students sing, play, move, and create together, they continue to build such important skills as teamwork, acceptance, respect, and responsibility that will help them be successful 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.

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

**RESPONDING Benchmarks**

R	<a href="#">MU.2.C.1.3</a>	Classify unpitched instruments into metals, membranes, shakers, and wooden categories.
R	<a href="#">MU. 2.C.1.4</a>	Identify child, adult male, and adult female voices by timbre.
R	<a href="#">MU. 2.S.3.4</a>	Compare aural melodic patterns with written patterns to determine whether they are the same or different.
R	<a href="#">MU. 2.S.3.5</a>	Show visual, gestural, and traditional representation of simple melodic patterns performed by someone else.
R	<a href="#">MU. 2.O.1.1</a>	Identify basic elements of music in a song or instrumental excerpt.
R	<a href="#">MU. 2.O.1.2</a>	Identify the form of a simple piece of music.
R	<a href="#">MU. 2.O.3.1</a>	Describe changes in tempo and dynamics within a musical work.

<b>R</b>	<a href="#"><u>MU. 2.H.2.1</u></a>	Discuss how music is used for celebrations in American and other cultures.
<b>R</b>	<a href="#"><u>MU. 2.F.2.1</u></a>	Describe how people participate in music.

<b>BENCHMARK #:</b>	<b>MU.2.C.1.3</b>
<b>BIG IDEA:</b>	Critical Thinking and Reflection
<b>ENDURING UNDERSTANDING:</b>	Cognition and reflection are required to appreciate, interpret, and create with artistic intent
<b>BENCHMARK:</b>	Classify unpitched instruments into metals, membranes, shakers, and wooden categories
<b>CLARIFICATION:</b>	Identify unpitched instruments as metals, membranes, shakers, and wooden categories through visual and/or aural recognition
<b>ITEM TYPES:</b>	SR (Selected Response)
<b>CONTENT LIMITS:</b>	Focus primarily on instruments commonly found in classrooms. May include: rhythm sticks, woodblock, tambourine, finger cymbals, drums, maracas, etc. which can be clearly classified into metals, membranes, shakers, and wood categories
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Photos of instruments and/or recordings of their sounds; These recordings may be 5-10 seconds.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

A cymbal belongs to which category of instruments?

MEDIA: Graphic  
DESCRIPTION: Photo of cymbal

- A. Metals\*
- B. Membranes
- C. Shakers

**KEY: A**

<b>BENCHMARK #:</b>	<b>MU. 2.C.1.4</b>
<b>BIG IDEA:</b>	Critical Thinking and Reflection
<b>ENDURING UNDERSTANDING:</b>	Cognition and reflection are required to appreciate, interpret, and create with artistic intent
<b>BENCHMARK:</b>	Identify child, adult male, and adult female voices by timbre
<b>CLARIFICATION:</b>	Listen to a musical excerpt and determine if they hear a child's voice, adult male voice or adult female voice
<b>ITEM TYPES:</b>	SR (Selected Response)
<b>CONTENT LIMITS:</b>	Examples should be excerpts of child, adult male and adult female voices
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter: In addition: Audio example of 20-30 seconds. Vocal example should be clearly understood as being male, female or child
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter: In addition: Responses should be in word format and may be accompanied by an appropriate graphic

**SAMPLE QUESTION:**

Which type of voice is singing in this musical example?

MEDIA: Audio  
 DECRPTION: Excerpt of Adult Male singing “Old Man River”  
 from Porgy and Bess

