



F.28 Music - Harmonizing Instruments Novice to Advanced

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

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

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

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

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: 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.**

Reviewer directions for Music Standards Review:	<p>Columns E-H: The provider/publisher will provide a citation from the Student Edition or Student Workbook (student-facing core material, print and/or digital) for the standard. Review the cited material and score the material by determining the degree to which it meets the standard:</p> <ul style="list-style-type: none"> 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	Level	F.28 Music Harmonizing Instruments Novice to Advanced	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.H.5a	Novice	Generate melodic, rhythmic, and harmonic ideas for simple melodies (such as two-phrase) and chordal accompaniments for given melodies.							
2	MU:Cr1.1.H.8a	Intermediate	Generate melodic, rhythmic, and harmonic ideas for melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.							
3	MU:Cr1.1.H.1a	HS Proficient	Generate melodic, rhythmic, and harmonic ideas for improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).							
4	MU:Cr1.1.H.1a	HS Accomplished	Generate melodic, rhythmic, and harmonic ideas for compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.							
5	MU:Cr1.1.H.1a	HS Advanced	Generate melodic, rhythmic, and harmonic ideas for a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.							

Anchor Standard 2: Creating (Plan and Make): Organize and develop artistic ideas and work.

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

Essential Question: How do musicians make creative decisions?

6	MU:Cr2.1.H.5a	Novice	Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.							
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7	MU:Cr2.1.H.8a	Intermediate	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.						
8	MU:Cr2.1.H.1a	HS Pr	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).						
9	MU:Cr2.1.H.1a	HS Acc	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.						
10	MU:Cr2.1.H.1a	HS Adv	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.						

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?

11	MU:Cr3.1.H.5a	Novice	Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.						
12	MU:Cr3.1.H.8a	Intermediate	Apply teacher-provided criteria to critique, improve, and refine drafts of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.						
13	MU:Cr3.1.H.1a	HS Pr	Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues) and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).						
14	MU:Cr3.1.H.1a	HS Acc	Develop and apply criteria to critique, improve, and refine drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.						
15	MU:Cr3.1.H.1a	HS Adv	Develop and apply criteria to critique, improve, and refine drafts of compositions (representing a variety of forms and styles), improvisations in a variety of styles, and stylistically appropriate harmonizations for given melodies.						

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication.

Essential Question: When is creative work ready to share?

16	MU:Cr3.2.H.5a	Novice	Share final versions of simple melodies (such as two-phrase) and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.						
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17	MU:Cr3.2.H.8a	Intermediate	Share final versions of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.							
18	MU:Cr3.2.H.1a	HS Pr	Perform final versions of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.							
19	MU:Cr3.2.H.11a	HS Acc	Perform final versions of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.							
20	MU:Cr3.2.H.111a	HS Adv	Perform final versions of a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.							

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

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
Essential Question: How do performers select repertoire?

21	MU:Pr4.1.H.5a	Novice	Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill, as well as the context of the performances.							
22	MU:Pr4.1.H.8a	Intermediate	Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill (citing technical challenges that need to be addressed), as well as the context of the performances.							
23	MU:Pr4.1.H.1a	HS Pr	Explain the criteria used when selecting a varied repertoire of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).							
24	MU:Pr4.1.H.11a	HS Acc	Develop and apply criteria for selecting a varied repertoire of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.							

25	MU:Pr4.1.H.8a	HS Adv	Develop and apply criteria for selecting a varied repertoire for a program of music for individual and small group performances that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.							
Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.										
Essential Question: How does understanding the structure and context of musical works inform performance?										
26	MU:Pr4.2.H.5a	Novice	Identify prominent melodic and harmonic characteristics in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.							
27	MU:Pr4.2.H.8a	Intermediate	Identify prominent melodic, harmonic, and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.							
28	MU:Pr4.2.H.1a	HS Pr	Identify and describe important theoretical and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).							
29	MU:Pr4.2.H.1a	HS Acc	Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.							
30	MU:Pr4.2.H.1a	HS Adv	Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.							
Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.										
Essential Question: How do performers interpret musical works?										
31	MU:Pr4.3.H.5a	Novice	Demonstrate and describe in interpretations an understanding of the context and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.							
32	MU:Pr4.3.H.8a	Intermediate	Demonstrate and describe in interpretations an understanding of the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.							
33	MU:Pr4.3.H.1a	HS Pr	Describe in interpretations the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).							

34	MU:Pr4.3.H.IIa	HS Acc	Explain in interpretations the context (social, cultural, and historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.						
35	MU:Pr4.3.H.IIIa	HS Adv	Explain and present interpretations that demonstrate and describe the context (social, cultural, and historical) and an understanding of the creator's intent in repertoire for varied programs of music that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.						

