This advisory recommendation has not been approved by the Instructional Quality Commission or the State Board of Education

# **REVIEW PANEL ADVISORY RECOMMENDATION**

**2021 ARTS EDUCATION INSTRUCTIONAL MATERIALS ADOPTION**

| **Publisher** | **Program** | **Grade Level(s)** |
| --- | --- | --- |
| QuaverEd, Inc. | *QuaverEd Music* | K–5 |

## Program Summary:

The QuaverEd Music program includes the following: *Student Dashboard (SD); Teacher Dashboard (TD); Lesson plans organized by grade level (LP); Song-Based Lessons (SBL); ClassPlay song resource library (CP); Choral Resources (CR); Quaver Musicals (QM); Quaver Books (QB); Resource Manager (RM).*

Note: The QuaverEd curriculum with all its interactive elements can be accessed at ~~https://CA.QuaverEd.com~~ [Preceding link no longer available] using the instructions provided at <https://www.quavered.com/ca-reviewers>.

## Recommendation:

*QuaverEd Music* is recommended for adoption because the instructional materials include content as specified in the *California Arts Standards for California Public Schools,* *Prekindergarten Through Grade Twelve* (*Arts Standards*), and meet all the criteria in category 1 with strengths in categories 2–5.

### Criteria Category 1: Arts Education Content/Alignment with Standards

The program supports instruction designed to ensure that students master all the *Arts Standards* for the intended grade level(s), and meets all of the evaluation criteria in category 1.

#### Citations:

* Criterion #1.1: The grade-level Standards Maps illustrate the ways the program aligns with the *Arts Standards*. Specific examples within those maps are included below.
* Kindergarten: K.MU:Cr1a: Exploring and experiencing melodic contour <https://www.quavermusic.com/lppHost.aspx?lpGuid=db1b3277-8e4b-4bde-97b8-54634587192f&slideGUID=34c919ac-a158-11eb-aa16-02420a807bba>
* Grade 1: 1.MU:Cr2b: Using iconic notation to document personal ideas <https://www.quavermusic.com/lppHost.aspx?lpGuid=c65c9c8a-1bed-40f9-90df-0e76d2e260b1&slideGUID=8fc59304-9b4f-11eb-aa16-02420a807bba>
* Grade 2: 2.MU:Re7.1: Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.[https://www.quavermusic.com/lppHost.aspx?lpGuid=bddb37c9- a92e-4611-be83-b50dbcaa94a4&slideGUID=23bfca7d-a321-11eb-aa16-02420a807bba](https://www.quavermusic.com/lppHost.aspx?lpGuid=bddb37c9-%20a92e-4611-be83-b50dbcaa94a4&slideGUID=23bfca7d-a321-11eb-aa16-02420a807bba)
* Grade 3: 3.MU:Pr5b: Rehearse and refine technical accuracy <https://www.quavermusic.com/lppHost.aspx?lpGuid=c5a71e9f-5d71-423d-b25f-804625e2c9b3&slideGUID=92c56bb7-9d6e-11eb-aa16-02420a807bba>
* Grade 4: 4.MU:Cn11 Describe and demonstrate connections between music and societal, cultural, and historical contexts. 4LP13–18 “Lift Ev’ry Voice and Sing” (About the Song) <https://www.quavermusic.com/lppHost.aspx?lpGuid=971efbfd-2822-4394-bdf9-ab7ee7a693e0&slideGUID=19e360b2-a1fe-11eb-aa16-02420a807bba>
* Grade 5: 5.MU:Cr3.2 “Present the final version of personal created music to others that demonstrates craftsmanship and explain connection to expressive intent” is addressed in the “Commercial Project Dress Rehearsal.” <https://www.quavermusic.com/lpphost.aspx?lpGuid=9546a7a6-2745-4df2-8ca7-2444ed945d67&slideGUID=cc49c3ac-a324-11eb-aa16-02420a807bba>
* The standards are organized within instructional materials through a K–5 Curriculum Map and Scope and Sequence documents
	+ K–5 Map: <https://www.quavermusic.com/media/images/82334489-f9dd-4b4b-868c-d639d6aa9a1a.pdf>
	+ Scope and Sequence: <https://www.quavermusic.com/media/images/28debf04-bb6e-473a-960d-915ce49726eb.pdf>
* Criterion #1.2: (LP) Materials provide opportunities for creative processes along with real-world, relatable challenges, such as the Grade 5 Commercial Project. <https://www.quavermusic.com/lppHost.aspx?lpGuid=a9c187b7-0d73-4ea2-97d5-cc748b852135&slideGUID=cb5cfa7d-a324-11eb-aa16-02420a807bba>
* Criterion #1.3: (LP) Materials progressively build student abilities through creating, performing, responding, and connecting.
* Create. The Grade 5 Commercial Project (LP) 5.MU:Re9. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.
* Perform. “Arctic Overture” (LP) 5.MU.Pr6a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation. <https://www.quavermusic.com/lppHost.aspx?lpGuid=d7c8c62c-3b10-4940-9c98-ad51641b78dd&slideGUID=328037d1-a323-11eb-aa16-02420a807bba>
* Respond. “Flight of the Bumblebee” (LP) 5.MU.Re:7.2. Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as personal, social, cultural, and historical). 5LP10-17 <https://www.quavermusic.com/lppHost.aspx?lpGuid=8090614f-4a8c-4e3e-81f1-0ad820f51e61&slideGUID=984829b6-9823-11eb-aa16-02420a807bba>
* Connect. “Spoons in the Americas” (LP) 5.MU.Cn:11. <https://www.quavermusic.com/lppHost.aspx?lpGuid=a529be74-b657-47be-a97d-eb4334b88795&slideGUID=93c5492b-9be3-11eb-aa16-02420a807bba>
* Criterion #1.9: (LP) The QuaverMusic program consistently addresses issues related to humanity’s place in the ecological system.
* Grade 1: “Habitat” (Lyrics): <https://www.quavermusic.com/lppHost.aspx?lpGuid=078672fa-d2cb-4739-8054-62546f4f7eef&slideGUID=8dc41b42-9b4f-11eb-aa16-02420a807bba>
* Grade 5: “Save the Planet” (Lyrics): <https://www.quavermusic.com/lppHost.aspx?lpGuid=d9272ab4-c541-46b2-a0bd-24b6e04f89a2&slideGUID=988f8e99-98ab-11eb-aa16-02420a807bba>

