



F.18 Dance - 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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SCORING (TO BE COMPLETED BY REVIEWER AND FACILITATOR)

Reviewer Number:		Date:	
SECTION	REVIEWER TOTAL	MAXIMUM POINTS	FACILITATOR VERIFIED
Standards Review	0	300	
Arts Content Review	0	91	
All Content Review	0	209	
TOTAL SCORE	0	600	
Percent Score	0%		

FINAL SCORE VERIFICATION (TO BE COMPLETED BY FACILITATOR)

Verified 90% or Higher (Y/N)		Facilitator Notes:
Verified 80%-89% (Y/N)		
Verified 79% or Lower (Y/N)		
Facilitator Name:		

CULTURAL AND LINGUISTIC RELEVANCE RECOGNITION		
REVIEWER TOTAL	MAXIMUM POINTS	PERCENT SCORE
0	72	0%
CLR SCORE VERIFICATION (TO BE COMPLETED BY FACILITATOR)		
Verified 90% or Higher (Y/N)		Facilitator Notes:
Facilitator Name:		

Section 1: Standards Review: Dance

PROVIDER/PUBLISHER INSTRUCTIONS:

- 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.
- 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.**
 - o **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.**
 - o **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.**
- 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.
 - o **NOTE: You may not use a citation more than once across ALL sections of the rubric.**

<p>Reviewer directions for Dance Standards Review:</p>	<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"> o M = Meets the standard o P = Partially meets the standard o 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>o 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"> o M = Meets the standard o P = Partially meets the standard o D = Does not meet the standard <p>o Each score cell (column J) and evidence cell (column L) will turn green as you score the materials.</p>
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Criteria #	Standard	Grade Level	F.18 Dance 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
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Anchor Standard 1: Creating (Explore): Generate and conceptualize artistic ideas and work.

Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

1	DA: Cr1.1.Ka	K	Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).							
2	DA: Cr1.1.Kb	K	Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance.							
3	DA: Cr1.1.1a	1	Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.							
4	DA: Cr1.1.1b	1	Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance							
5	DA: Cr1.1.2a	2	Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.							
6	DA: Cr1.1.2b	2	Combine a variety of movements while manipulating the elements of dance.							
7	DA: Cr1.1.3a	3	Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.							
8	DA: Cr1.1.3b	3	Explore a given movement problem. Select and demonstrate a solution.							
9	DA: Cr1.1.4a	4	Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences).							

10	DA: Cr1.1.4b	4	Develop a movement problem and manipulate the elements of dance as tools to find a solution.						
11	DA: Cr1.1.5a	5	Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).						
12	DA: Cr1.1.5b	5	Construct and solve multiple movement problems to develop choreographic content.						
Anchor Standard 2: Creating (Plan): Organize and develop artistic ideas and work.									
Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.									
Essential Question: What influences choice-making in creating choreography?									
13	DA: Cr2.1.Ka	K	Improvise dance that has a beginning, middle, and end.						
14	DA: Cr2.1.Kb	K	Express an idea, feeling, or image, through improvised movement moving alone or with a partner.						
15	DA: Cr2.1.1a	1	Improvise a series of movements that have a beginning, middle, and end, and describe movement choices.						
16	DA: Cr2.1.1b	1	Choose movements that express an idea or emotion, or follow a musical phrase.						
17	DA: Cr2.1.2a	2	Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.						
18	DA: Cr2.1.2b	2	Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.						
19	DA: Cr2.1.3a	3	Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).						
20	DA: Cr2.1.3b	3	Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.						
21	DA: Cr2.1.4a	4	Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.						
22	DA: Cr2.1.4b	4	Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.						
23	DA: Cr2.1.5a	5	Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.						
24	DA: Cr2.1.5b	5	Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.						
Anchor Standard 3: Creating (Revise): Refine and complete artistic work.									
Enduring Understanding: Choreographers analyze, evaluate, refine, and document their work to communicate meaning.									
Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?									
25	DA: Cr3.1.Ka	K	Apply suggestions for changing movement through guided improvisational experiences.						
26	DA: Cr3.1.Kb	K	Depict a dance movement by drawing a picture or using a symbol.						

27	DA: Cr3.1.1a	1	Explore suggestions to change movement from guided improvisation and/or short remembered sequences.						
28	DA: Cr3.1.1b	1	Depict several different types of movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach).						
29	DA: Cr3.1.2a	2	Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.						
30	DA: Cr3.1.2b	2	Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).						
31	DA: Cr3.1.3a	3	Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.						
32	DA: Cr3.1.3b	3	Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.						
33	DA: Cr3.1.4a	4	Revise movement based on peer feedback and self reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.						
34	DA: Cr3.1.4b	4	Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of).						
35	DA: Cr3.1.5a	5	Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.						
36	DA: Cr3.1.5b	5	Record changes in a dance sequence through writing, symbols, or a form of media technology.						

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

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time and energy to communicate artistic expression?

