



INSTRUCTIONAL MATERIALS ADMINISTRATOR

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Recommendation

Yes

Comments: This material should be adopted by the state. It provides incredible rehearsal strategies that can help everyone from the 1st year teacher to the 30 year vet. It allows the students to really engage in each piece from teaching its historical context to warm-ups that come directly from the piece. The sight reading books are set up to provide students with successful learning. They lend themselves to appropriate progression and builds on itself. The technology used in this material adds another avenue for teaching a piece. The fact that students can have electronic access to rehearsal parts is what puts this material over the top.

Material for Review

Course: M/J Chorus 3 (1303020)

Title: Hal Leonard Voices in Concert Grade 8 , Edition: 1

Copyright: 2016

Author: Hal Leonard

Grade Level: 6 - 8

Content

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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

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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:

Each song in the song book has standards and benchmarks that correlate with the learning outcome.

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:

The content builds on the skill level of the student appropriately.

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:

Provided the technology is available to the student this could be an innovative way to practice choral pieces outside the rehearsal space or set up easy sectional rehearsals.

- 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:

The materials are practical and provide the right amount of detail to help the student understand the significance of each piece or sight reading lesson.

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:

Allows for skill building and reinforcement throughout each level.

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:

The materials are meant to be sequential which allows flexibility based on ability or grade level.

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:

These lessons can be spread out or taught in one class period.

- 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:

The composers and arrangers used for this book are highly knowledgeable and experts in their field.

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:

- 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:

The material uses accurate historical context

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 material uses appropriate pedagogy and aligns with standards.

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:
Great job of taking older songs relevant to today.

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:
The content will provide the "why" and "what" to the learning of these pieces.

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:
The lessons reach far beyond the music room that can reinforce what is being taught in other disciplines.

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:

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:

The lessons are ready to go plans.

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:

The materials lend itself to appropriate learning processes. The materials build on each other and reinforce what was previously learned and taught.

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:

The curriculum provides plenty of engaging lessons for each piece to be performed. It allows the student to understand why it was composed and how to properly interpret and perform the piece.

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:

It allows the teacher to set the pace in order to reach all learners.

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:

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:

The materials allows all learning types to be reached. The presentation is engaging, informative, and interactive. The student, no matter what learning style, will be engaged and will meet learning outcomes.

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:

The student will be provided the reason for the composition and will give them a "buy in" for each piece.

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:

There is a lot that is covered in each lesson but not so much to overwhelm the student.

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:

The materials are driven by the standards so the outcomes are clear.

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:

There are plenty of opportunities for the student to think on their own. The materials allow the students the chance to practice on their own, which can be tracked by the teacher.

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:

Various learning styles will be able to take full advantage of this curriculum.

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:

Each lesson includes proper warm ups that align to the learned piece as well as higher order questioning throughout the process.

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:

The lessons begin with proper introductions to pieces and extensions are appropriate as the student continues to gain knowledge of presented materials.

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 sequencing for each lesson is logical and appropriate.

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:

This curriculum provides several instructional strategies for teachers to use to be effective.

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:

Appropriate assessments are aligned with the lessons and learning outcomes.

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:

The materials provide both formative and summative assessments that align with outcomes.

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 can aid all students in learning materials with a variety of activities and engaging lessons.

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:

The materials allows great learning opportunities for students no matter what the learning style. The assessments are helpful and provide the teacher with a wonderful overview on how the students learned the material. The teacher is provided many resources to engage the students in learning.

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.7.SL.1.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse

partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

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

2. **DA.68.S.2.1:** Sustain focused attention, respect, and discipline during classes and performances.

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

Lessons give students the motivation to really understand the reason behind learning the lessons in order to have a great performance.

3. **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:

4. **LAFS.68.RST.2.4:** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 6–8 texts and topics.

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

The lessons hit on several LA standards and reinforce the importance of LA skills

5. **LAFS.68.WHST.3.9:** Draw evidence from informational texts to support analysis reflection, and research.

