

# Florida Performing Fine Arts Assessment Item Specifications

## 5013100\_Intermediate\_Elementary\_2\_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: Intermediate Elementary 2 (Grade 4)**

**Course Number:** 5013100

**Abbreviated Title:** Intermediate Elementary 2 (Grade 4)

**Course Length:** Year

**Course Level:** 2

**Credit:** 1.0

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

**Course Description:** Fourth-grade\* students in music class explore artistic intent by investigating the inventive development of ideas, applying musicianship skills and techniques while engaging in the creation and interpretation of the arts. They analyze the characteristics of musical structures from simple to complex to build understanding and respect for the creative process. As they examine the significant cultural contributions in the arts throughout history, particularly in Florida, they become increasingly able to identify the connections among music and other fields of study. Music students also develop knowledge of careers in, and related to, the arts as they explore the impact of music on the local and global economies of the 21st century and strengthen personal skills for success throughout school and beyond.

**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**

R	<a href="#">MU. 4.C.1.2</a>	Describe, using correct music vocabulary, what is heard in a specific musical work.
R	<a href="#">MU. 4.C.1.3</a>	Classify orchestral and band instruments as strings, woodwinds, brass, percussion, or keyboard.
R	<a href="#">MU. 4.C.1.4</a>	Identify and describe the four primary voice parts, i.e., soprano, alto, tenor, bass.

R	<a href="#">MU. 4.C.2.1</a>	Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.
R	<a href="#">MU. 4.S.3.5</a>	Notate simple rhythmic phrases and extended pentatonic melodies using traditional notation
R	<a href="#">MU. 4.O.1.1</a>	Compare musical elements in different types of music, using correct music vocabulary, as a foundation for understanding the structural conventions of specific styles.
R	<a href="#">MU. 4.O.3.1</a>	Identify how expressive elements and lyrics affect the mood or emotion of a song.
R	<a href="#">MU. 4.H.1.1</a>	Examine and describe a cultural tradition, other than one's own, learned through its musical style and/or use of authentic instruments.
R	<a href="#">MU. 4.H.1.2</a>	Describe the influence of selected composers on the musical works and practices or traditions of their time.
R	<a href="#">MU. 4.H.1.3</a>	Identify pieces of music that originated from cultures other than one's own.
R	<a href="#">MU. 4.H.2.2</a>	Identify ways in which individuals of varying ages and cultures experience music.
R	<a href="#">MU. 4.H.3.1</a>	Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary, and explore how learning in one academic area can help with knowledge or skill acquisition in a different academic area.
R	<a href="#">MU. 4.F.2.1</a>	Describe roles and careers of selected musicians.
R	<a href="#">MU. 4.F.3.2</a>	Discuss the safe, legal way to download songs and other media.

<b>BENCHMARK #:</b>	<b>MU. 4.C.1.2</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>	Describe, using correct music vocabulary, what is heard in a specific musical work
<b>CLARIFICATION:</b>	Describe a prominent element in a musical work
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Aural examples should have an element that is clearly emphasized such as but not limited to movement of melodic line, tempo, form, dynamics or repeated and contrasting patterns
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Which description is the melodic direction of this musical example?

MEDIA: Audio  
 DESCRIPTION: An aural listening example of a melody that moves up and down using stepwise movement.

- A. The melody moves by leaps.
- B. The melody moves by steps.\*
- C. The melody moves by repeats.
- D. The melody moves by steps and leaps.

**KEY: B**

<b>BENCHMARK #:</b>	<b>MU. 4.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 orchestral and band instruments as strings, woodwinds, brass, percussion, or keyboard
<b>CLARIFICATION:</b>	Classify instruments as strings, woodwinds, brass or keyboard
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	High quality images, audio, or video media of individual instruments should be provided
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: An audio example, video example, or image of an individual instrument should be provided. Audio or video clips should be 20-30 seconds.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter. In addition: For selected response items, answer choices should be limited to four of the five families of instruments

**SAMPLE QUESTION:**

Which instrumental family includes the violin?

