



## F.30 Theatre - Grades K-5

**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.**

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Section 1: Standards Review: Theatre										
PROVIDER/PUBLISHER INSTRUCTIONS:										
<p>• Provider/Publisher citations for this section will refer to the <b>Teacher Edition (teacher-facing core material)</b> and <b>Student Edition/Student Workbook (student-facing core material)</b>. 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. <b>Each citation should cover no more than 3 pages within the materials.</b></p> <p>o <b>Column E:</b> Enter one citation in Column E from the <b>Student Edition/Student Workbook (student-facing core material)</b>. Each citation should direct the reviewer to a specific location in the materials that best meets the standard. <b>Any cells grayed out do not require a citation.</b></p> <p>o <b>Column I:</b> Enter one citation in Column I from the <b>Teacher Edition (teacher-facing core material)</b>. Each citation should direct the reviewer to a specific location in the materials that best meets the standard. <b>Any cells grayed out do not require a citation.</b></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>o <b>NOTE: You may not use a citation more than once across ALL sections of the rubric.</b></p>										
<b>Reviewer directions for Theatre Standards Review:</b>				<p><b>Columns E-H:</b> The provider/publisher will provide a citation from the <b>Student Edition or Student Workbook (student-facing core material)</b>, 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"> <li>o M = Meets the standard</li> <li>o P = Partially meets the standard</li> <li>o D = Does not meet the standard</li> </ul> <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>o <b>Any cells grayed out do not require a citation or evidence.</b></p> <p>o <b>The score cells in those rows will automatically populate.</b></p> <p>o <b>Each score cell (column F) will turn green as you score the materials.</b></p>			<p><b>Columns I-L:</b> The provider/publisher will provide a citation from the <b>Teacher Edition (teacher-facing core material)</b>, 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 <b>provide evidence to support your determination:</b></p> <ul style="list-style-type: none"> <li>o M = Meets the standard</li> <li>o P = Partially meets the standard</li> <li>o D = Does not meet the standard</li> </ul> <p>o <b>Any cells grayed out do not require a citation or evidence.</b></p> <p>o <b>The score cells in those rows will automatically populate.</b></p> <p>o <b>Each score cell (column J) and evidence cell (column L) will turn green as you score the materials.</b></p>			
Criteria #	Standard	Grade Level	F.30 Theatre Grades K-5	Provider/Publisher Citation from Student Edition/Workbook	Score	If Scored 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
<b>Anchor Standard 1: Creating (Envision/Conceptualize): Generate and conceptualize artistic ideas and work.</b>										
<b>Enduring Understanding:</b> Theatre artists rely on intuition, curiosity and critical inquiry.										
<b>Essential Question:</b> What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?										
1	TH: Cr1.1.Ka	K	With prompting and support, invent and inhabit an imaginary elsewhere in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).							
2	TH: Cr1.1.Kb	K	With prompting and support, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).							
3	TH: Cr1.1.1a	1	Propose potential choices characters could make in a guided drama experience (e.g., process drama, story drama, creative drama).							
4	TH: Cr1.1.1b	1	Collaborate with peers to conceptualize costumes and props in a guided drama experience (e.g., process drama, story drama, creative drama).							
5	TH: Cr1.1.1c	1	Identify ways in which gestures and movement may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).							
6	TH: Cr1.1.2a	2	Propose potential new details to plot and story in a guided drama experience (e.g., process drama, story drama, creative drama).							
7	TH: Cr1.1.2b	2	Collaborate with peers to conceptualize scenery in a guided drama experience (e.g., process drama, story drama, creative drama).							
8	TH: Cr1.1.2c	2	Identify ways in which voice and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).							
9	TH: Cr1.1.3a	3	Create roles, imagined worlds, and improvised stories in a drama/theatre work							
10	TH: Cr1.1.3b	3	Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work.							
11	TH: Cr1.1.3c	3	Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.							
12	TH: Cr1.1.4a	4	Articulate the visual details of imagined worlds, and improvised stories that support the given circumstances in a drama/theatre work.							
13	TH: Cr1.1.4b	4	Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.							
14	TH: Cr1.1.4c	4	Imagine how a character might move to support the story and given circumstances in a drama/theatre work.							
15	TH: Cr1.1.5a	5	Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.							
16	TH: Cr1.1.5b	5	Propose design ideas that support the story and given circumstances in a drama/theatre work.							
17	TH: Cr1.1.5c	5	Imagine how a character's inner thoughts impact the story and given circumstances in a drama/theatre work							
<b>Anchor Standard 2: Creating (Develop): Organize and develop artistic ideas and work.</b>										
<b>Enduring Understanding:</b> Theatre artists work to discover different ways of communicating meaning.										
<b>Essential Question:</b> How, when and why do theatre artists' choices change?										
18	TH: Cr2.1.Ka	K	With prompting and support, interact with peers and contribute to dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).							
19	TH: Cr2.1.Kb	K	With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., creative drama, process drama, story drama).							
20	TH: Cr2.1.1a	1	Contribute to the development of a sequential plot in a guided drama experience (e.g., process drama, story drama, creative drama).							
21	TH: Cr2.1.1b	1	With prompting and support, participate in group decision making in a guided drama experience (e.g., process drama, story drama, creative drama).							
22	TH: Cr2.1.2a	2	Collaborate with peers to devise meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).							
23	TH: Cr2.1.2b	2	Contribute ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).							
24	TH: Cr2.1.3a	3	Participate in methods of investigation to devise original ideas for a drama/theatre work.							
25	TH: Cr2.1.3b	3	Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work.							
26	TH: Cr2.1.4a	4	Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.							
27	TH: Cr2.1.4b	4	Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers							
28	TH: Cr2.1.5a	5	Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.							
29	TH: Cr2.1.5b	5	Participate in defined responsibilities required to present a drama/theatre work informally to an audience.							
<b>Anchor Standard 3: Creating (Rehearse): Refine and complete artistic work.</b>										
<b>Enduring Understanding:</b> Theatre artists refine their work and practice their craft through rehearsal.										
<b>Essential Question:</b> How do theatre artists transform and edit their initial ideas?										
30	TH: Cr3.1.Ka	K	With prompting and support, ask and answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).							
31	TH: Cr3.1.1a	1	Contribute to the adaptation of the plot in a guided drama experience (e.g., process drama, story drama, creative drama).							

