



INSTRUCTIONAL MATERIALS ADMINISTRATOR

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Recommendation

Yes

Comments: Although these materials lack a fundamental basis in standard approaches to music education, such as Orff and Kodaly, I am recommending these materials for adoption. Some teachers may like the high energy videos that entertain as they educate. Students tend to be very "screen" oriented nowadays, and Quaver's product tries to hook students with catchy videos.

Material for Review

Course: Music – Intermediate 1 (5013090)

Title: Quaver's General Music Florida Curriculum - Grade 3 , Edition: 16.1

Copyright: 2013

Author: QuaverMusic.com, LLC

Grade Level: K - 5

Content

Answer each item below and select the "Save" button to save your responses. You must select the "Save" button before going to another section or leaving this page to save the answers you have provided. If you are unable to complete the section, you may save your answers and come back to complete at a later time. All items must be answered for a section to be considered complete.

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To answer each item, select the appropriate rating from the following scale:

- 5 - VERY GOOD ALIGNMENT
- 4 - GOOD ALIGNMENT
- 3 - FAIR ALIGNMENT
- 2 - POOR ALIGNMENT
- 1 - VERY POOR/NO ALIGNMENT

Upon completion of all Areas of Review, the Recommendation link will become available with a record of how you scored each section of the evaluation.

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- Comments are strongly encouraged to justify each rating. Please use the Comments section to list any strengths, weaknesses, concerns, issues, and/or to provide examples supporting the rating.
- Additional information regarding the Content, Presentation, and Learning requirements are located in the Music, Dance, Theatre, Visual Art K-12 Specifications Specifications for the 2015-16 Florida State Adoption of Instructional Materials.

Each set of materials submitted for adoption is evaluated based on each benchmark for that course and the Content, Presentation, and Learning items included in this rubric.

A. Alignment with curriculum 1. A. The content aligns with the state's standards and benchmarks for subject, grade level and learning outcomes.

VERY GOOD ALIGNMENT **GOOD ALIGNMENT** FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT
Justification:

The content aligns with the majority of benchmarks.

2. A. The content is written to the correct skill level of the standards and benchmarks in the course.

VERY GOOD ALIGNMENT GOOD ALIGNMENT **FAIR ALIGNMENT** POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Several of the third grade songs and activities are too easy for third grade students.

3. A. The materials are adaptable and useful for classroom instruction.

VERY GOOD ALIGNMENT GOOD ALIGNMENT **FAIR ALIGNMENT** POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

The materials would be more adaptable if the teacher could adjust the key, and also if specific background tracks could be disabled instead of all or nothing.

B. Level of Treatment 4. B. The materials provide sufficient details for students to understand the significance of topics and events.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

5. B. The level (complexity or difficulty) of the treatment of content matches the standards.

VERY GOOD ALIGNMENT GOOD ALIGNMENT **FAIR ALIGNMENT** POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Several of the third grade songs and activities are too easy for third grade students.

6. B. The level (complexity or difficulty) of the treatment of content matches the student abilities and grade level.

VERY GOOD ALIGNMENT GOOD ALIGNMENT **FAIR ALIGNMENT** POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Several of the third grade songs and activities are too easy for third grade students.

7. B. The level (complexity or difficulty) of the treatment of content matches the time period allowed for teaching.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

C. Expertise for Content Development 8. C. The primary and secondary sources cited in the materials reflect expert information for the subject.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT **POOR ALIGNMENT** VERY POOR/NO ALIGNMENT

Justification:

There were limited citations to primary and secondary sources.

9. C. The primary and secondary sources contribute to the quality of the content in the materials.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT **POOR ALIGNMENT** VERY POOR/NO ALIGNMENT

Justification:

There were limited citations to primary and secondary sources.

D. Accuracy of Content 10. D. The content is presented accurately. (Material should be devoid of typographical or visual errors).

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

11. D. The content of the material is presented objectively. (Material should be free of bias and contradictions and is noninflammatory in nature).

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

12. D. The content of the material is representative of the discipline? (Material should include prevailing theories, concepts, standards, and models used with the subject area).