### Criteria Category 2: Program Organization

The organization and features of the instructional materials support instruction and learning of the standards.

#### Citations:

* Criterion #2.2: (SD/TD) A table of contents provides students and teachers navigation of the Lesson Selection Menu of the dashboard, supporting administrators, teachers, parents/guardians, and students
	+ Educator Lesson Selection Menu: ~~https://help.quavered.com/product-support/quavermusic/lesson-selection-menu~~ [Preceding link no longer available]
	+ Student Lesson Selection Menu: ~~https://help.quavered.com/product-support/quavermusic/student-dashboard/~~ [Preceding link no longer available]
* Criterion #2.3 (LP): Each lesson plan provides an overview of the lesson content, including the purpose of the lesson, key student objectives, standards, essential questions, and teacher notes.
	+ Kindergarten: Lesson 13 <https://www.quavermusic.com/GeneratePrintedLessonPlan.aspx?guid=db1b3277-8e4b-4bde-97b8-54634587192f&rand=0.9737726431582194>

(TD) Within the Lesson Selection Menu, educators and administrators can access an overview of the year and each unit. Each lesson identifies *Arts Standards* addressed. See Lesson Selection menu: ~~https://help.quavered.com/product-support/quavermusic/lesson-selection-menu~~ [Preceding link no longer available]

