

2022 Instructional Material Summer Review Institute

Review Team Appraisal of Title

K-8 Arts

This appraisal form is provided for use by educators responsible for the selection of instructional materials for implementation with districts and charter schools across New Mexico to meet the need of their student populations.

[NMPED Adoption Information](#)

Text Title	My Music Journal – Teaching Method for Kindergarten (One text for SE, TE and SW)	Publisher	Apollo Publishing
SE ISBN	9781733998703	TE ISBN	
SW ISBN		Grade Level/Content	Kindergarten Music

Core Instructional Material Designation (Core Instructional Material is the comprehensive print or digital educational material, including basal material, which constitutes the necessary instructional components of a full academic course of study in those subjects for which the department has adopted content standards and benchmarks.)

Recommended
(90% and above)

Recommended with
Reservations (80-89%)

Not Recommended and
Not Adopted
(below 80%)

Total Score - The final score for the materials is averaged between the team of reviewers.

Average Score

56%

Cultural and Linguistic Relevance Recognition - Materials are reviewed for relevant criteria pertaining to the support for teachers and students in the material regarding cultural relevance and the inclusion of a culturally responsive lens. Those materials receiving a score of 90% or above on the CLR portion of the review are recognized as culturally and linguistically relevant.

CLR Recognized

Average Score

20%

FOCUS AREA 6 CULTURAL AND LINGUISTIC PERSPECTIVES:

Instructional materials represent a variety of cultural and linguistic perspectives.

Statements of appraisal and supporting evidence (from All Content Appraisal tab):

These materials reflect some diversity among Western Classical traditions of Europe (composers and music from various time periods and countries as well as the young lives of some of these composers, affirming student experiences). However, there is very limited reference to music from other cultures. In these instructional materials, context, illustrations and activities for interdisciplinary connections are evident such as daily life and real-life experiences. However, they lack representation for a broad range of demographic, cultural and linguistic groups and perspectives. Several song choices reflect generalizations and stereotypes.

FOCUS AREA 7 INCLUSION OF CULTURALLY AND LINGUISTICALLY RESPONSIVE LENS:

Instructional materials highlight diversity in culture and language through multiple perspectives.

Statements of appraisal and supporting evidence (from All Content Appraisal tab):

These materials provide multiple-choice quizzes and coloring pages as assessment for learning about composers, and a game where the teacher asks a review question while throwing a ball to a student who is instructed to answer correctly. Students are provided opportunities to color and trace notation, perform on instruments, and move to demonstrate musical characteristics. The material has very few opportunities for formal or summative assessment. Beyond these examples, teachers are instructed to observe and check for understanding rather than specifically track student progress toward mastery of skills over time. Ongoing collection of student data is not referenced, so progress related to the standards is not tracked.

Standards Review - Materials are reviewed for alignment with the state adopted content standards, benchmarks and performance standards.

Average Score

65%

OVERALL ALIGNMENT:

Materials align with the grade level/content area arts standards overall.

Statements of appraisal and supporting evidence:

The materials align with content area standards for the most part, but many of the performance-based standards are not aligned or present. The standards that are readily addressed via the nature of the content, such as following steady beat or differentiating between high and low sounds, are repeatedly revisited in many formats. The standards that require deeper understanding and creation of content, such as the creative process, development of personal musical ideas, and analyzing musical expression and intent, are minimally addressed.

ANCHOR STANDARD 1:

Generate and conceptualize artistic ideas and work.

Statements of appraisal and supporting evidence:

Students are able to generate musical ideas while receiving guidance in that exploration. Using this material, students practice note recognition, internalization of the beat, and exploring melodic contour. These concepts are addressed through listening, coloring, and movement exercises. This volume provides materials to support reading, writing, responding and performing kindergarten-level musical concepts such as beat, rhythm and melody. The author connects these concepts to folk songs, classical recordings and musical exercises in solfege. Students are guided to explore how musical concepts are connected to music creation through singing, responding through movement, listening, reading & writing notation, and most lesson groups have information & activities to learn about various classical composers and their creative work.

ANCHOR STANDARD 2:

Organize and develop artistic ideas and work.

