



F.27 Music Ensembles - Novice to Advanced

PROVIDER/PUBLISHER / MATERIAL INFORMATION (TO BE COMPLETED BY PROVIDER/PUBLISHER)

Provider/Publisher / Imprint:		Grade(s):	
Title of Student Edition:		Student Edition ISBN:	
Title of Teacher Edition:		Teacher Edition ISBN:	
Title of SE Workbook:		SE Workbook ISBN:	

PUBLISHER CITATION VIDEO: Must be viewed before starting the review of this set of materials.

Citation Video Link:			
Citation video certification:	I certify that I have viewed the citation video for this specific publisher and set of materials.		
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Section 1: Standards Review: Music										
PROVIDER/PUBLISHER INSTRUCTIONS:										
<p>• Provider/Publisher citations for this section will refer to the Teacher Edition (teacher-facing core material) and Student Edition/Student Workbook (student-facing core material). The cited Teacher Edition, Student Edition, and/or Student Workbook should correspond with titles and ISBNs entered on the Form F cover page, whether in print, online, or both. The review set submitted to the summer review institute should also correspond with what is cited on the Form F. If the review set is an online platform only, then that is what should be cited on the Form F and submitted for review by the review teams. If the review set is in print only, then that is what should be cited on the Form F and submitted for review by the review teams.</p> <p>• For this section, the provider/publisher will enter two citations per standard (Columns E and I). Each citation should direct the reviewer to a specific location in the materials that best meets the standard. The citations should be concise and should allow the reviewer to easily determine that all components of the standard have been met. Each citation should cover no more than 3 pages within the materials.</p> <p>◦ Column E: Enter one citation in Column E from the Student Edition/Student Workbook (student-facing core material). Each citation should direct the reviewer to a specific location in the materials that best meets the standard. Any cells grayed out do not require a citation.</p> <p>◦ Column I: Enter one citation in Column I from the Teacher Edition (teacher-facing core material). Each citation should direct the reviewer to a specific location in the materials that best meets the standard. Any cells grayed out do not require a citation.</p> <p>• The material will be scored for alignment with each standard as "Meets expectations," "Partially meets expectations," or "Does not meet expectations" based on the citations provided.</p> <p>◦ NOTE: You may not use a citation more than once across ALL sections of the rubric.</p>										
Reviewer directions for Music Standards Review:				<p>Columns E-H: The provider/publisher will provide a citation from the Student Edition or Student Workbook (student-facing core material), print and/or digital) for the standard. Review the cited material and score the material by determining the degree to which it meets the standard:</p> <ul style="list-style-type: none"> ◦ M = Meets the standard ◦ P = Partially meets the standard ◦ D = Does not meet the standard <p>Evidence for each publisher citation is required if you score the materials with a D. For your evidence for each standard that scores a D, choose one of the options from the dropdown menu in Column G. If the reason for scoring the materials with a D is not one of the dropdown options, enter your own evidence statement in the cell in Column G.</p> <p>◦ Any cells grayed out do not require a citation or evidence.</p> <p><i>The score cells in these rows will automatically populate.</i></p> <p>◦ Each score cell (column F) will turn green as you score the materials.</p>				<p>Columns I-L: The provider/publisher will provide a citation from the Teacher Edition (teacher-facing core material), print and/or digital) for the standard. Review the cited material, score the material by determining the degree to which it meets the standard, and provide evidence to support your determination:</p> <ul style="list-style-type: none"> ◦ M = Meets the standard ◦ P = Partially meets the standard ◦ D = Does not meet the standard <p>◦ Any cells grayed out do not require a citation or evidence.</p> <p><i>The score cells in these rows will automatically populate.</i></p> <p>◦ Each score cell (column J) and evidence cell (column L) will turn green as you score the materials.</p>		
Criteria #	Standard	Level	F.27 Music Ensembles Novice to Advanced	Provider/Publisher Citation from Student Edition/Workbook	Score	I Score D: Reviewer's Evidence for Publisher Citation	Provider/Publisher Citation from Teacher Edition	Score	Required: Reviewer's Evidence for Publisher Citation	Comments, other citations, or feedback
Anchor Standard 1: Creating (Imagine): Generate and conceptualize artistic ideas and work.										
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.										
Essential Question: How do musicians generate creative ideas?										
1	MU:Cr1.1.E.5a	Novice	Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.							
2	MU:Cr1.1.E.8a	Intermediate	Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.							
3	MU:Cr1.1.E.1a	HS Proficient	Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.							
4	MU:Cr1.1.E.1a	HS Accomplished	Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.							
5	MU:Cr1.1.E.1a	HS Advanced	Compose and improvise musical ideas for a variety of purposes and contexts.							
Anchor Standard 2: Creating (Plan and Make): Organize and develop artistic ideas and work.										
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.										
Essential Question: How do musicians make creative decisions?										
6	MU:Cr2.1.E.5a	Novice	Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.							
7	MU:Cr2.1.E.5b	Novice	Preserve draft compositions and improvisations through standard notation and audio recording.							
8	MU:Cr2.1.E.8a	Intermediate	Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.							
9	MU:Cr2.1.E.8b	Intermediate	Preserve draft compositions and improvisations through standard notation and audio recording.							
10	MU:Cr2.1.E.1a	HS Pr	Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.							
11	MU:Cr2.1.E.1b	HS Pr	Preserve draft compositions and improvisations through standard notation and audio recording.							
12	MU:Cr2.1.E.1a	HS Acc	Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.							
13	MU:Cr2.1.E.1b	HS Acc	Preserve draft compositions and improvisations through standard notation, audio, or video recording.							
14	MU:Cr2.1.E.1a	HS Adv	Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.							
15	MU:Cr2.1.E.1b	HS Adv	Preserve draft musical works through standard notation, audio, or video recording.							
Anchor Standard 3: Creating (Evaluate and Refine/Present): Refine and complete artistic work.										
Enduring Understanding: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.										
Essential Question: How do musicians improve the quality of their creative work?										
16	MU:Cr3.1.E.5a	Novice	Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.							
17	MU:Cr3.1.E.8a	Intermediate	Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.							
18	MU:Cr3.1.E.1a	HS Pr	Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.							
19	MU:Cr3.1.E.1a	HS Acc	Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.							
20	MU:Cr3.1.E.1a	HS Adv	Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.							
Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication.										
Essential Question: When is creative work ready to share?										
21	MU:Cr3.2.E.5a	Novice	Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.							
22	MU:Cr3.2.E.8a	Intermediate	Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.							
23	MU:Cr3.2.E.1a	HS Pr	Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.							
24	MU:Cr3.2.E.1a	HS Acc	Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes.							
25	MU:Cr3.2.E.1a	HS Adv	Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts.							
Anchor Standard 4: Performing (Select/Analyze/Interpret): Select, analyze, and interpret artistic work for presentation.										
Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.										
Essential Question: How do performers select repertoire?										
26	MU:Pr4.1.E.5a	Novice	Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.							
27	MU:Pr4.1.E.8a	Intermediate	Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.							