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT **POOR ALIGNMENT** VERY POOR/NO ALIGNMENT

Justification:

The materials lack the influence of Kodaly and Orff.

13. D. The content of the material is factual accurate. (Materials should be free of mistakes and inconsistencies).

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

E. Currency of Content 14. E. The content is up-to-date according to current research and standards of practice.

VERY GOOD ALIGNMENT GOOD ALIGNMENT **FAIR ALIGNMENT** POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

There are many videos in this curriculum. Fortunately, the videos are relatively short. However, research shows that students learn more when they are actively making music, not simply watching a video.

15. E. The content is presented to the curriculum, standards, and benchmarks in an appropriate and relevant context.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

16. E. The content is presented in an appropriate and relevant context for the intended learners.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

F. Authenticity of Content 17. F. The content includes connections to life in a context that is meaningful to students.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

18. F. The material includes interdisciplinary connections which are intended to make the content meaningful to students.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

G. Multicultural Representation 19. G. The portrayal of gender, ethnicity, age, work situations, cultural, religious, physical, and various social groups are fair and unbiased. (Please explain any unfair or biased portrayals in the comments section).

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

H. Humanity and Compassion 20. H. The materials portray people and animals with compassion, sympathy, and consideration of their needs and values and exclude hard-core pornography and inhumane treatment. (An exception may be necessary for units covering animal welfare).

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

21. In general, is the content of the benchmarks and standards for this course covered in the material.

VERY GOOD ALIGNMENT **GOOD ALIGNMENT** FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

The content aligns with the majority of benchmarks.

Presentation

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A. Comprehensiveness of Student and Teacher Resources 1. A. The comprehensiveness of the student resources address the targeted learning outcomes without requiring the teacher to prepare additional teaching materials for the course.

VERY GOOD ALIGNMENT GOOD ALIGNMENT **FAIR ALIGNMENT** POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Teachers may need to prepare more Orff and Kodaly based experiences to supplement the curriculum.

B. Alignment of Instructional Components 2. B. All components of the major tool align with the curriculum and each other.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

C. Organization of Instructional Materials 3. C. The materials are consistent and logical organization of the content for the subject area.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

D. Readability of Instructional Materials 4. D. Narrative and visuals engage students in reading or listening as well as in understanding of the content at a level appropriate to the students' abilities.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

E. Pacing of Content 5. E. The amount of content presented at one time or the pace at which it is presented must be of a size or rate that allows students to perceive and understand it.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Accessibility 6. The material contains presentation, navigation, study tool and assistive supports that aid students, including those with disabilities, to access and interact with the material. (For assistance refer to the answers on the UDL questionnaire).

VERY GOOD ALIGNMENT **GOOD ALIGNMENT** FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

The program has some options for UDL.

7. In general, how well does the submission satisfy PRESENTATION requirements? (The comments should support your responses to the questions in the Presentation section).

VERY GOOD ALIGNMENT **GOOD ALIGNMENT** FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Learning

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A. Motivational Strategies 1. A. Instructional materials include features to maintain learner motivation.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

B. Teaching a Few "Big Ideas" 2. B. Instructional materials thoroughly teach a few important ideas, concepts, or themes.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

C. Explicit Instruction 3. C. The materials contain clear statements of information and outcomes.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

D. Guidance and Support 4. D. The materials provide guidance and support to help students safely and successfully become more independent learners and thinkers.

VERY GOOD ALIGNMENT GOOD ALIGNMENT **FAIR ALIGNMENT** POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Most of the lessons are prescriptive and do not allow for students to make creative choices independently.

5. D. Guidance and support must be adaptable to developmental differences and various learning styles.

VERY GOOD ALIGNMENT **GOOD ALIGNMENT** FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

The materials address multiple learning styles. There is limited adaptability, as most of the curriculum is presented in a whole-group context and therefore cannot be adapted for different learners.