Statements of appraisal and supporting evidence:

Students choose favorite musical ideas with guidance, but are not given opportunities to organize personal musical ideas using iconic notation or recording technology. Students are prompted to demonstrate musical preferences; for example, slow and fast as well as various ways of performing a lullaby or by choosing ways to play non-pitched percussion instruments. On several occasions when learning a song, the teacher is guided to help students form small groups, perform the selection and then choose their favorite performance among the class groups. Not included in the materials are activities to guide students in learning to organize personal musical ideas using iconic notation and/or recording technology as well as to explicitly connect creative choices to meaning and expression in music. While this is referred to in teacher-guided sections generally (for example, asking students whether they prefer a lullaby or rock music when falling asleep), there are few opportunities for students to use higher-order thinking skills in relation to creating or organizing their own artistic ideas.

ANCHOR STANDARD 3:

Refine and complete artistic work.

Statements of appraisal and supporting evidence:

Students present musical ideas to peers and give feedback on performances. There is no connection between the feedback acquired from the students and using that feedback for performance refinement. There are instances of applying teacher feedback to refine performances. In several places in this text, students rehearse repertoire selections as a class. After refining the performance with teacher guidance, the teacher is instructed to create small groups of students, who then perform for the rest of the class. At the end of this activity, students decide which group performed the best. This is one model of whole group/small group learning, but there are no opportunities to foster creativity and communication within small groups by guiding students to provide personal and peer feedback within those small (or large) groups to refine artistic work.

ANCHOR STANDARD 4:

Select, analyze and interpret artistic work for presentation.

Statements of appraisal and supporting evidence:

Activities geared towards the understanding of expressive qualities and musical contrast are addressed. The variety of music for performance is limited, making analysis of each song nearly identical. Some guidance for selecting musical repertoire for performance is addressed. Students' personal interest for why something is selected or the awareness of creators' expressive intent are not addressed in these materials.

ANCHOR STANDARD 5:**Develop and refine artistic techniques and work for presentation.***Statements of appraisal and supporting evidence:*

Students are asked to reflect on each others' performances, choosing which one was the "most impressive" or "their favorite", but feedback is not applied to improve musical performance. The materials list what is needed for proper singing technique, but it is not communicated by the resource to the students in a way that improves musical outcomes.

ANCHOR STANDARD 6:**Convey meaning through the presentation of artistic work.***Statements of appraisal and supporting evidence:*

Proper performance technique is addressed in detail throughout the materials (such as posture, breathing, intonation, and good vocal production). Students are asked to revise their performance according to the teacher's interpretative criteria and feedback. The performance descriptions are appropriate for a kindergarten audience. Students are not provided opportunities to evaluate performances that vary across time, place, and cultures. Students are not required to develop skills to judge performances based on context or perform with expression.

ANCHOR STANDARD 7:**Perceive and analyze artistic work.***Statements of appraisal and supporting evidence:*

Students apply different musical concepts, such as tempo and dynamics, to demonstrate their effect on musical interpretation. Teachers guide learners in how adding musical texture changes the expressive qualities of a piece such as adding harmony. Students discuss preferences related to those expressive techniques, though the discussion is not in depth.

ANCHOR STANDARD 8:**Interpret intent and meaning in artistic work.***Statements of appraisal and supporting evidence:*

The materials instruct the teacher to guide students to perform with expression and good vocal technique. Students are asked to perform musical selections while reflecting the expressive intention of both the composer and the teacher. Students are not given the opportunity to share personal interpretations when discussing the meaning of a selected work.

ANCHOR STANDARD 9:**Apply criteria to evaluate artistic work.***Statements of appraisal and supporting evidence:*

Students learn how to analyze & use interpretive criteria to evaluate musical selections and explore artistic possibilities; however, these are mainly teacher-centered. Students are not provided opportunities to apply personal and expressive preferences. The criteria given for evaluation are limited to choosing a favorite song without expanding upon those answers with content specific vocabulary. These evaluative lessons are rare in the material, and are not present enough to encourage mastery of this standard.

ANCHOR STANDARD 10:**Synthesize and relate knowledge and personal experiences to make art.***Statements of appraisal and supporting evidence:*

Students are asked what songs or sounds (high/low or loud/soft) they know that relate to the given musical concepts. Those relationships are not explored in sequential order throughout the materials to synthesize their understanding for mastery of the standard. Opportunities for applying personal choices and intent in creation and performance of music are not given appropriate lengths of time for students to achieve this standard. Directions for the teacher are vague and do not explicitly give guidance or direction for student-led creation.

ANCHOR STANDARD 11:**Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.***Statements of appraisal and supporting evidence:*

There are references to music and daily life. However, the questions formed in the material that refer to this standard and the opportunity for students to relate artistic ideas with societal, cultural and historical context to deepen understanding are minimal.