- A. Brass
- B. Percussion
- C. Strings\*
- D. Woodwind

**KEY: C**

<b>BENCHMARK #:</b>	<b>MU. 4.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 and describe the four primary voice parts, i.e., soprano, alto, tenor, bass
<b>CLARIFICATION:</b>	Identify voice parts as soprano, alto, tenor, or bass based on characteristics of the voices
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	High quality images, audio, or video media of individual singers should be provided.
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: If used, audio/video examples should be between 20-45 seconds.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter. In addition: Names or descriptions of the four voice parts

**SAMPLE QUESTION:**

Which voice part is sung by the highest sounding female voice?

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

**KEY: C**

<b>BENCHMARK #:</b>	<b>MU. 4.C.2.1</b>
<b>BIG IDEA:</b>	Critical Thinking and Reflection
<b>ENDURING UNDERSTANDING:</b>	Assessing our own and others' artistic work, through critical thinking, problem-solving, and decision-making, is central to artistic growth
<b>BENCHMARK:</b>	Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others
<b>CLARIFICATION:</b>	Identify and/or describe basic performance techniques
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Items should focus on performance techniques, including but not limited to, posture, intonation, breath support, blend, timbre, and balance. Students may be asked to define and/or describe performance techniques, or students may listen to an audio or video example and critique the performance.
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: If audio or video examples are used, they should be 20-45 seconds long and clearly emphasize a correct or incorrect performance technique.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Which description is a performing group with good intonation?

- A. The musicians stand straight and tall.
- B. The musicians sing their music on pitch.\*
- C. The musicians follow the director's beat.
- D. The musicians keep their eyes on the director.

**KEY: B**





<b>BENCHMARK #:</b>	<b>MU. 4.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>	Notate simple rhythmic phrases and extended pentatonic melodies using traditional notation
<b>CLARIFICATION:</b>	Notate an aural example using traditional notation
<b>ITEM TYPES:</b>	ER (Extended Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	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, and dotted half notes and be non-pitched. Melodic patterns may only contain La-So-Mi-Re-Do and be written only in all quarter notes or all whole notes.
<b>DEPTH OF KNOWLEDGE:</b>	Level Three: Strategic Thinking
<b>STIMULUS ATTRIBUTES:</b>	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 3-5 notes in length.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter. In addition: The response should include drag-and-drop notation. Melodic notation uses only whole notes. If this technology is not available, the item should be a selected response question. 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.

**SAMPLE QUESTION:**

Listen to the musical example.

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

MEDIA: Audio  
 DECRPTION: Vocal recording of So La Mi Re Do using the syllable “loo”.

**Item Specific Scorer’s Rubric:**

POINTS	SCORING RUBRIC
4 points	The response correctly identifies the final 4 pitches on the staff.
3 points	The response correctly identifies any 3 of the final four pitches on the staff.
2 points	The response correctly identifies any 2 of the final four pitches on the staff.
1 point	The response correctly identifies any 1 of the final four pitches on the staff.
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”.

<b>BENCHMARK #:</b>	<b>MU. 4.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>	Compare musical elements in different types of music, using correct music vocabulary, as a foundation for understanding the structural conventions of specific styles
<b>CLARIFICATION:</b>	Identify and compare musical elements between two or more different styles of music
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Provide examples containing differences in elements including but not limited to rhythm, melody, timbre, form, harmony, meter dynamics, tempo. Styles may include but not be limited to: Classical, Rock, Jazz, Salsa, Pop
<b>DEPTH OF KNOWLEDGE:</b>	Level Three: Strategic Thinking
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter: In addition: Two 10-30 second musical excerpts that clearly exhibit a different expression of an easily identifiable musical element. The total combined time of the two excerpts should not exceed 45 seconds.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter. In addition: Musical elements such as, but not limited to, rhythm, melody, harmony, timbre, and form, dynamics, and tempo may be given.

**SAMPLE QUESTION:**

Listen to the two musical examples.