* Criterion #2.6: (SBL) The program relies on Kodály and/or Orff pedagogies, or presents song-based lessons organized by themed. Cross-curricular lessons are also included throughout the program.
	+ Kindergarten: Kodály lesson: <https://www.quavermusic.com/GeneratePrintedLessonPlan.aspx?guid=5cd17af5-d7f3-41e2-8d64-c7774be13f1d&rand=0.36232411842219436>
* Criterion #2.8
	+ The Scope and Sequence demonstrates how instructional materials scaffolds concepts throughout the program. <https://www.quavermusic.com/media/images/28debf04-bb6e-473a-960d-915ce49726eb.pdf>
	+ K–5 Curriculum Maps provide an overview of the units and lessons in each grade level to show how the curriculum builds on prior knowledge. <https://www.quavermusic.com/media/images/82334489-f9dd-4b4b-868c-d639d6aa9a1a.pdf>
	+ An Essential Questions document maps out grade-appropriate essential questions in each process component area by grade bands (Grades K–1, Grades 2–3, Grades 4–5). <https://www.quavermusic.com/media/images/9edb05df-9f84-459a-8e8b-819dd0e8c368.pdf>

### Criteria Category 3: Assessment

The instructional materials provide teachers with assistance in using assessments for planning instruction and monitoring student progress toward mastering the content.

#### Citations:

* + Criterion #3.1: The program provides diagnostic assessment tools at every grade level to help determine students’ prior knowledge. <https://www.quavermusic.com/lppHost.aspx?lpGuid=rid_6133>
	+ Criterion #3.2: (LP) Opportunities for both formative and summative assessments are present throughout the program.
		- Train the Brain formative assessment tool: <https://www.quavermusic.com/lppHost.aspx?lpGuid=eeed4b1f-cd73-49d1-988f-81017abf2643&slideGUID=c930f383-a324-11eb-aa16-02420a807bba>
		- Customizable rubrics offer both formative and summative assessment criteria: <https://www.quavermusic.com/lppHost.aspx?lpGuid=656b1236-975a-45f0-80d5-d744365e463a&slideGUID=18bf2551-a220-11eb-aa16-02420a807bba>
		- Year-end summative assessment: <https://www.quavermusic.com/lppHost.aspx?lpGuid=fe824efc-278e-4129-8e16-d7bc59685ff0&slideGUID=5cc80a24-a318-11eb-aa16-02420a807bba>
	+ Criterion #3.3: (LP) Consistent provision of end-of-unit assessments <https://www.quavermusic.com/LPPHostLite.aspx?lpGuid=dd3cb940-8f7c-44c7-b392-a201a3240c79&slideGUID=e41f91ce-e442-4a70-9511-0f2efcc6ae32&currID=0&rand=0.2018895404879011>
	+ Criterion #3.4: (LP) All lessons include opportunities for students to independently apply arts concepts, such as practicing basic rhythms (<https://www.quavermusic.com/LPPHostLite.aspx?lpGuid=8cdd60f2-1ae3-4817-8727-855779f88377&slideGUID=d560e319-9b43-11eb-aa16-02420a807bba>) and exploring dynamics: (<https://www.quavermusic.com/LPPHostLite.aspx?lpGuid=a206e635-096d-46cf-992a-cabf84eab924&slideGUID=43f34f33-a31f-11eb-aa16-02420a807bba>)

**Criteria Category 4: Access and Equity**

Program materials ensure universal and equitable access to high-quality curriculum and instruction for all students and provide teachers with suggestions for differentiation for students with special needs.

#### Citations:

* + Criterion #4.1: The program provides resources to ensure access for all students.
		- Commitment to Accessibility Document: <https://www.quavermusic.com/media/images/1d4b2afd-947d-4b01-8a2c-3705d315dee6.pdf>
		- Stance on Diversity & Inclusion Document: <https://www.quavered.com/>
	+ Criterion #4.4: The program includes strategies for students who are English learners that are consistent with the California English Language Development Standards.
	+ Best Practices for Teaching Document: <https://www.quavermusic.com/media/images/59e39555-3f30-4463-a959-34f8ee734eff.pdf>
	+ Criterion #4.5: The program includes a variety of guidance documents to provide support for English learners at every grade level and grade span.
	+ Best Practices for Teaching Document, Teacher Dashboard (TD), LPs, Lyrics for Songs on separate slides, Teacher and Student Recording Tools, Interactives, and Resource sharing by links and QR Codes: ~~https://help.quavered.com/how-to-articles/content-distribution/resource-sharing-by-link/~~ [Preceding link no longer available]
		- Commitment to Accessibility: <https://www.quavermusic.com/media/images/1d4b2afd-947d-4b01-8a2c-3705d315dee6.pdf>
* Stance on Diversity and Inclusion:

<https://www.quavered.com/>

* Criterion #4.6:
	+ (LP) Lessons include a keyword/vocabulary tab at the bottom of the first slide. Grade 2 Lesson 31 A-B Form and Repeat Signs: <https://www.quavermusic.com/lppHost.aspx?lpGuid=bddb37c9-a92e-4611-be83-b50dbcaa94a4&slideGUID=23597ce2-a321-11eb-aa16-02420a807bba&currID=0&rand=0.42170085242074706>
	+ Drawing Tool allows teachers to annotate slides both in-person or in-virtual learning. The Quaver Support page explains the features of the Drawing tool: ~~https://help.quavered.com/product-support/quavermusic/lesson-navigationv~~ [Preceding link no longer available]
* Criterion #4.7:
	+ Quaver Creatives allow for extended learning and differentiation: ~~https://help.quavered.com/how-to-articles/quavermusic-creatives~~ [Preceding link no longer available]
	+ The program provides customizable lessons to allow for more in depth study in a particular area. Link to explanation document and customization can occur through the TD: ~~https://help.quavered.com/how-to-articles/lessons/create-a-custom-curriculum-menu/~~ [Preceding link no longer available]
* Criterion #4.8: QuaverEd offers a diverse community of characters.
	+ (LP) Grade 3 lesson 1 slide 1 “Welcome to Music!”: <https://www.quavermusic.com/lppHost.aspx?lpGuid=6bfc2f54-ee29-4b8f-8e4b-6bfb04c9de1f&slideGUID=c4489fb2-9825-11eb-aa16-02420a807bba>

### Criteria Category 5: Instructional Planning and Support

The instructional materials contain a clear road map for teachers to follow when planning instruction and are designed to help teachers provide effective standards-based instruction and ensure opportunities for all students to learn the essential skills and knowledge specified in the standards.

#### Citations:

* + Criterion #5.9: The teacher document Rhythm Counting and Notation explains and compares multiple methods of counting (numbers, syllables, Gordon, Takadimi, Eastman). <https://www.quavermusic.com/media/images/eb8e0692-6c35-4c9c-a6ae-0dda24ebe9be.pdf>
	+ Criterion #5.10: The teacher document provides explanations and integration of the Kodály method. <https://www.quavermusic.com/media/images/b8ebd0d4-701d-47d8-bbc9-82649ace6c6d.pdf>
	+ Criterion #5.11: Performance rubrics provide criteria for standards-aligned evaluation of student work, with the option to customize aspects to meet individual learning goals. <https://www.quavermusic.com/lppHost.aspx?lpGuid=01a92ef7-7a56-499d-9452-b7972aa42098&slideGUID=67affe31-a324-11eb-aa16-02420a807bba>
	+ Criterion #5.12: The program’s clear guidelines offer ways to establish safe and effective online experiences for both students and teachers, especially assisting in establishing online behavior expectations, including the Quaver Five. <https://www.quavermusic.com/media/images/ebc8955f-49b8-446d-902f-de554d3be778.pdf>
	+ Criterion #5.14 The *QuaverEd* program addresses the varied expertise across members of the staff. The included samples and exemplar lessons can be customized with the Resource Manager and Resource Creation links provided in the Teacher Dashboard. ~~https://help.quavered.com/product-support/quavermusic/resource-manager/~~ [Preceding link no longer available]