32	TH: Cr3.1.1b	1	Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).								
33	TH: Cr3.1.1c	1	Collaborate to imagine multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).								
34	TH: Cr3.1.2a	2	Contribute to the adaptation of dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).								
35	TH: Cr3.1.2b	2	Use and adapt sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).								
36	TH: Cr3.1.2c	2	Generate independently multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).								
37	TH: Cr3.1.3a	3	Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work.								
38	TH: Cr3.1.3b	3	Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.								
39	TH: Cr3.1.3c	3	Practice and refine design and technical choices to support a devised or scripted drama/theatre work.								
40	TH: Cr3.1.4a	4	Revise and improve an improvised or scripted drama/theatre work through repetition and collaborative review.								
41	TH: Cr3.1.4b	4	Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.								
42	TH: Cr3.1.4c	4	Collaborate on solutions to design and technical problems that arise in rehearsal for a drama/theatre work.								
43	TH: Cr3.1.5a	5	Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.								
44	TH: Cr3.1.5b	5	Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.								
45	TH: Cr3.1.5c	5	Create innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.								

**Anchor Standard 4: Performing (Select): Select, analyze, and interpret artistic work for presentation.**

**Enduring Understanding:** Theatre artists make strong choices to effectively convey meaning.

**Essential Question:** Why are strong choices essential to interpreting a drama or theatre piece?

46	TH: Pr4.1.Ka	K	With prompting and support, identify characters and setting in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).								
47	TH: Pr4.1.1a	1	Describe a story's character actions and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).								
48	TH: Pr4.1.1b	1	Use body, face, gestures, and voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).								
49	TH: Pr4.1.2a	2	Interpret story elements in a guided drama experience (e.g., process drama, story drama, creative drama).								
50	TH: Pr4.1.2b	2	Alter voice and body to expand and articulate nuances of a character in a guided drama experience (e.g., process drama, story drama, creative drama).								
51	TH: Pr4.1.3a	3	Apply the elements of dramatic structure to a story and create a drama/theatre work.								
52	TH: Pr4.1.3b	3	Investigate how movement and voice are incorporated into drama/theatre work.								
53	TH: Pr4.1.4a	4	Modify the dialogue and action to change the story in a drama/theatre work.								
54	TH: Pr4.1.4b	4	Make physical choices to develop a character in a drama/theatre work.								
55	TH: Pr4.1.5a	5	Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.								
56	TH: Pr4.1.5b	5	Use physical choices to create meaning in a drama/theatre work.								