E. Active Participation of Students 6. E. The materials engage the physical and mental activity of students during the learning process.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT **POOR ALIGNMENT** VERY POOR/NO ALIGNMENT

Justification:

Students are asked to watch a lot of videos. The videos may engage the students mentally, but they do not engage the students physically. (Sit and get)

7. E. Rate how well the materials include organized activities that are logical extensions of content, goals, and objectives.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

F. Targeted Instructional Strategies 8. F. Instructional materials include the strategies known to be successful for teaching the learning outcomes targeted in the curriculum requirements.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT **POOR ALIGNMENT** VERY POOR/NO ALIGNMENT

Justification:

The lessons lack a significant correlation with Orff and Kodaly approaches.

9. F. The instructional strategies incorporated in the materials are effective in teaching the targeted outcomes.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT **POOR ALIGNMENT** VERY POOR/NO ALIGNMENT

Justification:

The lessons lack a significant correlation with Orff and Kodaly approaches.

G. Targeted Assessment Strategies 10. G. The materials correlate assessment strategies to the desired learning outcomes.

VERY GOOD ALIGNMENT **GOOD ALIGNMENT** FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

I could not get many of the assessments to load. The ones that I was able to view were OK.

11. G. the assessment strategies incorporated in the materials are effective in assessing the learners' performance with regard to the targeted outcomes.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Universal Design for Learning 12. This submission incorporates strategies, materials, activities, etc., that consider the needs of all students.

VERY GOOD ALIGNMENT GOOD ALIGNMENT **FAIR ALIGNMENT** POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

The materials primarily meet the needs of visual and auditory learners. There are general suggestions for students with special needs, but individual lessons within the curriculum do not differentiate for learners.

13. In general, does the submission satisfy LEARNING requirements? (The comments should support your responses to the questions in the Learning section.)

VERY GOOD ALIGNMENT GOOD ALIGNMENT **FAIR ALIGNMENT** POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Standards

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When looking at standards alignment reviewers should consider not only the robustness of the standard coverage but also the content complexity (depth of knowledge level) if appropriate. More information on content complexity as it relates to Florida standards can be found at: http://www.cpalms.org/Uploads/docs/CPALMS/initiatives/contentcomplexity/CPALMS_ccdefinitions_140711.pdf For example, if the standard is marked as a level 3 (strategic reasoning and complex thinking) then the materials coverage should reflect this. If the materials coverage is only sufficient to allow for recall (level 1) then this should be reflected in the points assigned.

1. **LAFS.3.SL.1.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

2. **MU.3.C.1.1:** Describe listening skills and how they support appreciation of musical works.

Remarks/Examples:

e.g., focus: form, instrumentation, tempo, dynamics; organize: listening maps, active listening, checklists

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

3. **MU.3.C.1.2:** Respond to a musical work in a variety of ways and compare individual interpretations.

Remarks/Examples:

e.g., move, draw, sing, play, gesture, conduct

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

4. **MU.3.C.1.3:** Identify families of orchestral and band instruments.

Remarks/Examples:

e.g., strings, woodwinds, brass, percussion, keyboards

VERY GOOD ALIGNMENT GOOD ALIGNMENT **FAIR ALIGNMENT** POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations. The lessons include strings and woodwinds, but not brass, percussion, or keyboards.

5. **MU.3.C.1.4:** Discriminate between unison and two-part singing.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

6. **MU.3.C.2.1:** Evaluate performances of familiar music using teacher-established criteria.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

7. **MU.3.C.3.1:** Identify musical characteristics and elements within a piece of music when discussing the value of the work.

Remarks/Examples:

e.g., tempo, rhythm, timbre, form, instrumentation, texture

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

8. **MU.3.S.1.1:** Improvise rhythms or melodies over ostinati.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

9. **MU.3.S.1.2:** Create an alternate ending to a familiar song.

Remarks/Examples:

e.g., dynamics, tempo, lyrics

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

10. **MU.3.S.2.1:** Identify patterns in songs to aid the development of sequencing and memorization skills.

Remarks/Examples:

e.g., parts of a round, parts of a layered work

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

11. **MU.3.S.3.1:** Sing rounds, canons, or ostinati in an appropriate range, using head voice and maintaining pitch.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

12. **MU.3.S.3.2:** Play melodies and layered ostinati, using proper instrumental technique, on pitched and unpitched instruments.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

13. **MU.3.S.3.3:** Sing simple la-sol-mi-re-do patterns at sight.