Arts Content Review - Materials are reviewed against relevant criteria pertaining to the support for teachers and students in the specific content area reviewed.

Average Score

44%

FOCUS AREA 1 DISCIPLINARY LITERACY:

Instructional materials incorporate reading, writing, and communicating within the arts disciplines.

Statements of appraisal and supporting evidence:

Material contains several coloring pages of composers that are unrelated to the content being taught. Activities are not explicitly connected to student culture and do not provide multiple opportunities to engage with authentic sources. Material does not address the five arts' disciplines. The sequencing of the disciplinary literacy is incoherent.

FOCUS AREA 2 LEARNING PROGRESSIONS:

Instructional materials provide purposeful sequencing of teaching and learning expectations across multiple developmental stages.

Statements of appraisal and supporting evidence:

Connections to three-dimensional learning are done in text only, without going in depth to synthesize the information. There is no social-emotional learning component in this material or connection to intent or meaning in artistic works. The sequence of teaching and learning is non-existent and lacks purpose.

FOCUS AREA 3 AUTHENTICITY AND RELEVANCE:

Instructional materials are authentic to the five arts' disciplines and relevant to the students of New Mexico.

Statements of appraisal and supporting evidence:

Material contains several coloring pages of composers that are unrelated to the content being taught. Activities are not explicitly connected to student culture and do not provide multiple opportunities to engage with authentic sources. Material does not address the five arts' disciplines across the material. The sequencing of the disciplinary literacy is incoherent.

FOCUS AREA 4 SCAFFOLDING AND SUPPORTS:

Instructional materials include instructional strategies that facilitate students' development as they build on prior knowledge and internalize new information.

Statements of appraisal and supporting evidence:

Materials include concepts and limited strategies, but do not progress toward mastery of concepts. Musical concepts such as song form are defined, and examples show how musical form can be used in different ways. Students are given opportunities to show their understanding of the concept through movement or drawing. Spiraling of material does not occur throughout the materials. Once a concept is taught, it is rarely revisited in another lesson. Procedures specific to the music classroom are not explicitly referenced and left to the teacher to create and define.

All Content Review - Materials are reviewed against relevant criteria pertaining to the support for teachers and students in the material regarding the progression of the standards, lesson structure, pacing, assessment, individual learners and cultural relevance.

Average Score

35%

FOCUS AREA 1 COHERENCE:

Instructional materials are coherent and consistent with the New Mexico Content Standards that all students should study in order to be college- and career-ready.

Statements of appraisal and supporting evidence:

While activities consistent with the performance-based aspects of the NM Core Arts Standards for kindergarten are present, there is a lack of lessons that address the student-centered portions of the NMCAS. Lessons that encourage the students to make creative decisions, select and refine repertoire, and personally interpret musical selections are minimally present. The book is arranged by conceptual units of study in the Table of Contents, but the sequencing of lessons and concepts within each unit is not organized. There is no designation in the material that states how long each lesson should be taught or how long activities are estimated to take.

FOCUS AREA 2 WELL-DESIGNED LESSONS:

Instructional materials take into account effective lesson structure and pacing.

Statements of appraisal and supporting evidence:

Instructional materials provide resources and consistent design but do not include a scope and sequence; standards-aligned, measurable content; or language objectives. A pacing guide to show where one lesson leads to the next is not provided in the materials.

FOCUS AREA 3 RESOURCES FOR PLANNING:

Instructional materials provide teacher resources to support planning, learning, and understanding of the New Mexico Content Standards.

Statements of appraisal and supporting evidence:

The material contains teacher guidance statements such as "The teacher shall engage students in a discussion regarding relationships between music and the other arts, other disciplines, varied contexts, and daily life." This citation was found attached to a coloring page and does not connect to the lesson in a sequential way. Outside of the vague teacher guideline statements, there are no teacher resources to aid in the planning, learning, and understanding of the standards. None of the digital resources are interactive.

FOCUS AREA 4 ASSESSMENT:

Instructional materials offer teachers a variety of assessment resources and tools to collect ongoing data about student progress related to the standards.

Statements of appraisal and supporting evidence:

These materials provide multiple-choice quizzes and coloring pages as assessment for learning about composers, and a game where the teacher asks a review question while throwing a ball to a student who is instructed to answer correctly. Students are provided opportunities to color and trace notation, perform on instruments, and move to demonstrate musical characteristics. The material has very few opportunities for formal or summative assessment. Beyond these examples, teachers are instructed to observe and check for understanding rather than specifically track student progress toward mastery of skills over time. Ongoing collection of student data is not referenced, so progress related to the standards is not tracked.