**Anchor Standard 5: Performing (Prepare): Develop and refine artistic techniques and work for presentation.**

**Enduring Understanding:** Theatre artists develop personal processes and skills for a performance or design.

**Essential Question:** What can I do to fully prepare a performance or technical design?

57	TH: Pr5.1.Ka	K	With prompting and support, understand that voice and sound are fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama).								
58	TH: Pr5.1.Kb	K	With prompting and support, explore and experiment with various technical elements in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).								
59	TH: Pr5.1.1a	1	With prompting and support, identify and understand that physical movement is fundamental to guided drama experiences (e.g., process drama, story drama, creative drama).								
60	TH: Pr5.1.1b	1	With prompting and support, identify technical elements that can be used in a guided drama experience (e.g., process drama, story drama, creative drama).								
61	TH: Pr5.1.2a	2	Demonstrate the relationship between and among body, voice, and mind in a guided drama experience (e.g., process drama, story drama, creative drama).								
62	TH: Pr5.1.2b	2	Explore technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).								
63	TH: Pr5.1.3a	3	Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.								
64	TH: Pr5.1.3c	3	Identify the basic technical elements that can be used in drama/theatre work.								
65	TH: Pr5.1.4a	4	Practice selected exercises that can be used in a group setting for drama/theatre work.								
66	TH: Pr5.1.4b	4	Propose the use of technical elements in a drama/theatre work.								
67	TH: Pr5.1.5a	5	Choose acting exercises that can be applied to a drama/theatre work.								
68	TH: Pr5.1.5b	5	Demonstrate the use of technical elements in a drama/theatre work.								

**Anchor Standard 6: Performing (Share/Present): Convey meaning through the presentation of artistic work.**

**Enduring Understanding:** Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.

**Essential Question:** What happens when theatre artists and audiences share a creative experience?

69	TH: Pr6.1.Ka	K	With prompting and support, use voice and sound in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).								
70	TH: Pr6.1.1a	1	With prompting and support, use movement and gestures to communicate emotions in a guided drama experience (e.g., process drama, story drama, creative drama).								
71	TH: Pr6.1.2a	2	Contribute to group guided drama experiences (e.g., process drama, story drama, creative drama) and informally share with peers.								
72	TH: Pr6.1.3a	3	Practice drama/theatre work and share reflections individually and in small groups.								
73	TH: Pr6.1.4a	4	Share small-group drama/theatre work, with peers as audience.								
74	TH: Pr6.1.5a	5	Present drama/theatre work informally to an audience.								