37	DA: Pr4.1.Ka	K	Make still and moving body shapes that show lines (for example, straight, bent, and curved), changes levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions.						
38	DA: Pr4.1.Kb	K	Demonstrate tempo contrasts with movements that match to tempo of sound stimuli.						
39	DA: Pr4.1.Kc	K	Identify and apply different characteristics to movements (for example, slow, smooth, or wavy).						
40	DA: Pr4.1.1a	1	Demonstrate locomotor and nonlocomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zigzagged pathways. Find and return to place in space. Move with others to form straight lines and circles.						
41	DA: Pr4.1.1b	1	Relate quick, moderate and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.						

42	DA: Pr4.1.1c	1	Demonstrate movement characteristics along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin).							
43	DA: Pr4.1.2a	2	Demonstrate clear directionality and intent when performing locomotor and nonlocomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.							
44	DA: Pr4.1.2b	2	Identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing.							
45	DA: Pr4.1.2c	2	Select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics.							
46	DA: Pr4.1.3a	3	Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.							
47	DA: Pr4.1.3b	3	Fulfill specified duration of time with improvised locomotor and nonlocomotor movements. Differentiate between "in time" and "out of time" to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.							
48	DA: Pr4.1.3c	3	Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.							
49	DA: Pr4.1.4a	4	Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes.							
50	DA: Pr4.1.4b	4	Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music.							
51	DA: Pr4.1.4c	4	Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics.							
52	DA: Pr4.1.5a	5	Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space.							

53	DA: Pr4.1.5b	5	Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.							
54	DA: Pr4.1.5c	5	Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy.							
Anchor Standard 5: Performing (Embodiment): Develop and refine artistic techniques and work for presentation.										
Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.										
Essential Question: What must a dancer do to prepare the mind and body for artistic expression?										
55	DA: Pr5.1.Ka	K	Demonstrate same-side and cross-body locomotor and nonlocomotor movements, body patterning movements, and body shapes.							
56	DA: Pr5.1.Kb	K	Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.							
57	DA: Pr5.1.Kc	K	Move body parts in relation to other body parts and repeat and recall movements upon request.							
58	DA: Pr5.1.1a	1	Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality.							
59	DA: Pr5.1.1b	1	Move safely in general space through a range of activities and group formations while maintaining personal space.							
60	DA: Pr5.1.1c	1	Modify movements and spatial arrangements upon request.							
61	DA: Pr5.1.2a	2	Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.							
62	DA: Pr5.1.2b	2	Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.							
63	DA: Pr5.1.2c	2	Repeat movements, with an awareness of self and others in space. Self adjust and modify movements or placement upon request.							
64	DA: Pr5.1.3a	3	Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support.							
65	DA: Pr5.1.3b	3	Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.							
66	DA: Pr5.1.3c	3	Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and selfcheck to improve dance skills							
67	DA: Pr5.1.4a	4	Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and nonlocomotor movements.							

68	DA: Pr5.1.4b	4	Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition.						
69	DA: Pr5.1.4c	4	Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals.						
70	DA: Pr5.1.5a	5	Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).						
71	DA: Pr5.1.5b	5	Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention.						
72	DA: Pr5.1.5c	5	Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.						

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

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

73	DA: Pr6.1.Ka	K	Dance for and with others in a designated space.						
74	DA: Pr6.1.Kb	K	Select a prop to use as part of a dance.						
75	DA: Pr6.1.1a	1	Dance for others in a space where audience and performers occupy different areas.						
76	DA: Pr6.1.1b	1	Explore the use of simple props to enhance performance.						
77	DA: Pr6.1.2a	2	Dance for and with others in a space where audience and performers occupy different areas.						
78	DA: Pr6.1.2b	2	Use limited production elements (for example, hand props, simple scenery, or media projections).						
79	DA: Pr6.1.3a	3	Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).						
80	DA: Pr6.1.3b	3	Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space.						
81	DA: Pr6.1.4a	4	Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area).						
82	DA: Pr6.1.4b	4	Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.						
83	DA: Pr6.1.5a	5	Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.						
84	DA: Pr6.1.5b	5	Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.						

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

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.									
Essential Question: How is a dance understood?									
85	DA: Re7.1.Ka	K	Find a movement that repeats in a dance.						
86	DA: Re7.1.Kb	K	Demonstrate or describe observed or performed dance movements.						
87	DA: Re7.1.1a	1	Find a movement that repeats in a dance to make a pattern.						
88	DA: Re7.1.1b	1	Demonstrate and describe observed or performed dance movements from a specific genre or culture.						
89	DA: Re7.1.2a	2	Find movements in a dance that develop a pattern.						
90	DA: Re7.1.2b	2	Demonstrate and describe movements in dances from different genres or cultures.						
91	DA: Re7.1.3a	3	Find a movement pattern that creates a movement phrase in a dance work.						
92	DA: Re7.1.3b	3	Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another.						
93	DA: Re7.1.4a	4	Find patterns of movement in dance works that create a style or theme.						
94	DA: Re7.1.4b	4	Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.						
95	DA: Re7.1.5a	5	Find meaning or artistic intent from the patterns of movement in a dance work.						
96	DA: Re7.1.5b	5	Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology.						