## Edits and Corrections:

The following edits and corrections must be made as a condition of adoption:

| # | Grade level | Component | Page number(s) | Current text | Proposed corrected text | Reason for edit |
| --- | --- | --- | --- | --- | --- | --- |
| 1 | All | Digital Resources pertaining to Access and Equity.Hyperlinks are listed in the “Current Text” column. | Throughout | Stance on Diversity and Inclusion <https://www.quavermusic.com/media/images/9809f3ef-f0a3-45d6-9d2e-7e83a4674e66.pdf>Commitment to Accessibility <https://www.quavermusic.com/media/images/1d4b2afd-947d-4b01-8a2c-3705d315dee6.pdf>Best Practices for Teaching Exceptional Students<https://www.quavermusic.com/media/images/59e39555-3f30-4463-a959-34f8ee734eff.pdf> | Please include citations of specific research studies that are current (within the last 10–15 years). One example for UDL-Universal Design for Learning and the ArtsbyDon Glass; Anne Meyer; David Rose in *Harvard Educational Review* (2013) 83 (1): 98–119.One example for multiple learning styles might be Barbe & Swassing, Howard Gardner’s Multiple Intelligences, etc. as cited in *Music in Childhood* by C. Scott Kassner & P. Campbell (2018). | Statements regarding access and equity need to be supported with accurate citations of current and confirmed research. |
| 1 | (cont.) | (cont.) | (cont.) | (cont.) | (cont.)Two examples for exceptional learners might be *Music in Special Education* (2018) by M. Adamek & A. Darrow. Hammel, A. (2018). Amy and Drew: Two Children Who Helped Determine What Free Appropriate Public Education Means *General Music Today,* *Vol. 31(2)* 29–32. | (cont.) |
| 2 | All | Careers in Music – Hall of Fame | Renee Fleming Career Highlights | She was the first classical singer to sing the National Anthem at the 2014 Super Bowl. | In 2014, she was the first classical singer to sing “The Star-Spangled Banner,” our national anthem, at Super Bowl XLVIII. | The original text reads as if multiple people sang the national anthem at the 2014 Super Bowl.The words “national anthem” are not a proper name or song title; I propose including the actual title. Quotation marks should be added around song titles. |
| 3 | All | Careers in Music – Hall of Fame | Audra McDonald Struggles/Problems | She has publicly admitted that even though she is considered a star, she still struggles with an insecurity about her talent everyday. | She has publicly admitted that, even though she is considered a star, she still struggles with an insecurity about her talent every day. | At the end, “every day” should be two words. Also, an additional comma after “admitted that.” |
| 4 | All—Resource Manager | Peppy Bingo | “Menu,” “Notes” | “Peppy Bingo! - (3 mins.) [Screen 3]\* Invite students to sing “”Bingo”” again, only this time at an extremely fast tempo.\* Then ask them how that felt. (We’re tired! That was way too fast!!)>INSERT BINGO SCORE HERE<\* Reinforce the idea that every song feels best and sounds best at just the “”right”” tempo.\* As with “”Bingo,”” if a song is too slow or drags, we practically fall asleep.\* If it’s too fast or rushes, we feel scared or almost in a panic!\* But just the “”right”” tempo makes music feel “”just right!””“ | “Peppy Bingo!” - (3 mins.)* Invite students to sing “Bingo” again, only this time at an extremely fast tempo.
* Then ask them how that felt. (We’re tired! That was way too fast!!)
* Reinforce the idea that every song feels best and sounds best at just the “right” tempo.
* As with “Bingo,” if a song is too slow or drags, we practically fall asleep.
* If it’s too fast or rushes, we feel scared or almost in a panic!
* \* But just the “right” tempo makes music feel “just right!”
 | Amend formatting: add an ending quotation mark for the song title, remove double quotation marks throughout, remove the extra quotation mark at the end, remove (or otherwise fix) “INSERT BINGO SCORE HERE,” text, use actual bullets instead of “\*” to align with formatting in other teacher Notes, and possibly fix first line text. |
| 5 | All-Resource Manager | Movement Video | “Printables” “Instructional Guide”Page 1 | MU:Cn11.0 Connect #11- Relate musical ideas and works with varied context to deepen understanding. | MU:Cn11.0 Connect - Relate musical ideas and works with varied context to deepen understanding. | The “#11” is not part of the standard.This is on every Movement Video Instructional Guide. |