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

The lessons ask higher order questions and provides students opportunities to analyze the text to understand the meaning.

6. **LAFS.7.SL.1.2:** Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

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

In order to appropriate perform the piece the students must understand the meaning or topic. This curriculum provides that.

7. **LAFS.7.SL.1.3:** Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

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

8. **LAFS.7.SL.2.4:** Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

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

9. **MU.68.C.1.1:** Develop strategies for listening to unfamiliar musical works.

Remarks/Examples:

e.g., listening maps, active listening, checklists

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

Students can follow the order of the score and can pinpoint places to come back to in order to become more familiar with the piece.

10. **MU.68.C.1.2:** Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypothesis of the composer's intent.

Remarks/Examples:

e.g., quality recordings, peer group and individual performances, composer notes, instrumentation, expressive elements, title

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

The materials incorporates all dynamics and music vocabulary and explains the meaning behind the intent.

11. **MU.68.C.2.1:** Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance

from teachers and peers.

Remarks/Examples:

e.g., intonation, balance, blend, phrasing, rhythm

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

Justification:

The curriculum gives students opportunity to practice and critique what they know and how to adjust their performance.

12. **MU.68.C.2.2:** Critique, using correct music vocabulary, changes in one's own or others' musical performance resulting from practice or rehearsal.

Remarks/Examples:

e.g., blend, balance, ensemble playing, sonority, technique, tone quality

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

Justification:

addresses how to critique and improve rehearsal to improve performance.

13. **MU.68.C.3.1:** Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre.

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

Justification:

provides knowledgeable lesson plans that address how to evaluate genre and style

14. **MU.68.F.2.1:** Describe several routes a composition or performance could travel from creator to consumer.

Remarks/Examples:

e.g., MIDI and other technology, production, sharing on the Internet, home studios, professional recording studios, sales

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

Justification:

there is so much technology available for each lesson as well as different ways to access the music legally.

15. **MU.68.F.2.2:** Describe how concert attendance can financially impact a community.

Remarks/Examples:

e.g., increased revenues at restaurants, hotels, and travel agencies; venue maintenance, parking attendants

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

Justification:

This standard is addressed the appropriate amount of times

16. **MU.68.F.3.1:** Describe how studying music can enhance citizenship, leadership, and global thinking.

Remarks/Examples:

e.g., dedication to mastering a task, problem-solving, self-discipline, dependability, ability to organize, cultural awareness, mutual respect

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

Justification:

Every lesson seems to include citizenship and teamwork. Perfect curriculum to address this.

17. **MU.68.F.3.2:** Investigate and discuss laws that protect intellectual property, and practice safe, legal, and responsible acquisition and use of musical media.

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

Justification:

Each recording, video, etc. gives credit and shows copyright info.

18. **MU.68.H.1.2:** Identify the works of representative composers within a specific style or time period.

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

Justification:

standard is covered in every lesson.

19. **MU.68.H.1.3:** Describe how American music has been influenced by other cultures.

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

Justification:

background info provided for each piece in the book.

20. **MU.68.H.1.4:** Classify authentic stylistic features in music originating from various cultures.

Remarks/Examples:

e.g., rhythm, layered texture, key patterns, tonality, melodic line, quarter- or semi-tones, national folk melodies, improvisation, instrumentation, aural/oral traditions, drumming patterns

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

Justification:

Perfectly addresses standard in each lesson

21. **MU.68.H.2.1:** Describe the influence of historical events and periods on music composition and performance.

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

Justification:

Standard is addressed in every lesson and provides wonderful insight

22. **MU.68.H.2.2:** Analyze how technology has changed the way music is created, performed, acquired, and experienced.

Remarks/Examples:

e.g., from harpsichord to piano; from phonograph to CD

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

Justification:

23. **MU.68.H.2.3:** Classify the literature being studied by genre, style, and/or time period.

