



## F.24 Music - 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.

Citation Video Link:			
Citation video certification:	I certify that I have viewed the citation video for this specific publisher and set of materials.		
Digital Material Log In (if applicable):	Website:	Username:	Password:

### SCORING (TO BE COMPLETED BY REVIEWER AND FACILITATOR)

Reviewer Number:		Date:	
<b>SECTION</b>	<b>REVIEWER TOTAL</b>	<b>MAXIMUM POINTS</b>	<b>FACILITATOR VERIFIED</b>
Standards Review	0	300	
Arts Content Review	0	91	
All Content Review	0	209	
<b>TOTAL SCORE</b>	<b>0</b>	<b>600</b>	
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: Music**

**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.**

<b>Reviewer directions for Music 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><b>o 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, <b>and 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><b>o Each score cell (column J) and evidence cell (column L) will turn green as you score the materials.</b></p>	
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Criteria #	Standard	Grade Level	F.24 Music 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 (Imagine): Generate and conceptualize artistic ideas and work.**

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question:** How do musicians generate creative ideas?

1	MU:Cr1.1.Ka	K	With guidance, explore and experience music concepts (such as beat and melodic contour).							
2	MU:Cr1.1.Kb	K	With guidance, generate musical ideas (such as movements or motives).							
3	MU:Cr1.1.1a	1	With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.							
4	MU:Cr1.1.1b	1	With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).							
5	MU:Cr1.1.2a	2	Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.							
6	MU:Cr1.1.2b	2	Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).							
7	MU:Cr1.1.3a	3	Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).							
8	MU:Cr1.1.3b	3	Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.							
9	MU:Cr1.1.4a	4	Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).							
10	MU:Cr1.1.4b	4	Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.							
11	MU:Cr1.1.5a	5	Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).							

12	MU:Cr1.1.5b	5	Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.						
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**Anchor Standard 2: Creating (Plan and Make): Organize and develop artistic ideas and work.**

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

13	MU:Cr2.1.Ka	K	With guidance, demonstrate and choose favorite musical ideas.						
14	MU:Cr2.1.Kb	K	With guidance, organize personal musical ideas using iconic notation and/or recording technology.						
15	MU:Cr2.1.1a	1	With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.						
16	MU:Cr2.1.1b	1	With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.						
17	MU:Cr2.1.2a	2	Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.						
18	MU:Cr2.1.2b	2	Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.						
19	MU:Cr2.1.3a	3	Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.						
20	MU:Cr2.1.3b	3	Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.						
21	MU:Cr2.1.4a	4	Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.						
22	MU:Cr2.1.4b	4	Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.						
23	MU:Cr2.1.5a	5	Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.						
24	MU:Cr2.1.5b	5	Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.						

**Anchor Standard 3: Creating (Evaluate and Refine/Present): Refine and complete artistic work.**

**Enduring Understanding:** Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their creative work?

25	MU:Cr3.1.Ka	K	With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.						
26	MU:Cr3.1.1a	1	With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.						
27	MU:Cr3.1.2a	2	Interpret and apply personal, peer, and teacher feedback to revise personal music.						

28	MU:Cr3.1.3a	3	Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively-developed criteria and feedback.						
29	MU:Cr3.1.4a	4	Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback to show improvement over time.						
30	MU:Cr3.1.5a	5	Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes.						
<b>Enduring Understanding:</b> Musicians' presentation of creative work is the culmination of a process of creation and communication.									
<b>Essential Question:</b> When is creative work ready to share?									
31	MU:Cr3.2.Ka	K	With guidance, demonstrate a final version of personal musical ideas to peers.						
32	MU:Cr3.2.1a	1	With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.						
33	MU:Cr3.2.2a	2	Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.						
34	MU:Cr3.2.3a	3	Present the final version of personal created music to others, and describe connection to expressive intent.						
35	MU:Cr3.2.4a	4	Present the final version of personal created music to others, and explain connection to expressive intent.						
36	MU:Cr3.2.5a	5	Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.						
<b>Anchor Standard 4: Performing (Select/Analyze/Interpret): Select, analyze, and interpret artistic work for presentation.</b>									
<b>Enduring Understanding:</b> Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.									
<b>Essential Question:</b> How do performers select repertoire?									
37	MU:Pr4.1.Ka	K	With guidance, demonstrate and state personal interest in varied musical selections.						
38	MU:Pr4.1.1a	1	With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.						
39	MU:Pr4.1.2a	2	Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.						
40	MU:Pr4.1.3a	3	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.						
41	MU:Pr4.1.4a	4	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.						
42	MU:Pr4.1.5a	5	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others' technical skill.						
<b>Enduring Understanding:</b> Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.									
<b>Essential Question:</b> How does understanding the structure and context of musical works inform performance?									