**Anchor Standard 7: Responding (Reflect): Perceive and analyze artistic work.**

**Enduring Understanding:** Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question: How do theatre artists comprehend the essence of drama processes and theatre experiences?									
75	TH: Re7.1.Ka	K	With prompting and support, express an emotional response to characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).						
76	TH: Re7.1.1a	1	Recall choices made in a guided drama experience (e.g., process drama, story drama, creative drama).						
77	TH: Re7.1.2a	2	Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).						
78	TH: Re7.1.3a	3	Understand why artistic choices are made in a drama/theatre work.						
79	TH: Re7.1.4a	4	Identify artistic choices made in a drama/theatre work through participation and observation.						
80	TH: Re7.1.5a	5	Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.						
Anchor Standard 8: Responding (Interpret): Interpret intent and meaning in artistic work.									
Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.									
Essential Question: How can the same work of art communicate different messages to different people?									
81	TH: Re8.1.Ka	K	With prompting and support, identify preferences in dramatic play, a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.						
82	TH: Re8.1.Kb	K	With prompting and support, name and describe settings in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).						
83	TH: Re8.1.1a	1	Explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.						
84	TH: Re8.1.1b	1	Identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).						
85	TH: Re8.1.1c	1	Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).						
86	TH: Re8.1.2a	2	Explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.						
87	TH: Re8.1.2b	2	Identify causes and consequences of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).						
88	TH: Re8.1.2c	2	Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).						
89	TH: Re8.1.3a	3	Consider multiple personal experiences when participating in or observing a drama/theatre work.						
90	TH: Re8.1.3b	3	Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre work.						
91	TH: Re8.1.3c	3	Examine how connections are made between oneself and a character's emotions in drama/theatre work.						
92	TH: Re8.1.4a	4	Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.						
93	TH: Re8.1.4b	4	Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives.						
94	TH: Re8.1.4c	4	Identify and discuss physiological changes connected to emotions in drama/theatre work.						
95	TH: Re8.1.5a	5	Justify responses based on personal experiences when participating in or observing a drama/theatre work.						
96	TH: Re8.1.5b	5	Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.						
97	TH: Re8.1.5c	5	Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.						
Anchor Standard 9: Responding (Evaluate): Apply criteria to evaluate artistic work.									
Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.									
Essential Question: How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?									
98	TH: Re9.1.Ka	K	With prompting and support, actively engage with others in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).						
99	TH: Re9.1.1a	1	Build on others' ideas in a guided drama experience (e.g., process drama, story drama, creative drama).						
100	TH: Re9.1.1b	1	Identify props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).						
101	TH: Re9.1.1c	1	Compare and contrast the experiences of characters in a guided drama experience (e.g., process drama, story drama, creative drama).						
102	TH: Re9.1.2a	2	Collaborate on a scene in a guided drama experience (e.g., process drama, story drama, creative drama).						
103	TH: Re9.1.2b	2	Use a prop or costume in a guided drama experience (e.g., process drama, story drama, creative drama) to describe characters, settings, or events.						
104	TH: Re9.1.2c	2	Describe how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).						
105	TH: Re9.1.3a	3	Understand how and why groups evaluate drama/theatre work.						
106	TH: Re9.1.3b	3	Consider and analyze technical elements from multiple drama/theatre works.						
107	TH: Re9.1.3c	3	Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.						
108	TH: Re9.1.4a	4	Propose a plan to evaluate drama/theatre work.						
109	TH: Re9.1.4b	4	Investigate how technical elements may support a theme or idea in a drama/theatre work.						
110	TH: Re9.1.4c	4	Observe how a character's choices impact an audience's perspective in a drama/theatre work.						
111	TH: Re9.1.5a	5	Develop and implement a plan to evaluate drama/theatre work.						
112	TH: Re9.1.5b	5	Assess how technical elements represent the theme of a drama/theatre work.						
113	TH: Re9.1.5c	5	Recognize how a character's circumstances impact an audience's perspective in a drama/theatre work.						
Anchor Standard 10: Connecting (Empathize): Synthesize and relate knowledge and personal experiences to make art.									
Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.									
Essential Question: What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?									
114	TH: Cn10.1.Ka	K	With prompting and support, identify similarities between characters and oneself in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).						

115	TH: Cn10.1.1a	1	Identify character emotions in a guided drama experience (e.g., process drama, story drama, creative drama) and relate it to personal experience.							
116	TH: Cn10.1.2a	2	Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama).							
117	TH: Cn10.1.3a	3	Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.							
118	TH: Cn10.1.4a	4	Identify the ways drama/theatre work reflects the perspectives of a community or culture.							
119	TH: Cn10.1.5a	5	Explain how drama/theatre connects oneself to a community or culture.							
<b>Anchor Standard 11: Connecting (Interrelate/Research): Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</b>										
<b>Enduring Understanding:</b> Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.										
<b>Essential Question:</b> What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?										
120	TH: Cn11.1.Ka	K	With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).							
121	TH: Cn11.1.1a	1	Apply skills and knowledge from different art forms and content areas in a guided drama experience (e.g., process drama, story drama, creative drama).							
122	TH: Cn11.1.2a	2	Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience (e.g., process drama, story drama, creative drama).							
123	TH: Cn11.1.3a	3	Identify connections to community, social issues and other content areas in drama/theatre work.							
124	TH: Cn11.1.4a	4	Respond to community and social issues and incorporate other content areas in drama/theatre work.							
125	TH: Cn11.1.5a	5	Investigate historical, global and social issues expressed in drama/theatre work.							
<b>Enduring Understanding:</b> Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.										
<b>Essential Question:</b> In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?										
126	TH: Cn11.2.Ka	K	With prompting and support, identify stories that are different from one another in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).							
127	TH: Cn11.2.Kb	K	With prompting and support, tell a short story in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).							
128	TH: Cn11.2.1a	1	Identify similarities and differences in stories from one's own community in a guided drama experience (e.g., process drama, story drama, creative drama).							
129	TH: Cn11.2.1b	1	Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience (e.g., process drama, story drama, creative drama).							
130	TH: Cn11.2.2a	2	Identify similarities and differences in stories from multiple cultures in a guided drama experience (e.g., process drama, story drama, creative drama).							
131	TH: Cn11.2.2b	2	Collaborate on the creation of a short scene based on a non-fiction literary source in a guided drama experience (e.g., process drama, story drama, creative drama).							
132	TH: Cn11.2.3a	3	Explore how stories are adapted from literature to drama/theatre work.							
133	TH: Cn11.2.3b	3	Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.							
134	TH: Cn11.2.4a	4	Investigate cross cultural approaches to storytelling in drama/theatre work.							
135	TH: Cn11.2.4b	4	Compare the drama/theatre conventions of a given time period with those of the present.							
136	TH: Cn11.2.5a	5	Analyze commonalities and differences between stories set in different cultures in preparation for a drama/theatre work.							
137	TH: Cn11.2.5b	5	Identify historical sources that explain drama/theatre terminology and conventions.							

