

2-Sided Rubric (Page 1)

Beginning Practice → Practicing with Understanding → Capable → Very Capable

<p>Selection Page (Select - MU:Re7.1.)</p>	<p>With substantial guidance, state personal interests and demonstrate why they prefer some music selections over others.</p>	<p>With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.</p>	<p>With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.</p>	<p>Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.</p>	<p>Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.</p>	<p>Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.</p>	<p>Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.</p>
<p>Brainstorm and Storyboard Pages (Analyze - MU:Re7.2.)</p>	<p>With substantial guidance, explore musical contrasts in music.</p>	<p>With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.</p>	<p>With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose .</p>	<p>Describe how specific music concepts are used to support a specific purpose in music.</p>	<p>Demonstrate and describe how a response to music can be informed by the structure , the use of the elements of music , and context (such as personal and social) .</p>	<p>Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural) .</p>	<p>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 social, cultural, and historical)</p>
<p>Wrap-Up Page, Column 2 (Interpret - MU:Re8.1.)</p>	<p>With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).</p>	<p>With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.</p>	<p>With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.</p>	<p>Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.</p>	<p>Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent .</p>	<p>Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.</p>	<p>Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.</p>

2-Sided Rubric (Page 2)

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Wrap-Up Page, Column 3 (Evaluate - MU:Re9.1.)	With substantial guidance, talk about personal and expressive preferences in music.	With guidance, apply personal and expressive preferences in the evaluation of music.	With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes	Apply personal and expressive preferences in the evaluation of music for specific purposes.	Evaluate musical works and performances, applying established criteria , and describe appropriateness to the context .	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music .
Final Video	With substantial guidance, at least one piece of the action matches the music.	With guidance, at least one piece of the action matches the music.	With limited guidance, at least one piece of the action matches the music.	Two or more pieces of action match the music.	Three or more pieces of action match the music.	Four or more pieces of action match the music.	Five or more pieces of action match the music.
Grit	With substantial guidance, obstacles do not significantly hinder work.	With guidance, obstacles do not significantly hinder work.	With limited guidance, obstacles do not significantly hinder work.	Obstacles do not significantly hinder work.	Obstacles do not moderately hinder work.	Obstacles do not hinder work in the slightest.	Obstacles become opportunities to help others.

***Note:** Standard blanks can be filled in with the level of achievement each student attains on the progression. Moving right from the left-most column, these are PK, K, 1, 2, 3, 4, 5.