43	MU:Pr4.2.Ka	K	With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.						
44	MU:Pr4.2.1a	1	With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.						
45	MU:Pr4.2.1b	1	When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.						
46	MU:Pr4.2.2a	2	Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.						
47	MU:Pr4.2.2b	2	When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.						
48	MU:Pr4.2.3a	3	Demonstrate understanding of the structure in music selected for performance.						
49	MU:Pr4.2.3b	3	When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.						
50	MU:Pr4.2.3c	3	Describe how context (such as personal and social) can inform a performance.						
51	MU:Pr4.2.4a	4	Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.						
52	MU:Pr4.2.4b	4	When analyzing selected music, read and perform using iconic and/or standard notation.						
53	MU:Pr4.2.4c	4	Explain how context (such as social and cultural) informs a performance.						
54	MU:Pr4.2.5a	5	Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.						
55	MU:Pr4.2.5b	5	When analyzing selected music, read and perform using standard notation.						
56	MU:Pr4.2.5c	5	Explain how context (such as social, cultural, and historical) informs performances.						
<b>Enduring Understanding:</b> Performers make interpretive decisions based on their understanding of context and expressive intent.									
<b>Essential Question:</b> How do performers interpret musical works?									
57	MU:Pr4.3.Ka	K	With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.						
58	MU:Pr4.3.1a	1	Demonstrate and describe music's expressive qualities (such as dynamics and tempo).						
59	MU:Pr4.3.2a	2	Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.						
60	MU:Pr4.3.3a	3	Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).						
61	MU:Pr4.3.4a	4	Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).						

62	MU:Pr4.3.5a	5	Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).							
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**Anchor Standard 5: Performing (Rehearse, Evaluate and Refine): Develop and refine artistic techniques and work for presentation.**

**Enduring Understanding:** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their performance?

63	MU:Pr5.1.Ka	K	With guidance, apply personal, teacher, and peer feedback to refine performances.							
64	MU:Pr5.1.Kb	K	With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music.							
65	MU:Pr5.1.1a	1	With limited guidance, apply personal, teacher, and peer feedback to refine performances.							
66	MU:Pr5.1.1b	1	With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.							
67	MU:Pr5.1.2a	2	Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.							
68	MU:Pr5.1.2b	2	Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.							
69	MU:Pr5.1.3a	3	Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.							
70	MU:Pr5.1.3c	3	Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.							
71	MU:Pr5.1.4a	4	Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.							
72	MU:Pr5.1.4b	4	Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.							
73	MU:Pr5.1.5a	5	Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.							
74	MU:Pr5.1.5b	5	Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.							

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

**Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.

**Essential Questions:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

75	MU:Pr6.1.Ka	K	With guidance, perform music with expression.							
76	MU:Pr6.1.Kb	K	Perform appropriately for the audience.							
77	MU:Pr6.1.1a	1	With limited guidance, perform music for a specific purpose with expression.							
78	MU:Pr6.1.1b	1	Perform appropriately for the audience and purpose.							
79	MU:Pr6.1.2a	2	Perform music for a specific purpose with expression and technical accuracy.							
80	MU:Pr6.1.2b	2	Perform appropriately for the audience and purpose.							

81	MU:Pr6.1.3a	3	Perform music with expression and technical accuracy.						
82	MUPr6.1.3b	3	Demonstrate performance decorum and audience etiquette appropriate for the context and venue.						
83	MU:Pr6.1.4a	4	Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.						
84	MU:Pr6.1.4b	4	Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.						
85	MU:Pr6.1.5a	5	Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.						
86	MU:Pr6.1.5b	5	Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.						