- A. Child’s Voice
- B. Adult Male Voice\*
- C. Adult Female Voice

**KEY: B**

<b>BENCHMARK #:</b>	<b>MU. 2.S.3.4</b>
<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>	Compare aural melodic patterns with written patterns to determine whether they are the same or different
<b>CLARIFICATION:</b>	Match written melodic patterns with aural patterns
<b>ITEM TYPES:</b>	SR (Selected Response)
<b>CONTENT LIMITS:</b>	Melodic patterns must be limited to combinations of 3-5 notes using only the pitches do-re-mi-sol-la, notated with only quarter notes or only whole notes (no meter)
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter: In addition: Aural or Graphic example (notation) of the melodic pattern notated on a five-lined staff. Aural examples may be played or sung. If sung, should be in a treble voice with pure tone (no vibrato), on the neutral syllable “loo.” Audio examples may be less than 20 seconds if appropriate. They should be preceded by “one, two, ready start”
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter: In addition: If the stimulus is notation, the response will be aural examples. If the stimulus is aural, the response will be notation. Notation should be on a five-lined staff. Aural examples may be played or sung. If sung, should be in a treble voice with pure tone (no vibrato), on the neutral syllable “loo.” Audio examples may be less than 20 seconds if appropriate. They should be preceded by “one, two, ready start”

**SAMPLE QUESTION:**

Look at the musical example.

Which choice matches the pattern?

MEDIA: Graphic  
 DECRPTION: Graphic of do-mi-sol-la-sol notated on a five-lined staff.

- A. (Audio of la-sol-la-sol-do)
- B. (Audio of do-mi-sol-la-sol)\*
- C. (Audio of sol-mi-sol-mi-do)

**KEY: B**

<b>BENCHMARK #:</b>	<b>MU. 2.S.3.5</b>
<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>	Show visual, gestural, and traditional representation of simple melodic patterns performed by someone else
<b>CLARIFICATION:</b>	Identify a visual representation of simple melodic patterns which match a pattern performed by someone else
<b>ITEM TYPES:</b>	SR (Selected Response)
<b>CONTENT LIMITS:</b>	Melodic patterns must be limited to combinations of pitches do-re-mi-sol-la, performed/notated in duple meter with only quarter notes, on a five-lined staff. Patterns must be no longer than eight beats in length. It is suggested that the focus be maintained on traditional and non-traditional notation rather than "gestural" as is indicated in the benchmark (the latter aspect would be best assessed as a performance item)
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter: In addition: Audio example of 20-30 seconds. The example must be no longer than an eight-beat melodic pattern. May be played or sung. If sung, must be in a treble voice with pure tone (no vibrato), on the neutral syllable "Loo."
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter: In addition: Response choices must be notated in quarter notes on a five-lined staff

**SAMPLE QUESTION:**

Listen to the musical example. Which choice matches the melody?

MEDIA: Audio  
 DECRPTION: Audio sample of do-mi-sol-mi-sol-la-sol

- A. (Graphic of la-sol-la-sol-do-do-do)
- B. (Graphic of do-mi-sol-mi-sol-la-sol)\*
- C. (Graphic of do-mi-sol-mi-sol-la-sol)

**KEY: B**

<b>BENCHMARK #:</b>	<b>MU. 2.O.1.1</b>
<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>	Identify basic elements of music in a song or instrumental excerpt
<b>CLARIFICATION:</b>	Identify basic elements in heard in a musical recording
<b>ITEM TYPES:</b>	SR (Selected Response)
<b>CONTENT LIMITS:</b>	Examples should clearly represent melody, rhythm, pitch, or form
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter: In addition: 20-30 second audio recordings. Examples must be performed with focus on one identifiable musical element rhythm, melody, pitch, or form.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter: In addition: Choices limited to the content limits

**SAMPLE QUESTION:**

Listen to the two musical examples. Example 1: <insert audio here> Example 2: <insert audio here> What is different in the second example?

**MEDIA:** Two Audio Samples  
**DESCRIPTION:** Audio sample of a simple melody, composed and performed by the test writer. Audio sample of a different melody than the first example, but performed on the same instrument, at the same tempo, and containing the same rhythm pattern.