Remarks/Examples:

e.g., reading from hand signs; reading from nontraditional or traditional notation

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

14. **MU.3.S.3.4:** Match simple aural rhythm patterns in duple and triple meter with written patterns.

Remarks/Examples:

e.g., 2/4, 3/4, 4/4

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

15. **MU.3.S.3.5:** Notate simple rhythmic and melodic patterns using traditional notation.

Remarks/Examples:

e.g., rhythmic: quarter notes, beamed eighth notes, half notes, quarter rests, half rests; melodic: la-sol-mi-do

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

16. **MU.3.O.1.1:** Identify, using correct music vocabulary, the elements in a musical work.

Remarks/Examples:

e.g., rhythm, pitch, timbre, form

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

17. **MU.3.O.1.2:** Identify and describe the musical form of a familiar song.

Remarks/Examples:

e.g., AB, ABA, ABABA, call-and-response, verse/refrain, rondo, intro, coda

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

18. **MU.3.O.2.1:** Rearrange melodic or rhythmic patterns to generate new phrases.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

19. **MU.3.O.3.1:** Describe how tempo and dynamics can change the mood or emotion of a piece of music.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

20. **MU.3.H.1.1:** Compare indigenous instruments of specified cultures.

Remarks/Examples:

e.g., congas, dundun drums, maracas, dulcimer, darabukah

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

21. **MU.3.H.1.2:** Identify significant information about specified composers and one or more of their musical works.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

22. **MU.3.H.1.3:** Identify timbre(s) in music from a variety of cultures.

Remarks/Examples:

e.g., metals, woods, shakers, strings, voice: adult, child

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

23. **MU.3.H.2.1:** Discuss how music in America was influenced by people and events in its history.

Remarks/Examples:

e.g., slavery, expansion of railroad, jazz, war, politics

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

24. **MU.3.H.3.1:** Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts.

Remarks/Examples:

e.g., in dance, visual art, language arts, pulse, rhythm, fluency

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

25. **VA.3.H.1.3:** Identify and be respectful of ideas important to individuals, groups, or cultures that are reflected in their artworks.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

26. **MU.3.F.1.1:** Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.

Remarks/Examples:

e.g., sound carpets, original stories and poems, literary works

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

27. **MU.3.F.2.1:** Identify musicians in the school, community, and media.

Remarks/Examples:

e.g., band, chorus, and/or orchestra member; music teacher; cantor, choir director, or song leader in religious services

VERY GOOD ALIGNMENT GOOD ALIGNMENT **FAIR ALIGNMENT** POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations. Multiple lessons suggest that the teacher lead the class in a discussion of types of musicians, but the focus of the lessons is always a completely different topic and the curriculum does not provide examples of musicians such as the ones in the benchmark remarks (e.g.).

28. **MU.3.F.2.2:** Describe opportunities for personal music-making.

Remarks/Examples:

e.g., performing ensembles, individual lessons, community and church music groups, family, playground, computer-generated music

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

29. **MU.3.F.3.1:** Collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.

Remarks/Examples:

e.g., work together, communicate effectively, share tasks and responsibilities, work well in cooperative learning groups

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

30. **LAFS.3.SL.1.2:** Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

31. **LAFS.3.SL.1.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

32. **PE.3.C.2.2:** Understand the importance of safety rules and procedures in all physical activities.

Remarks/Examples:

An example of a safety procedure is wearing a helmet when riding a bicycle.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

33. **DA.3.H.1.1:** Practice and perform social, cultural, or folk dances, using associated traditional music, to identify commonalities and differences.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

34. **LAFS.3.RI.1.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

35. **PE.3.M.1.10:** Perform one dance accurately.

Remarks/Examples:

Some examples of dances are square, contra, step and social.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

36. **ELD.K12.ELL.SI.1:** English language learners communicate for social and instructional purposes within the school setting.

VERY GOOD ALIGNMENT GOOD ALIGNMENT FAIR ALIGNMENT POOR ALIGNMENT VERY POOR/NO ALIGNMENT

Justification:

Documented in Written Correlations.

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