| 6 | All | Song titles when referred to in text. | Throughout | One of myriad examples: <https://www.quavermusic.com/MobileWebActivities/worldmusic/Default.aspx> | Song titles should be in quotations in all narratives and Notes sections. (They do not need to be in quotations for playlists, song lists, or title screens.) | Two reasons: 1. For grammatical purposes2. Out of respect for the composer and the song |
| 7 | K | Lemonade lyrics | “Song Hub” “Song Components” “Explore” click on 6th cloud from the left | What instrument could you use to play the parts | What instrument could you use to play the parts? | Prompt should include a question mark. |
| 8 | K | 0LP19-20 Meet José Silvestre White | “Menu” “Notes” | Select each tab to reveal facts and accomplishments from Lafitte’s life. | Select each tab to reveal facts and accomplishments from White’s life. | Include “Lafitte,” his second last name, which is not mentioned. (Or add Lafitte everywhere to be consistent; the “Stance on Diversity, Equity, and Inclusion” PDF (<https://www.quavermusic.com/media/images/9809f3ef-f0a3-45d6-9d2e-7e83a4674e66.pdf>) shows a picture of this slide and it includes both his last names.) |
| 9 | 1 | 1LP08-13 Great Big House in New Orleans (lyrics) | “Menu,” “Notes”Final bullet point | Sing the song again clapping the rhythm, using rhythm syllables. | Sing the song again while clapping the rhythm. OR Sing the song using rhythm syllables while clapping the rhythm. | One can’t sing and speak rhythm syllables at the same time. |
| 10 | 1 | 1LP31-18 Album for the Young: The Happy Farmer (Movement Videos) | ”Menu,”“Notes”1st line | Move to show the form in “Carnival of the Animals” | Move to show the form in ”Album for the Young: Happy Farmer” | Reference to correct piece used in the lesson. |
| 11 | 2 | 2LP05-09 Cielito Lindo (full score) | ”Menu,”“Notes”9th bullet point | Ask students to play 3 beat pattern… | Ask students to play a 3 beat pattern… | It needs an article (or needs to be “patterns,” plural). |
| 12 | 2 | 1LP05-09 Cielito Lindo (full score) | ”Menu,”“Notes”10th (final) bullet point | Transfer the 3 beat pattern to barred instrument… | Transfer the 3 beat pattern to a barred instrument… | It needs an article (or needs to be “instruments,” plural). |
| 13 | 2 | 2LP14-08 Great Big House in New Orleans (Full Score) | ”Menu,”“Notes”5th bullet point | Tell students that during the B section of the song, they will hive time for 8 different pie rhythms… | Tell students that during the B section of the song, they will have time for 8 different pie rhythms… | Misspelling of the word “have” |
| 14 | 3 | 3LP24-14 The B-Lues (Animated Score) | ”Menu,”“Notes”6th bullet point | Demonstrate and discuss how improvising can be used when playing recorder. Improvising allows you to fill the music with your own | Demonstrate and discuss how improvising can be used when playing recorder. Improvising allows you to fill the music with your own musical ideas. | The second sentence is an incomplete thought and missing a period. |
| 15 | 3 | 3LP07-09 My Scaly Melody | QDoIconStep 3 | Create a new melody...in the trebel clef | Create a new melody...in the treble clef | Correct spelling of the word treble |
| 16 | 3 | 3LP18-09 Flight of the Bumblebee (Movement Videos) | OverviewTab 180118-09 | 18-09-Promote students ability...Orff | Flight of Bumblebee | Mislabeled in Overview Tab |
| 17 | 4 | 4LP24-05 Slice It, Dice It (Full Score) | “Menu,” “Notes” | Variation: Ask students how the composer used musical elements to achieve unity and variety, tension and release, balance, or other features in this piece. (e.g. Unity created by nice, even 4-bar phrases and repeats; variety created by use of different instruments, dynamics, and harmonies)” | Variation: Ask students how the composer used musical elements to achieve unity and variety, tension and release, balance, or other features in this piece (e.g., unity created by nice, even 4-bar phrases and repeats; variety created by use of different instruments, dynamics, and harmonies). | Grammatical fixes:* Move period to the end.
* Remove the quotation mark from the end.
* Add a comma after e.g.
* Uncapitalize “unity” since it is now part of the previous sentence.
 |