**Anchor Standard 7: Responding (Select/Analyze): Perceive and analyze artistic work**

**Enduring Understanding:** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

**Essential Question:** How do individuals choose music to experience?

87	MU:Re7.1.Ka	K	With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.						
88	MU:Re7.1.1a	1	With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.						
89	MU:Re7.1.2a	2	Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.						
90	MU:Re7.1.3a	3	Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.						
91	MU:Re7.1.4a	4	Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.						
92	MU:Re7.1.5a	5	Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.						

**Enduring Understanding:** Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

**Essential Question:** How do individuals choose music to experience?

93	MU:Re7.2.Ka	K	With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.						
94	MU:Re7.2.1a	1	With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.						
95	MU:Re7.2.2a	2	Describe how specific music concepts are used to support a specific purpose in music.						
96	MU:Re7.2.3a	3	Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).						
97	MU:Re7.2.4a	4	Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).						

98	MU:Re7.2.5a	5	Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).							
<b>Anchor Standard 8: Responding (Interpret): Interpret intent and meaning in artistic work.</b>										
<b>Enduring Understanding:</b> Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.										
<b>Essential Question:</b> How do we discern the musical creators' and performers' expressive intent?										
99	MU:Re8.1.Ka	K	With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.							
100	MU:Re8.1.1a	1	With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/ performers' expressive intent.							
101	MU:Re8.1.2a	2	Demonstrate knowledge of music concepts and how they support creators'/ performers' expressive intent.							
102	MU:Re8.1.3a	3	Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.							
103	MU:Re8.1.4a	4	Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.							
104	MU:Re8.1.5a	5	Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.							
<b>Anchor Standard 9: Responding (Evaluate): Apply criteria to evaluate artistic work.</b>										
<b>Enduring Understanding:</b> The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.										
<b>Essential Question:</b> How do we judge the quality of musical work(s) and performance(s)?										
105	MU:Re9.1.Ka	K	With guidance, apply personal and expressive preferences in the evaluation of music.							
106	MU:Re9.1.1a	1	With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.							
107	MU:Re9.1.2a	2	Apply personal and expressive preferences in the evaluation of music for specific purposes.							
108	MU:Re9.1.3a	3	Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.							
109	MU:Re9.1.4a	4	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.							
110	MU:Re9.1.5a	5	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.							
<b>Anchor Standard 10: Connecting: Synthesize and relate knowledge and personal experiences to make art.</b>										
<b>Enduring Understanding:</b> Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.										
<b>Essential Question:</b> How do musicians make meaningful connections to creating, performing, and responding?										
111	MU:Cn10.0.K-5	K-5	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.							
<b>Anchor Standard 11: Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</b>										

<b>Enduring Understanding:</b> Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.									
<b>Essential Question:</b> How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?									
112	MU:Cn11.0.K-5	K-5	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.						

**Section 2: Arts Content Review**

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- 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.
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<b>Reviewer directions for Arts Content Review:</b>	<p><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:</p> <ul style="list-style-type: none"> <li>o M = Meets the criterion</li> <li>o P = Partially meets the criterion</li> <li>o D = Does not meet the criterion</li> </ul> <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"> <li>o <b>Each score cell (column D) will turn green as you score the materials.</b></li> </ul>	<p><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></p> <ul style="list-style-type: none"> <li>o M = Meets the criterion</li> <li>o P = Partially meets the criterion</li> <li>o D = Does not meet the criterion</li> </ul> <ul style="list-style-type: none"> <li>o <b>Each score cell (Column H) and evidence cell (column J) will turn green as you score the materials.</b></li> </ul>
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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.							
<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**

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

<b>Reviewer directions for All Content Review:</b>	<p><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:</p> <ul style="list-style-type: none"> <li>o M = Meets the criterion</li> <li>o P = Partially meets the criterion</li> <li>o D = Does not meet the criterion</li> </ul> <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><b>o Each score cell (column D) will turn green as you score the materials.</b></p>	<p><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></p> <ul style="list-style-type: none"> <li>o M = Meets the criterion</li> <li>o P = Partially meets the criterion</li> <li>o D = Does not meet the criterion</li> </ul> <p><b>o Each score cell (column H) and evidence cell (column J) will turn green as you score the materials.</b></p> <p><b>o Any cells grayed out do not require a score or evidence.</b></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.							
<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.							
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. <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.							
<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.							
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: 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.							