



## INSTRUCTIONAL MATERIALS ADMINISTRATOR

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### Recommendation

No

**Comments:** Ultimately, this is a glorified collection of choral music with an internet tool to help students learn by ear (while watching music on a score go by). There is little presented here that is particularly innovative, and misses many opportunities to move the choral idiom into the 21st century with improvisation or creation. Further, the connect/ respond prompts were often insultingly superficial. For a population of students who can provide excruciating detail of every Pokemon character ever made, reducing the history of slavery or Handel or jazz to a single card does not set a high standard.

**Notation:** This package would be quite helpful as supplementary materials, but not as the foundation for a course.

### Material for Review

**Course:** Chorus 2 (1303310)

**Title:** Hal Leonard Voices in Concert Level 4 , Edition: 1

**Copyright:** 2016

**Author:** Hal Leonard

**Grade Level:** 9 - 12

### Content

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

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**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:

Generally the literature falls into the traditionally acceptable categories, although there are no particular expansions or surprises presented.

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:

Under the assumption that this material will be reserved for Chorus 2 classes; that is, for students who have had no more than 2 years of experience in choral ensembles, much of the material is either too difficult. At the same time, there are several examples of literature that is simply too easy.

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:

Only the literature and the playback/learning tools are adequate. There is not enough sightreading material, nor is it of adequate challenge for the Level 4 material (although an appropriate challenge for a Chorus 2 student.) The assessments are particularly weak and hastily constructed, with a few exceptions reserved for the self-assessments.

**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:

There is not enough background information about composers and historical details for a secondary school student. The amount of material presented via the supplementary slides is more aligned with a 5-6th grade course. In jazz pieces that have opportunities for open improvisation, there are no tips or frameworks provided through which this could be accomplished.

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:

The literature meets standards, but ancillary material is too simplistic.

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:

This material is either too difficult for a 2nd year chorus student (unless the student is particularly gifted) - but is appropriate for the "highest level ensemble" at a school. There is a disconnect between the ranking of the ensemble and the title of the course (Chorus 2). However, even within the literature the difficulty levels range quite widely... some examples are closer to level 3, while others would be impossible for all but perhaps the top 5% of ensembles. Finally, there are a very few examples of ranges that fall outside of any reasonable adolescent tessitura. I am familiar with how some of this literature is selected and vetted by the authors. It often receives little more than a cursory glance, so small issues with range can likely sneak through.

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:

Much depends on the nature of the student enrolled in the course (Chorus 2). A top ensemble could conceivably have Chorus 2 students in it, but it is more likely that a top performance ensemble will have predominantly Chorus 3-4 students. If the class consists of predominantly inexperienced students, then the material will present too much of a time challenge. If the ensemble consists of a greater proportion of experienced students, then it could work.

**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:

I wouldn't necessarily say that a quick piece of trivia counts as relaying expert information. Much of the supplementary information can be found within a few seconds of internet searching. Low DoK

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:

It is a good start, but there is much more that can be presented. A few sentences about Handel isn't very challenging. There does not seem to be a direct sequence of sightreading.

**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:

There are some minor issues with some of the ancillary slides, particularly the French Renaissance singers slide (The image is actually a Dutch painting from the Baroque period, emulating an Italian Renaissance painter. It is neither French nor Renaissance as the title implies.) For a high school student, the secondary information provided could be much more substantial than is provided.

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:

Generally good - but the Renaissance madrigal is based on a somewhat offensive trope about women being attracted to money, not personal character. The piece was intended as a lighthearted joke when it was written 400 years ago, but of course society has changed.

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:

Sightreading examples contain very low sequencing - no clear progression through intervals or various tonalities.

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:

Generally fine. See earlier comment about the renaissance slide.

**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 is no clear progression through the sightreading curriculum presented which would align with any current model. There could

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:

Sure. It's the same chorus format that's been going for nearly 100 years. The only difference is the online note teaching tool

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:

I'm not sure how students will take to the internet-sourced learning model. My experience has been that students consider these to be slightly annoying at best; a necessary evil. There are very few software applications or environments that seem to really capture student imagination; GarageBand ranking highly here.