| 18 | 4 | 4LP29-03 QGrooves - My Rap Form | “Menu,” “Notes”3rd bullet point | Display the QGrooves pre designed rap backing track (Intro: 2 measures; A section: 8 measures; B section: 4 measures; A section:repeat; B section: repeat; 2 measure ending) | Display the QGrooves predesigned rap backing track (Intro: 2 measures; A section: 8 measures; B section: 4 measures; A section: repeat; B section: repeat; 2 measure ending). | Remove the space to make “predesigned” correctly spelled as one word.Add a space in “A section: repeat.”Add period at the end of the sentence. |
| 19 | 4 | 4LP33-10 My List Poem Performance | “Menu,” “Notes”1st bullet point | [*.MU:Pr4.2c*] | [4*.MU:Pr4.2c*] | Add the grade level in the standard. |
| 20 | 4 | 4LP40-03 Identifying Studio Effects | “Menu,” “Notes”7th bullet point | Note…What are some positive responses to the natural voice and vocal skills versus some positive responses to an affected vocal sound. | Note…What are some positive responses to the natural voice and vocal skills versus some positive responses to an affected vocal sound? | The question needs a question mark instead of a period. |
| 21 | 4 | 4LP09-11 Write a Jazz Melody | QDo Icon•Step 2•Step 3 | •Copy the middle C half notes....•Create a new melody by moving your C’s... | •Copy the notes in the spaces…•Create a new melody by moving the notes up to a different space... | Original printed instructions/ text on screen don’t match the visual graphics or recorded directions. |
| 22 | 4 | 4LP24-05 Slice It, Dice It (Full Score) | “Menu,” “Notes” | Variation: Ask students how the composer used musical elements to achieve unity and variety, tension and release, balance, or other features in this piece. (e.g. Unity created by nice, even 4-bar phrases and repeats; variety created by use of different instruments, dynamics, and harmonies)” | Variation: Ask students how the composer used musical elements to achieve unity and variety, tension and release, balance, or other features in this piece (e.g., unity created by nice, even 4-bar phrases and repeats; variety created by use of different instruments, dynamics, and harmonies). | Grammatical fixes:* Move period to the end.
* Remove the quotation mark from the end.
* Add a comma after e.g.
* Uncapitalize “unity” since it is now part of the previous sentence.
 |
| 23 | 4 | 4LP33-03 Spoons in Music | Welcome to the Performing with Spoons- Slide #3titled Spoons in Music  | Unannotated image | Pictures for String Band and Jug Band need to be annotated with the group name or source for the picture. | These pictures were not annotated. |
| 24 | 5 | 5LP32-07 Our Banjo Song | “Menu” “Notes”Middle of the page | * Students can write their own couplets using the space provided on p. 5
* of the Banjo Project Book.
 | * Students can write their own couplets using the space provided on p. 5 of the Banjo Project Book.
 | One sentence has accidentally been broken up into two bullet points.  |
| 25 | 5 | 5LP14-08 He Had a Dream (Orff) | “Menu” “Notes”2nd bullet point | Ask volunteers to identify specific places in the score with challenges, explaining their reasoning (i.e. rhythms, accidentals, and so on). | Ask volunteers to identify specific places in the score with challenges, explaining their reasoning (e.g., rhythms, accidentals, and so on). | For examples, use “e.g.,” instead of “i.e.” (which would be for restating, rephrasing, or clarifying) |
| 26 | 5 | 5LP31-04 African Stringed Instruments | “Menu” “Notes”Final bullet point | Encourage students to Explain and demonstrate connections… | Encourage students to explain and demonstrate connections… | The word “explain” should not be capitalized. |
| 27 | 5 | 5LP-44 | Slides 4, 5, and 6“Menu” “Notes”2nd bullet point | After reviewing *[title]* and three other song options… | After reviewing *[title]* and two other song options… | There are only three pieces in total. |
| 28 | 5 | 5LP-46 | Slides 4, 5, and 6“Menu” “Notes” | (Slide 4) Have group two perform Blukegrass.(Slide 5) Have group three perform Jungle-lele.(Slide 6) Have group four perform Hip-a-lele. | (Slide 4) Have group one perform Blukegrass.(Slide 5) Have group two perform Jungle-lele.(Slide 6) Have group three perform Hip-a-lele. | Group numbering is off. There is no group one. |
| 29 | 5 | 5LP32-07 Our Banjo Song | “Menu” “Notes”Middle of the page | * Students can write their own couplets using the space provided on Pg 5
* of the Banjo Project Book.
 | * Students can write their own couplets using the space provided on Pg 5 of the Banjo Project Book.
 | One sentence has accidentally been broken up into two bullet points. |