- A. Form
- B. Melody\*
- C. Rhythm

**KEY: B**





<b>BENCHMARK #:</b>	<b>MU. 2.O.1.2</b>
<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>	Identify the form of a simple piece of music
<b>CLARIFICATION:</b>	Identify the form found in a piece of music by examining aural and/or visual examples
<b>ITEM TYPES:</b>	SR (Selected Response)
<b>CONTENT LIMITS:</b>	Examples should clearly demonstrate AB, ABA, ABC, ABB
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter: In addition: Audio example of 20-30 seconds or a short visual excerpt
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter: In addition: Response choices should be limited to content limits

**SAMPLE QUESTION:**

Listen to the musical examples of sections A and B. Example Section A: <insert audio here> Example Section B: <insert audio here> Now listen to this song. <insert audio here> What is the form?

MEDIA: Audio  
 DECRPTION: Example of the A section (5-10 sec). Example of the B Section (5-10 seconds). Example containing both sections 20-30 seconds of song “Clap your Hands”

- A. AB
- B. ABA
- C. ABB

**KEY: B**



<b>BENCHMARK #:</b>	<b>MU. 2.O.3.1</b>
<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>	Describe changes in tempo and dynamics within a musical work
<b>CLARIFICATION:</b>	Identify how the tempo and/or dynamics change in an excerpt of music
<b>ITEM TYPES:</b>	SR (Selected Response)
<b>CONTENT LIMITS:</b>	Examples exhibit obvious changes in tempo (getting faster/slower) or changes in dynamics (getting louder/softer)
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter: In addition: Audio example of 20-30 seconds
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter: In addition: Distractors may include examples of tempo or dynamic changes, i.e., faster, slower, louder, softer etc.

**SAMPLE QUESTION:**

Listen to the musical example. What happens to the tempo?

MEDIA: Audio  
 DECRPTION: “Go Dog Go” from the Canine Suite by J.S.  
 Rough, measures 9 through 20.

- A. It gets faster\*
- B. It gets slower
- C. It stays the same

**KEY: A**

<b>BENCHMARK #:</b>	<b>MU. 2.H.2.1</b>
<b>BIG IDEA:</b>	Historical and Global Connections
<b>ENDURING UNDERSTANDING:</b>	The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged
<b>BENCHMARK:</b>	Discuss how music is used for celebrations in American and other cultures
<b>CLARIFICATION:</b>	Identify celebration music used in world cultures
<b>ITEM TYPES:</b>	SR (Selected Response)
<b>CONTENT LIMITS:</b>	Examples may include but is not limited to: well-known songs used in celebrations of North and South America, Europe, Africa, Asia
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter: In addition: Aural example of 20-30 seconds. Must be an example of a well-known song, game, or dance. Multicultural examples may be used. Must use holidays/celebrations recognized in a school setting
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter: In addition: Must use holidays/celebrations recognized in a school setting

**SAMPLE QUESTION:**

Listen to the musical example.

Why would it be used at a celebration?

MEDIA: Audio  
 DECRPTION: 20-30 seconds instrumental version of “Star Spangled Banner”.

- A. It is an inspirational song\*
- B. It is used for birthdays
- C. It is used for dancing

**KEY: A**

<b>BENCHMARK #:</b>	<b>MU. 2.F.2.1</b>
<b>BIG IDEA:</b>	Innovation, Technology, and the Future
<b>ENDURING UNDERSTANDING:</b>	Careers in and related to the arts significantly and positively impact local and global economies
<b>BENCHMARK:</b>	Describe how people participate in music
<b>CLARIFICATION:</b>	Using appropriate vocabulary, identify how people incorporate music in their lives
<b>ITEM TYPES:</b>	SR (Selected Response)
<b>CONTENT LIMITS:</b>	Focus on musical behaviors including but not limited to performing, composing, improvising, playing instruments, singing, listening, dancing/moving
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter: In addition: Must be phrased in the form of a question
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter: In addition: Distractors must be non-musical behaviors such as reading a book, writing a story, playing in a park, riding a bicycle

**SAMPLE QUESTION:**

Which answer describes a way people participate in music?

- A. Riding a bicycle
- B. Playing in a park
- C. Listening to a song\*

**KEY: C**