**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:

There are very short trivia cards associated with each piece, but ultimately these offer little to the overall experience. The assessment measures are particularly poorly designed.

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:

No attempts made here worthy of mention. Much of this sort of material feels tacked on.

**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:

The Renaissance madrigal relies on a common trope of women being superficially attracted to a man's money, not his character. The predominant religion is Christianity, with a very (VERY!) short nod to Judaism. There are no overt explorations of any other religion.

**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:

Wait.. what? "Hard-core pornography?" That has to be explicitly stated? Wow. I cannot begin to fathom the circumstances under which THAT sentence became necessary. And so I'm clear... this seems to suggest that soft-core pornography is still ok? I'm kidding, of course but come on, that's hilarious. Overall, no animals were presented as mistreated... except for a reference to getting "some pig or beef for chili"

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:

No. Only the obvious ones about performance. Composition and connection standards are not adequately covered.

## 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:

Most of the tedium of note-learning has been shifted over to the internet tool, although a case could be made that this is only rote learning (by ear), and not by internal audiation. The teacher will still need to foster this skill to avoid simple musical parroting.

**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:

The major tool is presented in a non-sequential way, leaving teachers room to implment as needed. However, most of the modules are self-contained events with no clear dovetail/spiral beyond. The components only align with performance standards with rigor. Creation and connection standards are not adequately addressed.

**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:

Organization and presentation are largely left to the individual instructor to present. This provides necessary flexibility.

**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:

Most of the narratives are well below grade level, especially considering the complexity of the music literature provided.

**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:

The modules present information in bite-sized chunks, which allows for students to determine the rate of consumption. However, there are only bites provided. Breadth, yes; depth, no.

**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:

Sure. The internet note teaching tool is the real strength of this package. The assessments are poorly designed, however, and there is no clear way to integrate the sightreading into the overall curriculum as in SmartMusic

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:

This package does not seem to replace the need to purchase separate music copies; rather, it seems like it doubles the cost for the same piece of music. (One electronic version for home use, one hard copy for in-class use.)

## 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:

Generally yes, although this is only in the sense that there are no overt barriers. The internet note-teaching tool seems to work fairly well. The gradebook tool is on par with other entries in the same space, but does not stand out. Most of the motivation will inevitably come from the teacher, not the pretty graphics.

**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:

The emphasis on single slide cards forces the distillation of important themes into digestible bites. These are often too simplistic for the intended age range, so the qualifier "thoroughly" does not apply here.

**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:

Generally good.

**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 no links to outside sources provided, or "stretching" activities once a piece of trivia has been passed along.

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:

This is a particularly flexible implementation.

**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:

While the ability to sing along to a prerecorded track does help learning individual parts, this relieves the student of audiating internally.

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:

There are almost no examples of this idea worthy of mention. The vast majority of the supplementary material is tacked on as trivia points.

**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:

For performance, this package will almost assuredly help students parrot back notes that they have heard. I cannot recommend it for any other particular learning outcome, musical or not.

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:

There is a great deal of flexibility offered to teachers, but the disconnection of concepts (or lack of sequential presentation) presents a challenge.

**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:

Assessments are particularly hastily constructed or poorly implemented. A few exceptions are found within the self-assessments, but that's hardly enough to base a package on.

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:

There are almost no ways to assess whether a student has learned any particular note or passage with this package. There is a way to document it via the electronic gradebook... but then the package becomes a simple (and incredibly expensive) Excel spreadsheet.

**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:

sure - except for non-English speakers or the visually impaired.

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:

Only in the most rudimentary sense of the word "learning," that is, parroting back what they have heard musically. The attempts to provide "connect" activities are fairly shallow, and there are few if any elements of guidance through creative processes beyond "go create something and whatever you come up with is automatically amazing."