Section 2: Arts Content Review									
<b>PROVIDER/PUBLISHER INSTRUCTIONS:</b> • Provider/Publisher citations for this section will refer to the <b>Teacher Edition (teacher-facing core material)</b> and/or <b>Student Edition/Student Workbook (student-facing core material)</b> . 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. • For this section, the provider/publisher will enter two citations per criterion (Columns C and G). Each citation should direct the reviewer to a specific location in the materials that best meets the criterion. The citations should be concise and should allow the reviewer to easily determine that all components of the criterion have been met. <b>Each citation should cover no more than 3 pages within the materials.</b> <b>o Columns C and G:</b> Enter one citation in Column C and one citation in Column G from either the <b>Teacher Edition (teacher-facing core material)</b> OR <b>Student Edition/Student Workbook (student-facing core material)</b> . Each citation should direct the reviewer to a specific location in the materials that best meets the criterion. <b>Any cells grayed out do not require a citation.</b> • The material will be scored for alignment with each criterion as "Meets expectations," "Partially meets expectations," or "Does not meet expectations" based on the citations provided. <b>o NOTE: You may not use a citation more than once across ALL sections of the rubric.</b>									
<b>Reviewer directions for Arts Content Review:</b>			<b>Columns C-F:</b> The provider/publisher will provide a citation from the <b>Teacher Edition (teacher-facing core material)</b> OR <b>Student Edition/Student Workbook (student-facing core material)</b> (print and/or digital) for each criterion. Review the cited material and score the material by determining the degree to which it meets the criterion: o M = Meets the criterion o P = Partially meets the criterion o D = Does not meet the criterion Evidence for the publisher citations is required if you score the materials with a D. For your evidence for each criterion that scores a D, choose one of the options from the dropdown menu in Column F. 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 F. <b>o Each score cell will turn green as you score the materials.</b>			<b>Columns G-J:</b> The provider/publisher will provide a citation from the <b>Teacher Edition (teacher-facing core material)</b> OR <b>Student Edition/Student Workbook (student-facing core material)</b> (print and/or digital) for each criterion. Review the cited material, score the material by determining the degree to which it meets the criterion, and <b>provide evidence to support your determination:</b> o M = Meets the criterion o P = Partially meets the criterion o D = Does not meet the criterion <b>o Each score cell and evidence cell will turn green as you score the materials.</b>			
Criteria #	Provider/Publisher Criteria Arts Content	Provider/Publisher Citation	Score	If Scored D: Reviewer's Evidence for Publisher Citation	Provider/Publisher Citation	Score	Required: Reviewer's Evidence for Publisher Citation	Comments, other citations, or feedback	
<b>FOCUS AREA 1 DISCIPLINARY LITERACY:</b>									
<b>Instructional materials incorporate reading, writing, and communicating within the arts disciplines.</b>									
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.								
<b>FOCUS AREA 2 LEARNING PROGRESSIONS:</b>									
<b>Instructional materials provide purposeful sequencing of teaching and learning expectations across multiple developmental stages.</b>									
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.								
<b>FOCUS AREA 3 AUTHENTICITY AND RELEVANCE:</b>									
<b>Instructional materials are authentic to the five arts' disciplines and relevant to the students of New Mexico.</b>									
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.								
<b>FOCUS AREA 4 SCAFFOLDING AND SUPPORTS:</b>									
<b>Instructional materials include instructional strategies that facilitate students' development as they build on prior knowledge and internalize new information.</b>									
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.								