FOCUS AREA 5 EXTENSIVE SUPPORT:

Instructional materials give all students extensive opportunities and support to explore key concepts.

Statements of appraisal and supporting evidence:

Alternatives to explore key concepts are minimal. Differentiated strategies and modifications for students with IEPs are not written. The material does not state opportunities for creative thinking or problem-solving opportunities, nor does it offer teaching strategies to support students who are below proficiency or give extensions for advanced learners. No teaching strategies are mentioned for English Language Learners.

FOCUS AREA 6 CULTURAL AND LINGUISTIC PERSPECTIVES:

Instructional materials represent a variety of cultural and linguistic perspectives.

Statements of appraisal and supporting evidence:

These materials reflect some diversity among Western Classical traditions of Europe (composers and music from various time periods and countries as well as the young lives of some of these composers, affirming student experiences). However, there is very limited reference to music from other cultures. In these instructional materials, context, illustrations and activities for interdisciplinary connections are evident such as daily life and real-life experiences. However, they lack representation for a broad range of demographic, cultural and linguistic groups and perspectives. Several song choices reflect generalizations and stereotypes.

FOCUS AREA 7 INCLUSION OF CULTURALLY AND LINGUISTICALLY RESPONSIVE LENS:

Instructional materials highlight diversity in culture and language through multiple perspectives.

Statements of appraisal and supporting evidence:

These materials provide multiple-choice quizzes and coloring pages as assessment for learning about composers, and a game where the teacher asks a review question while throwing a ball to a student who is instructed to answer correctly. Students are provided opportunities to color and trace notation, perform on instruments, and move to demonstrate musical characteristics. The material has very few opportunities for formal or summative assessment. Beyond these examples, teachers are instructed to observe and check for understanding rather than specifically track student progress toward mastery of skills over time. Ongoing collection of student data is not referenced, so progress related to the standards is not tracked.

Reviewers' Professional Summary - These materials are reviewed by Level II and Level III educators from across New Mexico. The reviewers have brought their knowledge, experience and expertise into the review of these materials. They offer here their individual summary of the material as a whole.

Reviewer #: 55

Background and experience:

Reviewer #55 is a Level III-A TESOL certified teacher with a Bachelor of Arts in Music and a Master of Arts in Teaching. Reviewer #55 has been a New Mexico teacher for 21 years, with experiences in teaching K-12 general music, band, choir, and guitar. They currently teach elementary general music, elementary band, and elementary choir.

Professional summary of material:

The material falls short in aligning to the standards, providing a coherent scope and sequence, and supporting differentiated learning. Interactive technology is not utilized to engage young learners. The material is not age level appropriate for kindergarten, utilizing text and vocabulary that is not easily comprehended by the average kindergarten student. The material is not written through a cultural and linguistically responsive lens. There are many errors in the material, both factual and typographical.

Reviewer #: 56

Background and experience:

Reviewer 56 has taught K-5 elementary music for 12 years. They have a Bachelor's and Master's in Music Education. Reviewer 56 is certified in Orff-Schulwerk, Kodaly, World Music Drumming, First Steps in Music, and Conversational Solfege.

Professional summary of material:

There is no discernable scope and sequence of concepts. Music selections are not within the singing range of kindergarten students. Directions for teachers are not explicit for beginning teachers to follow successfully and do not offer opportunities for modifying lessons. The lessons in recorder are inappropriate for the limited fine motor skills of a kindergarten student and do not include any techniques to teach the instrument.

Reviewer #: R57

Background and experience:

Reviewer #57 is a Level III-A TESOL certified teacher with a Bachelor's of Music Education and a Master's of Arts in Music Theory. They have taught PreK-5/6 elementary general music in mainly dual language and bilingual schools in New Mexico since 2007 as well as elementary band and choir. They wrote and presented elementary general music curricula for arts organizations in New Mexico and California for 7 years.

Professional summary of material:

While I feel that having a student workbook and teacher edition in the same volume could be beneficial, especially in the online learning setting, the materials are not within the scope of best practices for kindergarten music learning. The concepts are not unified into units other than in name. The standards are referenced but not incorporated into a sequential progression toward mastery. Performers on recordings are not acknowledged. Recordings are not consistently high quality in terms of performance or recording quality. The materials and repertoire chosen do not represent diverse populations and should be reconsidered. Assessment and progression toward mastery is not supported within this publication.