



## F.26 Music Composition and Theory - Grades 9-12 Proficient to Advanced

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

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

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

Citation Video Link:			
Citation video certification:	I certify that I have viewed the citation video for this specific publisher and set of materials.		
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.
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  - 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 Dance 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, print and/or digital)</b> 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, print and/or digital)</b> 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	Level	F.26 Music Composition and Theory Grades 9-12	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.C.Ia	HS Proficient	Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.							
2	MU:Cr1.1.C.IIa	HS Accomplished	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.							
3	MU:Cr1.1.C.IIIa	HS Advanced	Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.							

**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?

4	MU:Cr2.1.C.Ia	HS Pr	Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines							
5	MU:Cr2.1.C.Ib	HS Pr	Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one- part, cyclical, or binary).							
6	MU:Cr2.1.C.IIa	HS Acc	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.							
7	MU:Cr2.1.C.IIb	HS Acc	Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).							

8	MU:Cr2.1.C.IIIa	HS Adv	Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended sonic experiences or abstract ideas.							
9	MU:Cr2.1.C.IIIb	HS Adv	Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.							
<b>Anchor Standard 3: Creating (Evaluate and Refine/Present): Refine and complete artistic work.</b>										
<b>Enduring Understanding:</b> Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.										
<b>Essential Question:</b> How do musicians improve the quality of their creative work?										
10	MU:Cr3.1.C.Ia	HS Pr	Identify, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.							
11	MU:Cr3.1.C.IIa	HS Acc	Identify, describe, and apply selected teacher-provided or personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.							
12	MU:Cr3.1.C.IIIa	HS Adv	Research, identify, explain, and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.							
<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?										
13	MU:Cr3.2.C.Ia	HS Pr	Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.							
14	MU:Cr3.2.C.Ib	HS Pr	Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.							
15	MU:Cr3.2.C.IIa	HS Acc	Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.							
16	MU:Cr3.2.C.IIb	HS Acc	Describe the selected contexts and performance mediums for presenting personal works, and explain why they successfully impact the final composition and presentation.							
17	MU:Cr3.2.C.IIIa	HS Adv	Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques and processes have been employed to realize expressive intent.							
18	MU:Cr3.2.C.IIIb	HS Adv	Describe a variety of possible contexts and mediums for presenting personal works, and explain and compare how each could impact the success of the final composition and presentation.							
<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?										
19	MU:Pr4.1.C.Ia	HS Pr	Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary).							

20	MU:Pr4.1.C.IIa	HS Acc	Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (such as binary, ternary, rondo) or moderately complex forms.						
21	MU:Pr4.1.C.IIIa	HS Adv	Identify and select specific sections, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms.						
<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?									
22	MU:Pr4.2.C.Ia	HS Pr	Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance.						
23	MU:Pr4.2.C.IIa	HS Acc	Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.						
24	MU:Pr4.2.C.IIIa	HS Adv	Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.						
<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?									
25	MU:Pr4.3.C.Ia	HS Pr	Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.						
26	MU:Pr4.3.C.IIa	HS Acc	Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.						
27	MU:Pr4.3.C.IIIa	HS Adv	Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creators' intent.						
<b>Anchor Standard 5: Performing (Rehearse, Evaluate and Refine): Develop and refine artistic techniques and work for presentation.</b>									
<b>Enduring Understanding:</b> 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. <b>Essential Question:</b> How do musicians improve the quality of their performance?									
28	MU:Pr5.1.C.Ia	HS Pr	Create rehearsal plans for works, identifying repetition and variation within the form.						
29	MU:Pr5.1.C.Ib	HS Pr	Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood.						
30	MU:Pr5.1.C.Ic	HS Pr	Identify and implement strategies for improving the technical and expressive aspects of multiple works.						
31	MU:Pr5.1.C.IIa	HS Acc	Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.						

32	MU:Pr5.1.C.IIb	HS Acc	Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.							
33	MU:Pr5.1.C.IIc	HS Acc	Identify and implement strategies for improving the technical and expressive aspects of varied works.							
34	MU:Pr5.1.C.IIIa	HS Adv	Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work.							
35	MU:Pr5.1.C.IIIb	HS Adv	Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works.							
36	MU:Pr5.1.C.IIIc	HS Adv	Identify, compare, and implement strategies for improving the technical and expressive aspects of multiple contrasting works.							
<b>Anchor Standard 6: Performing (Present): Convey meaning through the presentation of artistic work.</b>										
<b>Enduring Understanding:</b> Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.										
<b>Essential Questions:</b> When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?										
37	MU:Pr6.1.C.Ia	HS Pr	Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent.							
38	MU:Pr6.1.C.Ib	HS Pr	Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.							
39	MU:Pr6.1.C.IIa	HS Acc	Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.							
40	MU:Pr6.1.C.IIb	HS Acc	Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.							
41	MU:Pr6.1.C.IIIa	HS Adv	Share live or recorded performances of works (both personal and others'), and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.							
42	MU:Pr6.1.C.IIIb	HS Adv	Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.							
<b>Anchor Standard 7: Responding (Select/Analyze): Perceive and analyze artistic work.</b>										
<b>Enduring Understanding:</b> Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.										
<b>Essential Question:</b> How do individuals choose music to experience?										
43	MU:Pr7.1.C.Ia	HS Pr	Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition.							
45	MU:Pr7.1.C.IIa	HS Acc	Apply teacher-provided or personally-developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, text, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.							

47	MU:Pr7.1.C.IIIa	HS Adv	Apply researched or personally-developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.							
<b>Enduring Understanding:</b> Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.										
<b>Essential Question:</b> How does understanding the structure and context of music inform a response?										
46	MU:Pr7.2.C.Ia	HS Pr	Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.							
47	MU:Pr7.2.C.IIa	HS Acc	Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.							
48	MU:Pr7.2.C.IIIa	HS Adv	Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.							
<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?										
49	MU:Re8.1.C.Ia	HS Pr	Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.							
50	MU:Re8.1.C.IIa	HS Acc	Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.							
51	MU:Re8.1.C.IIIa	HS Adv	Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.							
<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)?										
52	MU:Re9.1.C.Ia	HS Pr	Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.							
53	MU:Re9.1.C.Ib	HS Pr	Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.							
54	MU:Re9.1.C.IIa	HS Acc	Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.							

55	MU:Re9.1.C.IIb	HS Acc	Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.							
56	MU:Re9.1.C.IIIa	HS Adv	Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.							
57	MU:Re9.1.C.IIIb	HS Adv	Describe and evaluate ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.							
<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?										
58	MU:Cn10.0.C.Ia	HS Pr-Adv	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?										
59	MU:Cn11.0.C.Ia	HS Pr-Adv	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.							

**Section 2: Arts Content Review**

**PROVIDER/PUBLISHER INSTRUCTIONS:**

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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**

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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.
  - **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>◦ M = Meets the criterion</li> <li>◦ P = Partially meets the criterion</li> <li>◦ 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>◦ 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>◦ M = Meets the criterion</li> <li>◦ P = Partially meets the criterion</li> <li>◦ D = Does not meet the criterion</li> </ul> <p><b>◦ Each score cell (column H) and evidence cell (column J) will turn green as you score the materials.</b></p> <p><b>◦ 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.							