Example 1: <insert audio>

Example 2: <insert audio>

How is the melody different in these two examples?

Provide two examples.

MEDIA: Audio  
 DESCRIPTION: Recording of Baby by Justin Bieber and recording of Minuet in G Major by Bach

**Item Specific Scorer’s Rubric:**

2-point sample answer: **The first melody is sung and in the second, it is played by instruments. The melody in the first is in stepwise motion and the second has leaps.**

POINTS	SCORING RUBRIC
2 points	<p data-bbox="562 375 1633 402"><b>The response clearly identifies two ways the melody is different which includes but is not limited to:</b></p> <ul data-bbox="611 444 1470 602" style="list-style-type: none"><li data-bbox="611 444 1142 472">• the first is stepwise and the second has leaps</li><li data-bbox="611 477 1253 505">• the first is sung and the second is played by instruments</li><li data-bbox="611 509 1226 537">• the first melody is high and the second melody is low</li><li data-bbox="611 542 1467 570">• the first melody goes mainly upward and the second goes mainly downward</li><li data-bbox="611 574 1289 602">• the first melody has repeated notes and the second does not</li></ul>
1 point	<p data-bbox="562 644 1104 672"><b>The response clearly identifies at least 1 difference.</b></p>
0 points	<p data-bbox="562 672 1780 727">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>

<b>BENCHMARK #:</b>	<b>MU. 4.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>	Identify how expressive elements and lyrics affect the mood or emotion of a song
<b>CLARIFICATION:</b>	Identify the effect expressive elements and/or lyrics have on the mood or emotion of the music
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Examples should focus on expressive elements as well as lyrics. Elements include but are not limited to tempo, dynamics, articulation, phrasing, lyrics, or timbre.
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: 20-45 seconds in length and provide a clear example of how expressive elements and/or lyrics affect the mood or emotion of the music.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter. In addition: Limit response to one or two items with explanation if needed.

**SAMPLE QUESTION:**

Listen to the musical example.

How do the lyrics and expressive elements of this piece affect the mood?

Give at least two examples.

MEDIA: Audio  
DESCRIPTION: A recording of Tom Dooley.

**Item Specific Scorer’s Rubric:**

2-point sample answer: The lyrics talk about crying and dying which is sad. The song is slow in tempo which adds to the sadness.

POINTS	SCORING RUBRIC
2 points	<p>The response includes an example from the lyrics including but not limited to:</p> <ul style="list-style-type: none"> <li>• crying</li> <li>• dying</li> </ul> <p>AND</p> <p>An expressive element including but not limited to the:</p> <ul style="list-style-type: none"> <li>• The slow speed of the music</li> <li>• the soft dynamics</li> <li>• the instrumentation of just a guitar and a singer</li> </ul>
1 point	The response includes either an example from the lyrics or the expressive elements.
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”.

<b>BENCHMARK #:</b>	<b>MU. 4.H.1.1</b>
<b>BIG IDEA:</b>	Historical and Global Connections
<b>ENDURING UNDERSTANDING:</b>	Through study in the arts, we learn about and honor others and the world in which they live(d)
<b>BENCHMARK:</b>	Examine and describe a cultural tradition, other than one's own, learned through its musical style and/or use of authentic instruments
<b>CLARIFICATION:</b>	Describe the use of cultural musical styles/techniques and/or the use of authentic instruments in music from cultures outside the United States
<b>ITEM TYPES:</b>	SA (Short Answer) / ER (Extended Response)
<b>CONTENT LIMITS:</b>	Focus on an application of a stylistic musical element that is identifiable with various cultures other than traditions found in the United States. The use of elements may include, but not be limited to, identifying indigenous instruments, vocal timbres, lyrics/language, meter, expression, or style.
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Images, audio, and/or video media should be used. Examples should be clear examples of a cultural tradition from somewhere other than the United States. Audio and/or video examples should be 20-45 seconds long.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Watch this video of a performance from West Africa.