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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](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.910.SL.1.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

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

Justification:  
almost none seen

2. **DA.912.F.3.8:** Demonstrate effective teamwork and accountability, using compromise, collaboration, and conflict resolution, to set and achieve goals as required in the work environment.

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

Justification:  
these are independent activities

3. **DA.912.S.2.1:** Sustain focused attention, respect, and discipline during class, rehearsal, and performance.

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

Justification:  
Only in the sense that increased technical facility on prescribed musical passages would increase attention etc. by decreasing the amount of time needed on in-class rote learning.

4. **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:  
There are a few fairly unstructured open-ended questions scattered throughout, but they are clearly not the focus of hte package.

5. **LAFS.910.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 9–10 texts and topics.

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

Justification:  
You'd think so, since you're deciphering music at home. Unfortunately, the package encourages rote listening and parroting back of music - so the connection of the visual symbology and the aural performance/interpretation is only assumed to be attached... not proven.

6. **LAFS.910.SL.1.2:** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

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

Justification:  
not witnessed

7. **LAFS.910.SL.1.3:** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

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

Justification:  
not witnessed

8. **LAFS.910.SL.2.4:** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

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

Justification:  
not witnessed

9. **LAFS.910.WHST.2.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

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

Justification:  
not witnessed

10. **LAFS.910.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:  
not witnessed

11. **MU.912.C.1.1:** Apply listening strategies to promote appreciation and understanding of 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:  
some of the listening maps are interesting ideas

12. **MU.912.C.1.2:** Compare, using correct music vocabulary, the aesthetic impact of two or more performances of a musical work to one's own hypothesis of the composer's intent.

**Remarks/Examples:**

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

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

Justification:  
occasionally seen; not a pervasive focus

13. **MU.912.C.1.4:** Compare and perform a variety of vocal styles and ensembles.

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

Justification:  
This is literally what the package does. The focus is so highly on this particular element that everything else becomes almost insubstantial.

14. **MU.912.C.2.1:** Evaluate and make appropriate adjustments to personal performance in solo and ensembles.

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

Justification:  
Only occasionally

15. **MU.912.C.2.2:** Evaluate performance quality in recorded and/or live performances.

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

Justification:  
not witnessed

16. **MU.912.C.2.3:** Evaluate one's own or other's compositions and/or improvisations and generate improvements independently or cooperatively.

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

Justification:  
not witnessed

17. **MU.912.C.3.1:** Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music.

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

Justification:  
not witnessed

18. **MU.912.F.3.1:** Analyze and describe how meeting one's responsibilities in music offers opportunities to develop leadership skills, and identify personal examples of leadership in school and/or non-school settings.

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

Justification:  
not witnessed

19. **MU.912.F.3.2:** Summarize copyright laws that govern printed, recorded, and on-line music to promote legal and responsible use of intellectual property and technology.

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

Justification:  
not witnessed

20. **MU.912.F.3.3:** Define, prioritize, monitor, and successfully complete tasks related to individual musical performance or project presentation, without direct oversight, demonstrating skills for use in the workplace.

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

Justification:  
Preparing lessons at home does this well.

21. **MU.912.H.1.1:** Investigate and discuss how a culture's traditions are reflected through its music.

**Remarks/Examples:**

e.g., patriotic, folk, celebration, entertainment, spiritual

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

Justification:  
Presenting a song does not guarantee investigation or discussion, and the 'jumping off' cards are fairly shallow/thin. Most of this work still falls to the teacher.

22. **MU.912.H.1.2:** Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.

**Remarks/Examples:**

e.g., vocal, instrumental, guitar, keyboard, electronic, handbells

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

Justification:  
not witnessed

23. **MU.912.H.1.4:** Analyze how Western music has been influenced by historical and current world cultures.

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

Justification:  
not witnessed

24. **MU.912.H.1.5:** Analyze music within cultures to gain understanding of authentic performance practices.

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

Justification:  
Some of this is done, particularly within african-american or hispaniola music

25. **MU.912.H.2.1:** Evaluate the social impact of music on specific historical periods.