Section 2: All Content Review									
<b>PROVIDER/PUBLISHER INSTRUCTIONS:</b> <ul style="list-style-type: none"> <li>• Provider/Publisher citations for this section will refer to the <b>Teacher Edition (teacher-facing core material)</b> and/or <b>Student Edition/Student Workbook (student-facing core material)</b>. 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.</li> <li>• For this section, the provider/publisher will enter two citations per criterion (Columns C and G). Each citation should direct the reviewer to a specific location in the materials that best meets the criterion. The citations should be concise and should allow the reviewer to easily determine that all components of the criterion have been met. <b>Each citation should cover no more than 3 pages within the materials.</b> <ul style="list-style-type: none"> <li>o <b>Columns C and G:</b> Enter one citation in Column C and one citation in Column G from either the <b>Teacher Edition (teacher-facing core material)</b> OR <b>Student Edition/Student Workbook (student-facing core material)</b>. Each citation should direct the reviewer to a specific location in the materials that best meets the criterion. <b>Any cells grayed out do not require a citation.</b></li> </ul> </li> <li>• The material will be scored for alignment with each criterion as "Meets expectations," "Partially meets expectations," or "Does not meet expectations" based on the citations provided. <ul style="list-style-type: none"> <li>o <b>NOTE: You may not use a citation more than once across ALL sections of the rubric.</b></li> </ul> </li> </ul>									
<b>Reviewer directions for All Content Review:</b>			<b>Columns C-F:</b> The provider/publisher will provide a citation from the <b>Teacher Edition (teacher-facing core material)</b> OR <b>Student Edition/Student Workbook (student-facing core material)</b> (print and/or digital) for each criterion. Review the cited material and score the material by determining the degree to which it meets the criterion: o M = Meets the criterion o P = Partially meets the criterion o D = Does not meet the criterion Evidence for the publisher citations is required if you score the materials with a D. For your evidence for each criterion that scores a D, choose one of the options from the dropdown menu in Column F. 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 F. o <b>Each score cell will turn green as you score the materials.</b>			<b>Columns G-J:</b> The provider/publisher will provide a citation from the <b>Teacher Edition (teacher-facing core material)</b> OR <b>Student Edition/Student Workbook (student-facing core material)</b> (print and/or digital) for each criterion. Review the cited material, score the material by determining the degree to which it meets the criterion, and <b>provide evidence to support your determination:</b> o M = Meets the criterion o P = Partially meets the criterion o D = Does not meet the criterion o <b>Each score cell and evidence cell will turn green as you score the materials.</b>			
Criteria #	Provider/Publisher Criteria All Content	Provider/Publisher Citation	Score	If Scored D: Reviewer's Evidence for Publisher Citation	Provider/Publisher Citation	Score	Required: Reviewer's Evidence for Publisher Citation	Comments, other citations, or feedback	
<b>FOCUS AREA 1 COHERENCE:</b>									
<b>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.</b>									
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.								
<b>FOCUS AREA 2 WELL-DESIGNED LESSONS:</b>									
<b>Instructional materials take into account effective lesson structure and pacing.</b>									
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.								
<b>FOCUS AREA 3 RESOURCES FOR PLANNING:</b>									
<b>Instructional materials provide teacher resources to support planning, learning, and understanding of the New Mexico Content Standards.</b>									
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. <b>(Publisher citation only required.)</b>								
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.								
<b>FOCUS AREA 4 ASSESSMENT:</b>									
<b>Instructional materials offer teachers a variety of assessment resources and tools to collect ongoing data about student progress related to the standards.</b>									
16	Instructional materials provide a variety of assessments that measure student progress in all strands of the standards for the content under review. <b>(Adopted New Mexico Content Standards for 2022: New Mexico Social Studies Standards and New Mexico Core Arts Standards)</b>								
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.								
<b>FOCUS AREA 5 EXTENSIVE SUPPORT:</b>									
<b>Instructional materials give all students extensive opportunities and support to explore key concepts.</b>									
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. <b>(Publisher citation only required.)</b>								
25	Instructional materials include opportunities for all students that encourage and support creative thinking and effective problem-solving skills.								
<b>FOCUS AREA 6 CULTURAL AND LINGUISTIC PERSPECTIVES:</b>									
<b>Instructional materials represent a variety of cultural and linguistic perspectives.</b>									
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.							
<b>FOCUS AREA 7 INCLUSION OF CULTURALLY AND LINGUISTICALLY RESPONSIVE LENS: Instructional materials highlight diversity in culture and language through multiple perspectives.</b>								
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.							