28	MU:Pr4.1.E.1a	HS Pr	Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.								
29	MU:Pr4.1.E.1a	HS Acc	Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.								
30	MU:Pr4.1.E.8a	HS Adv	Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.								
Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.											
Essential Question: How does understanding the structure and context of musical works inform performance?											
31	MU:Pr4.2.E.5a	Novice	Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.								
32	MU:Pr4.2.E.8a	Intermediate	Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.								
33	MU:Pr4.2.E.1a	HS Pr	Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.								
34	MU:Pr4.2.E.1a	HS Acc	Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.								
35	MU:Pr4.2.E.1a	HS Adv	Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances.								
Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.											
Essential Question: How do performers interpret musical works?											
36	MU:Pr4.3.E.5a	Novice	Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.								
37	MU:Pr4.3.E.8a	Intermediate	Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.								
38	MU:Pr4.3.E.1a	HS Pr	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.								
39	MU:Pr4.3.E.1a	HS Acc	Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.								
40	MU:Pr4.3.E.1a	HS Adv	Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.								
Anchor Standard 5: Performing (Rehearse, Evaluate and Refine): Develop and refine artistic techniques and work for presentation.											
Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.											
Essential Question: How do musicians improve the quality of their performance?											
41	MU:Pr5.3.E.5a	Novice	Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.								
42	MU:Pr5.1.E.8a	Intermediate	Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.								
43	MU:Pr5.1.E.1a	HS Pr	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.								
44	MU:Pr5.1.E.1a	HS Acc	Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.								
45	MU:Pr5.1.E.1a	HS Adv	Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.								
Anchor Standard 6: Performing (Present): Convey meaning through the presentation of artistic work.											
Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.											
Essential Questions: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?											
46	MU:Pr6.1.E.5a	Novice	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.								
47	MU:Pr6.1.E.5b	Novice	Demonstrate an awareness of the context of the music through prepared and improvised performances.								
48	MU:Pr6.1.E.8a	Intermediate	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.								
49	MU:Pr6.1.E.8b	Intermediate	Demonstrate an understanding of the context of the music through prepared and improvised performances.								
50	MU:Pr6.1.E.1a	HS Pr	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.								
51	MU:Pr6.1.E.1b	HS Pr	Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.								
52	MU:Pr6.1.E.1a	HS Acc	Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.								
53	MU:Pr6.1.E.1b	HS Acc	Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.								
54	MU:Pr6.1.E.1a	HS Adv	Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.								
55	MU:Pr6.1.E.1b	HS Adv	Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.								
Anchor Standard 7: Responding (Select/Analyze): Perceive and analyze artistic work											
Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.											
Essential Question: How do individuals choose music to experience?											
56	MU:Re7.1.E.5a	Novice	Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.								
57	MU:Re7.1.E.8a	Intermediate	Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.								