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

Justification:  
Only in a highly cursory sense - broad strokes only. Not exactly college prep level.

26. **MU.912.H.2.4:** Examine the effects of developing technology on composition, performance, and acquisition of music.

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

Justification:

They use the internet to interact with the package, but do not describe their interactions in a meta-awareness sense.

27. **MU.912.H.3.1:** Apply knowledge of science, math, and music to demonstrate, through an acoustic or digital performance medium, how sound production affects musical performance.

**Remarks/Examples:**

e.g., acoustics, sound amplification, materials, mechanics

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

Justification:

not witnessed

28. **MU.912.H.3.2:** Combine personal interest with skills and knowledge from a non-music class to explore, design, and present a music-based or music-enhanced topic of interest to demonstrate the ability to make transfers across contexts.

**Remarks/Examples:**

e.g., music and health, Holocaust, tolerance, African American history, world languages, scientific research, data analysis, problem-solving, public speaking

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

Justification:

not witnessed

29. **MU.912.O.1.1:** Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.

**Remarks/Examples:**

e.g., rhythm, melody, timbre, form, tonality, harmony, texture; solo, chamber ensemble, large ensemble

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

Justification:

30. **MU.912.O.2.1:** Transfer accepted composition conventions and performance practices of a specific style to a contrasting style of music.

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

Justification:

there are some slight transference opportunities in the jazz idiom via scat. these are few and far between and should not substitute for a dedicated curriculum in improvisation

31. **MU.912.O.3.1:** Analyze expressive elements in a musical work and describe how the choices and manipulations of the elements support, for the listener, the implied meaning of the composer/performer.

**Remarks/Examples:**

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

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

Justification:

sure - it would seem to present opportunities for this often

32. **MU.912.O.3.2:** Interpret and perform expressive elements indicated by the musical score and/or conductor.

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

Justification:

sure - it would seem to present opportunities for this often

33. **MU.912.S.1.1:** Improvise rhythmic and melodic phrases over harmonic progressions.

**Remarks/Examples:**

e.g., using text or scat syllables

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

Justification:

While some scat lines are written out, there is almost no guidance provided regarding how to do this independently... no frameworks, jazz theory, or similar.

34. **MU.912.S.1.4:** Perform and notate, independently and accurately, melodies by ear.

**Remarks/Examples:**

e.g., singing, playing, writing

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

Justification:

This is the predominant method of presenting musical material... by ear while watching a score go by.

35. **MU.912.S.2.1:** Apply the ability to memorize and internalize musical structure, accurate and expressive details, and processing skills to the creation or performance of music literature.

**Remarks/Examples:**

e.g., memorization, sequential process

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

Justification:

The package does not seem to facilitate this. The teacher would be responsible for the majority of this element.

36. **MU.912.S.2.2:** Transfer expressive elements and performance techniques from one piece of music to another.

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

Justification:

A case could be made for this, particularly regarding the most common expressive markings.

37. **MU.912.S.3.1:** Synthesize a broad range of musical skills by performing a varied repertoire with expression, appropriate stylistic interpretation, technical accuracy, and kinesthetic energy.

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

Justification:

Performing a varied repertoire. Yes. That is what this package provides.

38. **MU.912.S.3.2:** Sight-read music accurately and expressively to show synthesis of skills.

**Remarks/Examples:**

e.g., musical elements, expressive qualities, performance technique

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

Justification:

I found the sightreading system to be far substandard to others in the same space. There was a notable lack of sequential presentation, on nontraditional notations, or harmonic analysis beyond the superficial.

39. **MU.912.S.3.3:** Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills.

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

Justification:

not witnessed

40. **MU.912.S.3.4:** Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.

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

Justification:

41. **MU.912.S.3.5:** Develop and 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:

Oddly, I didn't see much of this.

If you have questions contact Office of Instructional Materials, [imstaff@fldoe.org](mailto:imstaff@fldoe.org) or 850-245-0425

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