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

Justification:

perfectly addressed standard

24. **MU.68.H.3.1:** Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.

Remarks/Examples:

e.g., school: other music classes, social studies, dance, physical education, science, health, math, world languages; community: cultural connections and traditions, ceremonial music, sales and advertising, communication

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

Justification:

each lesson is aligned with several other disciplines

25. **MU.68.H.3.2:** Discuss how the absence of music would affect other content areas and contexts.

Remarks/Examples:

e.g., theatre and dance, movies, sporting events, video games, commercial advertising, social gatherings, civic and religious ceremonies, plays

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

Justification:

26. **MU.68.O.1.1:** Compare performances of a musical work to identify artistic choices made by performers.

Remarks/Examples:

e.g., rhythm, melody, timbre, form, tonality, harmony, expressive elements; choral, orchestral, band, ensemble

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

Justification:

standard taught and addressed to make students better musical listeners

27. **MU.68.O.2.2:** Demonstrate knowledge of major and minor tonalities through performance and composition.

Remarks/Examples:

e.g., scales; key signatures; relative major/minor; parallel major/minor

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

Justification:

standard addressed in every warm up

28. **MU.68.O.3.1:** Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific

thought, idea, mood, and/or image.

Remarks/Examples:

e.g., tempo markings, expression markings, articulation markings, phrasing, scales, modes, harmonic structure, timbre, rhythm, orchestration

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

Justification:

standard aligned in every lesson through different avenues

29. **MU.68.O.3.2:** Perform the expressive elements of a musical work indicated by the musical score and/or conductor, and transfer new knowledge and experiences to other musical works.

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

Justification:

addressed in the teaching of the piece

30. **MU.68.S.1.1:** Improvise rhythmic and melodic phrases to accompany familiar songs and/or standard harmonic progressions.

Remarks/Examples:

e.g., blues, rock

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

Justification:

31. **MU.68.S.1.3:** Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.

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

Justification:

32. **MU.68.S.1.4:** Sing or play melodies by ear with support from the teacher and/or peers.

Remarks/Examples:

e.g., melodies using traditional classroom instruments and/or voice

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

Justification:

great rehearsal strategies address this standard

33. **MU.68.S.2.1:** Perform music from memory to demonstrate knowledge of the musical structure.

Remarks/Examples:

e.g., basic themes, patterns, tonality, melody, harmony

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

Justification:

34. **MU.68.S.2.2:** Transfer performance techniques from familiar to unfamiliar pieces.

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

Justification:

sight reading materials address this standard completely

35. **MU.68.S.3.1:** Sing and/or play age-appropriate repertoire expressively.

Remarks/Examples:

e.g., technique, phrasing, dynamics, tone quality, blend, balance, intonation, kinesthetic support/response

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

Justification:

songs selected are appropriate for the level range

36. **MU.68.S.3.2:** Demonstrate proper vocal or instrumental technique.

Remarks/Examples:

e.g., posture, breathing, fingering, embouchure, bow technique, tuning, strumming

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

Justification:
Every lesson addresses this standard without fail

37. **MU.68.S.3.3:** Sight-read standard exercises and simple repertoire.

Remarks/Examples:

e.g., note and rest values, key signatures, time signatures, expressive markings, special harmonic and/or notation symbols

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

Justification:
entire book is dedicated to this and allows for leveled learning and progression

38. **MU.68.S.3.4:** Compare written notation to aural examples and analyze for accuracy of rhythm and pitch.

Remarks/Examples:

e.g., error detection, interval reinforcement

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

Justification:
entire book is dedicated to this and allows for leveled learning and progression

39. **MU.68.S.3.5:** Notate rhythmic phrases and/or melodies, in varying simple meters, performed by someone else.

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

Justification:

40. **MU.68.S.3.6:** Develop and demonstrate efficient rehearsal strategies to apply skills and techniques.

Remarks/Examples:

e.g., independently, collaboratively

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

Justification:
Every lesson addresses this standard

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