58	MU:Re7.1.E.Ia	HS Pr	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.							
59	MU:Re7.1.E.IIa	HS Acc	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.							
60	MU:Re7.1.E.IIIa	HS Adv	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.							
Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.										
Essential Question: How does understanding the structure and context of music inform a response?										
61	MU:Re7.2.E.5a	Novice	Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.							
62	MU:Re7.2.E.8a	Intermediate	Describe how understanding context and the way the elements of music are manipulated inform the response to music.							
63	MU:Re7.2.E.Ia	HS Pr	Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.							
64	MU:Re7.2.E.IIa	HS Acc	Explain how the analysis of structures and contexts inform the response to music.							
65	MU:Re7.2.E.IIIa	HS Adv	Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.							
Anchor Standard 8: Responding (Interpret): Interpret intent and meaning in artistic work.										
Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.										
Essential Question: How do we discern the musical creators' and performers' expressive intent?										
66	MU:Re8.1.E.5a	Novice	Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.							
67	MU:Re8.1.E.8a	Intermediate	Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.							
68	MU:Re8.1.E.Ia	HS Pr	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.							
69	MU:Re8.1.E.IIa	HS Acc	Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.							
70	MU:Re8.1.E.IIIa	HS Adv	Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.							
Anchor Standard 9: Responding (Evaluate): Apply criteria to evaluate artistic work.										
Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.										
Essential Question: How do we judge the quality of musical work(s) and performance(s)?										
71	MU:Re9.1.E.5a	Novice	Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.							
72	MU:Re9.1.E.8a	Intermediate	Explain the influence of experiences, analysis, and context on interest in and evaluation of music.							
73	MU:Re9.1.E.Ia	HS Pr	Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.							
74	MU:Re9.1.E.IIa	HS Acc	Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.							
75	MU:Re9.1.E.IIIa	HS Adv	Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.							
Anchor Standard 10: Connecting: Synthesize and relate knowledge and personal experiences to make art.										
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.										
Essential Question: How do musicians make meaningful connections to creating, performing, and responding?										
76	MU:Cn10.0.E	Nov-Adv	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.							
Anchor Standard 11: Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.										
Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.										
Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?										
77	MU:Cn11.0.E	Nov-Adv	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.							

Section 2: Arts Content Review									
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FOCUS AREA 1 DISCIPLINARY LITERACY:									
Instructional materials incorporate reading, writing, and communicating within the arts disciplines.									
1	Instructional materials provide students with multiple opportunities to engage with authentic sources that represent the language and style that is used and produced by performers/artists/technicians in each of the five arts disciplines: dance, media arts, music, theatre, and visual arts.								
2	Instructional materials regularly engage students in speaking/listening, reading/writing, and performing cultural art activities. (Culture: Values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food.)								
3	Instructional materials provide a coherent sequence of authentic sources that use vocabulary and knowledge over the course of study in each of the five arts disciplines: dance, media arts, music, theatre, and visual arts. Vocabulary is addressed as needed in the materials but not taught in isolation of deeper learning.								
4	Instructional materials address the necessity of using the five arts' disciplines (dance, media arts, music, theatre, and visual arts) across the curriculum.								
FOCUS AREA 2 LEARNING PROGRESSIONS:									
Instructional materials provide purposeful sequencing of teaching and learning expectations across multiple developmental stages.									
5	Instructional materials guide students to apply critical thinking skills to convey meaning to the presentation of artistic work.								
6	Instructional materials provide students with multiple opportunities to revisit their learning around the National Core Arts Standards (NCAS).								
7	Instructional materials provide goals for learning that are integrated as three-dimensional learning.								
8	Instructional materials interpret intent and meaning in artistic work to focus students on learning goals.								
9	Instructional materials provide criteria for evaluating artistic work.								
FOCUS AREA 3 AUTHENTICITY AND RELEVANCE:									
Instructional materials are authentic to the five arts' disciplines and relevant to the students of New Mexico.									
10	Instructional materials are authentic to the regulation of the five arts disciplines and are diverse in text type.								
11	Instructional materials reference New Mexico artists and their produced artwork.								
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.									
12	Teacher materials include information on the arts disciplines; background knowledge in the content area; support in three-dimensional learning; learning progressions; common student misconceptions and suggestions to address them; and guidance targeting speaking/reading/writing in an arts curriculum.								
13	Instructional materials guide students to share their knowledge and experiences in relation to the topic at the beginning of an instructional unit.								
14	Instructional materials guide students to build an understanding of standard operating procedures that include safety guidelines, procedures, and equipment.								