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?

36	MU:Pr5.3.H.5a	Novice	Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and refine the performances.						
37	MU:Pr5.1.H.8a	Intermediate	Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and identify practice strategies to address performance challenges and refine the performances.						
38	MU:Pr5.1.H.Ia	HS Pr	Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), and create rehearsal strategies to address performance challenges and refine the performances.						
39	MU:Pr5.1.H.IIa	HS Acc	Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, and create rehearsal strategies to address performance challenges and refine the performances.						
40	MU:Pr5.1.H.IIIa	HS Adv	Develop and apply criteria, including feedback from multiple sources, to critique varied programs of music repertoire (melodies, repertoire pieces, stylistically appropriate accompaniments, improvisations in a variety of contrasting styles) selected for individual and small group performance, and create rehearsal strategies to address performance challenges and refine the performances.						

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 the 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?

41	MU:Pr6.1.H.5a	Novice	Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the context.						
42	MU:Pr6.1.H.8a	Intermediate	Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).						
43	MU:Pr6.1.H.1a	HS Pr	Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).						
44	MU:Pr6.1.H.1a	HS Acc	Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).						
45	MU:Pr6.1.H.1a	HS Adv	Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire for programs of music that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).						

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?

46	MU:Re7.1.H.5a	Novice	Demonstrate and describe reasons for selecting music, based on characteristics found in the music and connections to interest, purpose or personal experience.						
47	MU:Re7.1.H.8a	Intermediate	Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.						
48	MU:Re7.1.H.1a	HS Pr	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.						
49	MU:Re7.1.H.1a	HS Acc	Apply criteria to select music for a variety of purpose, justifying choices citing knowledge of music and specified purpose and context.						
50	MU:Re7.1.H.1a	HS Adv	Select, describe, and compare a variety of individual and small group musical programs from varied cultures, genres, and historical periods.						

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
Essential Question: How does understanding the structure and context of music inform a response?

51	MU:Re7.2.H.5a	Novice	Demonstrate and explain, citing evidence, the use of repetition, similarities and contrasts in musical selections and how these and knowledge of the context (social or cultural) inform the response.						
52	MU:Re7.2.H.8a	Intermediate	Describe how the way that the elements of music are manipulated and knowledge of the context (social and cultural) inform the response.						
53	MU:Re7.2.H.1a	HS Pr	Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) inform the response.						
54	MU:Re7.2.H.1a	HS Acc	Explain how the analysis of the structures and context (social, cultural, and historical) of contrasting musical selections inform the response.						
55	MU:Re7.2.H.1a	HS Adv	Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how context (social, cultural, and historical) and creative decisions inform the response.						

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

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern the musical creators' and performers' expressive intent?

56	MU:Re8.1.H.5a	Novice	Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (personal or social), and (when appropriate) the setting of the text.						
57	MU:Re8.1.H.8a	Intermediate	Identify and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context, and (when appropriate) the setting of the text.						
58	MU:Re8.1.H.1a	HS Pr	Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and outside sources.						
59	MU:Re8.1.H.1a	HS Acc	Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and varied researched sources.						
60	MU:Re8.1.H.1a	HS Adv	Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including reference to examples from other art forms.						

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

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

61	MU:Re9.1.H.5a	Novice	Identify and describe how interest, experiences, and contexts (personal or social) effect the evaluation of music.						
62	MU:Re9.1.H.8a	Intermediate	Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.						

63	MU:Re9.1.H.Ia	HS Pr	Develop and apply teacher-provided and established criteria based on personal preference, analysis, and context (personal, social, and cultural) to evaluate individual and small group musical selections for listening.							
64	MU:Re9.1.H.IIa	HS Acc	Apply personally-developed and established criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening.							
65	MU:Re9.1.H.IIIa	HS Adv	Develop and justify evaluations of a variety of individual and small group musical selections for listening based on personally-developed and established criteria, personal decision making, and knowledge and understanding of context.							
Anchor Standard 10: Connecting: Synthesize and relate knowledge and personal experiences to make art.										
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.										
Essential Question: How do musicians make meaningful connections to creating, performing, and responding?										
66	MU:Cn10.0.H	Nov-Adv	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.							
Anchor Standard 11: Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding										
Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.										
Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?										
67	MU:Cn11.0.H	Nov-Adv	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.							

Section 2: Arts Content Review

PROVIDER/PUBLISHER INSTRUCTIONS:

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 - 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.**

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.**
 - 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.**

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