## Social Content Citations:

The panel found the following social content violations:

| # | SC Code | Grade level | Component | Page number(s) | Current text | Proposed corrected text | Reason for citation |
| --- | --- | --- | --- | --- | --- | --- | --- |
| 1 | A2 | All | Quaver Books | Genre Topics | Unequal images in reference to gender portrayal. | Replace with more examples of female professionals in each genre. | The current text does not portray men and women equally (in number) within the texts. Would like to see more women portrayed. |
| 2 | D1, D2, D3 | All | Throughout | Throughout | When elderly characters are shown, they are typically added when the song title includes the word “old” and are represented as stereotypically old. (Cane, white hair, bent over, missing teeth etc.) ex. “This Old Man”, “Old Folks At Home, Swanee River” | Replace current elderly characters that are more representative of the elderly population. | The current images, individuals, and characters need to reflect the elderly population in an appropriate way. |
| 3 | H2 | K | 0LP23-04 Loud Movement, Soft Movement | Land of LawdnSoffSlides 3 & 4Hear Mr. LowdHear Missus SoffClick on icon to hear/see how loud or soft the sound is. | Graphics for both characters show ‘spray’ of cough/sneeze particles and use their hand to cover their faces, (when you click on the icon to ‘hear’ the sound of each character). | Consider updating graphics to show cough and sneeze into their elbow instead. | Due to pandemic protocols and national standards, it may help to be consistent with CDC guidelines. |
| 4 | B1 | 2 | 2LP08-16 Organize, Prioritize (Lyrics) | Video accompanying song/lyrics | Beginning of video shows a black student being ‘picked on’ by other students while struggling to study. | Consider updating video to address this possible bias/stereotype | Consider addressing possible racial bias/stereotype by avoiding possible adverse reflection |
| 5 | E8 | 3 | 3LP2 | “Hey, Mr. Beat Boy” | ”Hey Mr. Beat Boy…” | Consider other gender or neutral options. Possibly written in the note section. | Avoid exclusion of female or gender neutral individuals. |
| 6 | B1 | 3 | Image of Lemon in the song “Al Citron” | ”Al Citron” | Lemon is wearing a sombrero | Consider a different choice to show the Mexican heritage, for example, use a background of Mexico. | Use of a sombrero can be considered stereotypical. |
| 7 | B5 | 3 | 3LP32-15 Click Go the Shears (Lyrics) | Video for song Click Go the Shears | White “boss” depicted in sheep shearing role | Consider updating video to address this possible bias | Consider addressing possible racial bias/stereotype by avoiding possible adverse reflection or socioeconomic status |

California Department of Education, August 2021