What elements of this performance are common in West African music?

Provide two musical elements in your answer.

MEDIA: Video  
 DESCRIPTION: A performance by a group of West African drummers and dancers/singers.

**Item Specific Scorer's Rubric:**

2-point sample answer: The drummers are playing djembes. The dancers are singing in another language.

POINTS	SCORING RUBRIC
2 points	<p>The response includes two correct examples, including but not limited to:</p> <ul style="list-style-type: none"> <li>• the language</li> <li>• the rhythms</li> <li>• the instruments (dun dun and/or djembe</li> <li>• the drummers accompany the dancers</li> </ul>
1 point	The response includes one correct answer from above.
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”.



<b>BENCHMARK #:</b>	<b>MU. 4.H.1.2</b>
<b>BIG IDEA:</b>	Historical and Global Connections
<b>ENDURING UNDERSTANDING:</b>	Through study in the arts, we learn about and honor others and the world in which they live(d)
<b>BENCHMARK:</b>	Describe the influence of selected composers on the musical works and practices or traditions of their time
<b>CLARIFICATION:</b>	Identify how important composers influenced music and traditions of their own time period
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Items should explore how a composer influenced a specific time period or genre of music including but not limited to Beethoven- symphony; Strauss- waltz, Sousa- March Tchaikovsky-ballet
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Can use 20-45 second musical examples as well as identify the composer and/or time period. Question should relate to the influence of composers and their works.
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Which type of music did Strauss make famous?

- A. Mariachi
- B. Opera
- C. Sonata
- D. Waltz\*

**KEY: D**

<b>BENCHMARK #:</b>	<b>MU. 4.H.1.3</b>
<b>BIG IDEA:</b>	Historical and Global Connections
<b>ENDURING UNDERSTANDING:</b>	Through study in the arts, we learn about and honor others and the world in which they live(d)
<b>BENCHMARK:</b>	Identify pieces of music that originated from cultures other than one's own
<b>CLARIFICATION:</b>	Identify music from various cultures
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Items may be examples from any world culture, including but not limited to Hispanic/Latin, European, West-African, Aboriginal, Pacific Island, Caribbean, or Asian.
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Use 20-45 second examples of world music that is easily identified with a culture (i.e., Bagpipes in Scotland the Brave).
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter. In addition: Limit responses to one or two specific identified characteristics or components.

**SAMPLE QUESTION**

Listen to the musical example. Which culture did this song come from?

MEDIA: Audio  
 DESCRIPTION: Excerpt from “Scotland the Brave”

- A. Scottish\*
- B. Japanese
- C. Latin American
- D. African American

<b>BENCHMARK #:</b>	<b>MU. 4.H.2.2</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>	Identify ways in which individuals of varying ages and cultures experience music
<b>CLARIFICATION:</b>	Identify ways people of different ages and/or different places experience music.
<b>ITEM TYPES:</b>	SA (Short Answer) / ER (Extended Response)
<b>CONTENT LIMITS:</b>	Items should prompt the student to think about how people from different cultures and/or age groups enjoy music. Examples may include but not be limited to: live concert, musical theatre, Internet, recordings
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Can address various media by which one can experience music (live concerts, radio, internet, CDs, MP3)
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter. In addition: Response should focus on different ways to experience music.

**SAMPLE QUESTION:**

Children can experience music with or without electricity. What is one way they can experience music with electricity?

What is one way they can experience music without electricity?

**Item Specific Scorer’s Rubric:**

2-point sample answer: Children with electricity can listen to music on the computer. They can hear live music without electricity

POINTS	SCORING RUBRIC
2 points	<p>The response correctly identifies one way to listen to music with electricity AND one way without electricity.</p> <p>Listening to music with electricity includes but is not limited to:</p> <ul style="list-style-type: none"><li>• experiencing music via internet, via iTunes</li><li>• experiencing music via electronic devices</li><li>• composing/performing music with software or Apps</li><li>• performing music with electronic instruments such as keyboards, electric guitars, electric drums</li></ul> <p>Listening to music without electricity includes but is not limited to:</p> <ul style="list-style-type: none"><li>• listening to live music</li><li>• playing acoustic instruments</li><li>• singing</li><li>• creating music with acoustic instruments or voice</li></ul>
1 point	The response correctly identifies either one way to listen to music with electricity OR one way without electricity.
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”.