Anchor Standard 8: Responding (Interpret): Interpret intent and meaning in artistic work.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.									
Essential Question: How is a dance interpreted?									
97	DA: Re8.1.Ka	K	Observe movement and describe it using simple dance terminology.						
98	DA: Re8.1.1a	1	Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology.						
99	DA: Re8.1.2a	2	Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.						
100	DA: Re8.1.3a	3	Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology.						
101	DA: Re8.1.4a	4	Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.						
102	DA: Re8.1.5a	5	Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.						

Anchor Standard 9: Responding (Critique): Apply criteria to evaluate artistic work.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.									
Essential Question: What criteria are used to evaluate dance?									
103	DA: Re9.1.Ka	K	Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention.						
104	DA: Re9.1.1a	1	Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen.						
105	DA: Re9.1.2a	2	Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology.						
106	DA: Re9.1.3a	3	Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different.						
107	DA: Re9.1.4a	4	Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology.						
108	DA: Re9.1.5a	5	Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful.						
Anchor Standard 10: Connecting (Synthesize): Synthesize and relate knowledge and personal experiences to make art.									
Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.									
Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?									
109	DA: Cn10.1.Ka	K	Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.						
110	DA: Cn10.1.Kb	K	Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork.						
111	DA: Cn10.1.1a	1	Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.						
112	DA: Cn10.1.1b	1	Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story.						
113	DA: Cn10.1.2a	2	Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.						
114	DA: Cn10.1.2b	2	Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.						

115	DA: Cn10.1.3a	3	Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.						
116	DA: Cn10.1.3b	3	Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form.						
117	DA: Cn10.1.4a	4	Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives.						
118	DA: Cn10.1.4b	4	Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.						
119	DA: Cn10.1.5a	5	Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.						
120	DA: Cn10.1.5b	5	Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.						

Anchor Standard 11: Connecting (Relate): Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical and community experiences expand dance literacy?

121	DA: Cn11.1.Ka	K	Describe or demonstrate the movements in a dance that was watched or performed.						
122	DA: Cn11.1.1a	1	Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.						
123	DA: Cn11.1.2a	2	Observe a dance and relate the movement to the people or environment in which the dance was created and performed.						
124	DA: Cn11.1.3a	3	Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.						
125	DA: Cn11.1.4a	4	Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.						
126	DA: Cn11.1.5a	5	Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.						

Section 2: Arts Content Review

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- 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.
 - o **NOTE: You may not use a citation more than once across ALL sections of the rubric.**

Reviewer directions for Arts Content Review:	<p>Columns C-F: The provider/publisher will provide a citation from the Teacher Edition (teacher-facing core material) OR Student Edition/Student Workbook (student-facing core material) (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:</p> <ul style="list-style-type: none"> o M = Meets the criterion o P = Partially meets the criterion o D = Does not meet the criterion <p>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.</p> <ul style="list-style-type: none"> o Each score cell (column D) will turn green as you score the materials. 	<p>Columns G-J: The provider/publisher will provide a citation from the Teacher Edition (teacher-facing core material) OR Student Edition/Student Workbook (student-facing core material) (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 provide evidence to support your determination:</p> <ul style="list-style-type: none"> o M = Meets the criterion o P = Partially meets the criterion o D = Does not meet the criterion <ul style="list-style-type: none"> o Each score cell (Column H) and evidence cell (column J) will turn green as you score the materials.
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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
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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.							

Section 2: All Content Review

PROVIDER/PUBLISHER INSTRUCTIONS:

- Provider/Publisher citations for this section will refer to the **Teacher Edition (teacher-facing core material)** and/or **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.
- 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. **Each citation should cover no more than 3 pages within the materials.**
 - **Columns C and G:** Enter one citation in Column C and one citation in Column G from either the **Teacher Edition (teacher-facing core material)** OR **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 criterion. **Any cells grayed out do not require a citation.**
- 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.
 - **NOTE: You may not use a citation more than once across ALL sections of the rubric.**

Reviewer directions for All Content Review:	<p>Columns C-F: The provider/publisher will provide a citation from the Teacher Edition (teacher-facing core material) OR Student Edition/Student Workbook (student-facing core material) (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:</p> <ul style="list-style-type: none"> ◦ M = Meets the criterion ◦ P = Partially meets the criterion ◦ D = Does not meet the criterion <p>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.</p> <p>◦ Each score cell (column D) will turn green as you score the materials.</p>	<p>Columns G-J: The provider/publisher will provide a citation from the Teacher Edition (teacher-facing core material) OR Student Edition/Student Workbook (student-facing core material) (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 provide evidence to support your determination:</p> <ul style="list-style-type: none"> ◦ M = Meets the criterion ◦ P = Partially meets the criterion ◦ D = Does not meet the criterion <p>◦ Each score cell (column H) and evidence cell (column J) will turn green as you score the materials.</p> <p>◦ Any cells grayed out do not require a score or evidence.</p>
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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
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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.							
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. <i>(Adopted New Mexico Content Standards for 2022: New Mexico Social Studies Standards and New Mexico Core Arts Standards)</i>							
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.							
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.							