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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.									
1	Instructional materials address the full content contained in the standards for all students by grade level.								
2	Instructional materials support students to show mastery of each standard.								
3	Instructional materials require students to engage at a level of maturity appropriate to the grade level under review.								
4	Instructional materials are coherent, making meaningful connections for students by linking the standards within a lesson and unit.								
FOCUS AREA 2 WELL-DESIGNED LESSONS:									
Instructional materials take into account effective lesson structure and pacing.									
5	The Teacher Edition presents learning progressions to provide an overview of the scope and sequence of skills and concepts. The design of the assignments show a purposeful sequencing of teaching and learning expectations.								
6	Within each lesson of the instructional materials, there are clear, measurable, standards-aligned content objectives.								
7	Within each lesson of the instructional materials, there are clear, measurable language objectives tied directly to the content objectives.								
8	Instructional materials provide focused resources to support students' acquisition of both general academic vocabulary and content-specific vocabulary.								
9	The visual design of the instructional materials (whether in print or digital) maintains a consistent layout that supports student engagement with the subject.								
10	Instructional materials incorporate features that aid students and teachers in making meaning of the text.								
11	Instructional materials provide students with ongoing review and practice for the purpose of retaining previously acquired knowledge.								
FOCUS AREA 3 RESOURCES FOR PLANNING:									
Instructional materials provide teacher resources to support planning, learning, and understanding of the New Mexico Content Standards.									
12	Instructional materials provide a list of lessons in the Teacher Edition (in print or clearly distinguished/accessible as a teacher's edition in digital materials), cross-referencing the standards addressed and providing an estimated instructional time for each lesson, chapter, and unit. (Publisher citation only required.)								
13	Instructional materials support teachers with instructional strategies to help guide students' academic development.								
14	Instructional materials include a Teacher Edition with useful annotations and suggestions on how to present the content in the student edition and in the supporting material.								
15	Instructional materials integrate opportunities for digital learning, including interactive digital components.								
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.									
16	Instructional materials provide a variety of assessments that measure student progress in all strands of the standards for the content under review. (Adopted New Mexico Content Standards for 2022: New Mexico Social Studies Standards and New Mexico Core Arts Standards)								
17	Instructional materials provide multiple formative and summative assessments, clearly defining which standards are being assessed through content and language objectives.								
18	Instructional materials provide scoring guides for assessments that are aligned with the standards they address, and that offer teachers guidance in interpreting student performance and suggestions for further instruction, differentiation, remediation and/or acceleration.								
19	Instructional materials provide appropriate assessment alternatives for English Learners, Culturally and Linguistically Diverse students, advanced students, and special needs students.								
20	Instructional materials include opportunities to assess student understanding and knowledge of the standards using technology.								
FOCUS AREA 5 EXTENSIVE SUPPORT:									
Instructional materials give all students extensive opportunities and support to explore key concepts.									
21	Instructional materials can be customized or adapted to meet the needs of different student populations.								
22	Instructional materials provide differentiated strategies and/or activities to meet the needs of students working below proficiency and those of advanced learners.								
23	Instructional materials provide appropriate linguistic support for English Learners and Culturally and Linguistically Diverse students, and accommodations and modifications for other special populations that will support their regular and active participation in learning content.								
24	Instructional materials provide strategies and resources for teachers to inform and engage parents, family members, and caregivers of all learners about the program and provide suggestions for how they can help support student progress and achievement. (Publisher citation only required.)								
25	Instructional materials include opportunities for all students that encourage and support creative thinking and effective problem-solving skills.								
FOCUS AREA 6 CULTURAL AND LINGUISTIC PERSPECTIVES:									
Instructional materials represent a variety of cultural and linguistic perspectives.									
26	Instructional materials inform culturally and linguistically responsive pedagogy by affirming students' backgrounds in the materials themselves and in the student discussions.								

27	Instructional materials provide a collection of images, stories, and information, representing a broad range of demographic groups, and do not make generalizations or reinforce stereotypes.							
28	Instructional materials provide context, illustrations, and activities for students to make interdisciplinary connections and/or connections to real-life experiences and diverse cultural and linguistic backgrounds.							
FOCUS AREA 7 INCLUSION OF CULTURALLY AND LINGUISTICALLY RESPONSIVE LENS: Instructional materials highlight diversity in culture and language through multiple perspectives.								
29	Instructional materials include tools and resources to relate the content area appropriately to diversity in culture and language.							
30	Instructional materials include tools and resources that demonstrate multiple perspectives in a specific concept.							
31	Instructional materials engage students in critical reflection about their own lives and societies, including cultures past and present in New Mexico.							
32	Instructional materials address multiple ethnic descriptions, interpretations, or perspectives of events and experiences.							