<b>BENCHMARK #:</b>	<b>MU. 4.H.3.1</b>
<b>BIG IDEA:</b>	Historical and Global Connections
<b>ENDURING UNDERSTANDING:</b>	Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields
<b>BENCHMARK:</b>	Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary, and explore how learning in one academic area can help with knowledge or skill acquisition in a different academic area
<b>CLARIFICATION:</b>	Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary. Explore how the knowledge of other contexts assists in the knowledge of music and vice-versa
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Focus on items that allow the student to compare similarities in the use of line and form, steady beat (pulse), movement, form, repetition, rhythmic patterns/numeric patterns, fractions, vibrations/sound waves with analogs in subjects such as visual art, dance, and language arts, math and science.
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter. In addition: Should focus on one common element that has the same name or concept in two different subjects but is a different phenomenon in each
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter. In addition: Questions that ask for a direct description of the different phenomena that are described by the common terms

**SAMPLE QUESTION:**

Which word is common to both music and poetry, and means the order of the parts?

- A. Form\*
- B. Harmony
- C. Instrumentation
- D. Key

**KEY: A**

<b>BENCHMARK #:</b>	<b>MU. 4.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 roles and careers of selected musicians
<b>CLARIFICATION:</b>	Describe jobs in the field of music
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Items should focus on careers that require a background in music, including but not limited to, conductor, composer, performer, producer, arts management, recording engineer or music teacher and what they do in these careers. This benchmark does NOT encompass performance venue careers (such as “usher”). Furthermore, items should focus on roles and careers in music in general, NOT roles and careers of particular musicians
<b>DEPTH OF KNOWLEDGE:</b>	Level One: Recall
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

Which role describes the conductor of a symphony?

- A. Sells tickets to the concert
- B. Records the music at a concert
- C. Writes the music for the concert
- D. Directs the musicians in the concert\*

**KEY: D**

<b>BENCHMARK #:</b>	<b>MU. 4.F.3.2</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>	Discuss the safe, legal way to download songs and other media
<b>CLARIFICATION:</b>	Discuss safe and/or legal ways to acquire media.
<b>ITEM TYPES:</b>	SR (Selected Response) / SA (Short Answer)
<b>CONTENT LIMITS:</b>	Items should focus on where and how to download songs and other media, and/or items should address reasons to download safely and legally, including but not limited to, respecting copyrights, ensuring that musicians are compensated for their work, and preventing identity theft or unnecessarily giving out personal information.
<b>DEPTH OF KNOWLEDGE:</b>	Level Two: Skill/Concept
<b>STIMULUS ATTRIBUTES:</b>	See Front Matter
<b>RESPONSE ATTRIBUTES:</b>	See Front Matter

**SAMPLE QUESTION:**

What is one legal way to get a new song on your computer?

What is one illegal way to get a new song on your computer?

**Item Specific Scorer’s Rubric:**

2-point sample answer: It is legal to purchase a song from iTunes. It is illegal to have your friend give you a copy from his CD.

POINTS	SCORING RUBRIC
2 points	The response includes one legal way to acquire a song, including but not limited to: <ul style="list-style-type: none"><li>• Purchasing a CD and putting it on the computer</li><li>• Purchasing a song from iTunes, Amazon, or another online music retailer</li></ul> AND the response includes one illegal way to acquire a song, including but not limited to: <ul style="list-style-type: none"><li>• Burning a song from a friend’s CD</li><li>• Downloading a song from a file sharing or Peer-to-Peer (P2P) website</li></ul>
1 point	The response includes one legal way OR one illegal way to acquire a song.
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”.