



Autonomy Rubric for Teachers

Since 2002, *Arts Impact* has used an analytic rubric to measure levels of teacher performance in **planning, teaching, and assessing** arts and arts infused instruction. This evaluation protocol, known as the *Autonomy Rubric for Teachers* (A.R.T.), is designed as a tool for facilitating continuous growth in teacher practice. *Arts Impact's* A.R.T. aligns closely with other frameworks for best teaching practice, including the *Charlotte Danielson Framework for Teaching*, the *Marzano Teacher Evaluation Model*, and the *5 Dimensions of Teaching and Learning* from the Center for Educational Leadership at the University of Washington.

In Year One of training, the Artist Mentor uses the tool as a way to track and give objective feedback to classroom teachers about their mentorships.

For the SAIL project, both the teacher and their Artist Mentor use the A.R.T. independently to reflect on the mentorship. They then take the opportunity to share their reflections on their individual scores and consider the overall growth by the teacher in teaching the arts. The tool is used by classroom teachers for goal-setting and continued planning for further professional development in arts and arts infused teaching.

The tool is attached to this document. In some *Arts Impact* programs, only the teaching and assessment sections will be used. The version of the document you receive will reflect the appropriate sections for your work.

Circle the level of performance you feel most closely reflects your work. Many teaching dynamics are a lifelong learning curve, but by making an appraisal of where you stand thus far, you and your mentors have a better understanding of where *Arts Impact* can best support you in your arts teaching and learning.

After you complete planning your lesson, as soon as possible (if applicable):

Independently circle one rubric level (1-4) for each of the nine planning strands;

All Arts Impact programs:

After you complete teaching your lesson, as soon as possible:

Independently circle one rubric level (1-4) for each of the nine teaching strands;

*After you **independently, side-by-side** assess the student artwork or performances, and before you discuss your assessments with your Artist-Mentor:*

Independently circle one rubric level (1-4) for each of the four assessment strands.

In the assessment meeting, **talk about the levels of autonomy** you have achieved as you reflect together—discuss the areas where your scoring is different than the Artist Mentor's scoring. Take time to celebrate your strengths, and talk about strategies you could pursue to realize continuous growth in arts teaching.

Our THANKS for using this tool! And congratulations for your reflective teaching practice!

INDICATORS OF TEACHER'S AUTONOMY FOR ARTS INSTRUCTION

Teacher Name _____ School _____ Date _____

Rater: Self Artist-Mentor _____ Evaluator/Staff _____

Directions: Check the description for each strand that best illustrates your level of autonomy, and respond to the reflective questions at the end.

Pedagogical Framework	4	3	2	1
1. PLANNING Arts and Arts infused Teaching				
1.1 States the enduring understanding that goes beyond a specific lesson (big idea) <u>NOTE:</u> Definition of an enduring understanding: A relationship between two concepts that is true across time, across cultures, and in multiple examples, e.g. "A character's objective can define the sequence of the story."	Identifies a big idea that transfers across examples <input type="checkbox"/>	Identifies an idea related to a specific context <input type="checkbox"/>	Identifies a theme <input type="checkbox"/>	Enduring Understanding not identified <input type="checkbox"/>
1.2 Writes developmentally appropriate arts learning targets (knowledge—concepts and skills—techniques) based on prior knowledge of students <u>NOTE:</u> Learning targets identify what a student should know, do or be in relation to the concepts taught.	Identifies specific , knowledge and/or skills related to Grade Level Expectations in State standards or Common Core Standards in the arts and other content areas <input type="checkbox"/>	Identifies knowledge and/or skills that are related to the arts Grade Level Expectations or CCSS but not both <input type="checkbox"/>	Identifies nonspecific knowledge and/or skills <input type="checkbox"/>	Learning targets not identified <input type="checkbox"/>
1.3 Writes observable criteria <u>NOTE:</u> Assessment criteria are what an observer will see, hear or can describe that shows what the student knows.	Writes attributes that can be observed and scored objectively <input type="checkbox"/>	Writes attributes that can be observed, but might be scored differently by two raters <input type="checkbox"/>	Writes attributes that can't be observed or scored objectively <input type="checkbox"/>	Observable traits of criteria not identified <input type="checkbox"/>
1.4 (If applicable) Identifies arts infused concepts <u>NOTE:</u> Arts infused concepts are those which are authentically shared between two or more disciplines, and mean the same thing in each discipline, e.g. Symmetry means the same thing in math as it does in visual arts and dance.	Identifies authentic conceptual connections between two or more disciplines; concepts mean the same thing in both disciplines <input type="checkbox"/>	Links two disciplines contextually ; concepts mean different things in each discipline Ex: a warm tone of voice means something different from warm tones of a color, even though both are concepts <input type="checkbox"/>	Links two subjects thematically For example, doing a skit to illustrate Westward Expansion, but not teaching any theater concepts, skills or techniques <input type="checkbox"/>	No connections are made between the art form and another discipline <input type="checkbox"/>

1.5. Instructional Strategies include:				
1.5.1 Writes inquiry-based learning prompts to engage students	Writes open-ended prompts and questions to engage students in higher order thinking , e.g. creating, analyzing, metacognition <input type="checkbox"/>	Writes prompts and questions to involve student participation only in cognitive tasks , e.g. describing, listing, recalling <input type="checkbox"/>	Writes prompts and questions that limit student engagement , e.g. yes/no questions, questions with one right answer <input type="checkbox"/>	No prompts are identified <input type="checkbox"/>
1.5.2 Writes teaching strategies in sequence to scaffold learning <u>NOTE:</u> Scaffolding includes establishing students' prior knowledge and intentionally sequencing instruction to build comprehension, both individually and cooperatively.	Writes strategies to check for prior knowledge , and sequences instruction to cooperatively build understanding <input type="checkbox"/>	Sequences major steps, without reference to students' prior knowledge <input type="checkbox"/>	Lists some steps without sequencing instruction <input type="checkbox"/>	Sequence of activities is not identified <input type="checkbox"/>
1.5.3 Differentiates learning activities to engage multiple modalities and learning styles	Writes a variety of strategies to engage diverse learning styles and ways of processing content, e.g. visual, linguistic, kinesthetic learning styles, as well as a range of individual/small group/large group activities <input type="checkbox"/>	Writes strategies to engage diverse learning styles , without varying learning contexts <input type="checkbox"/>	Writes strategies that favor one way of learning and processing content, e.g. linguistic learning style, or full group learning <input type="checkbox"/>	Diverse learning needs not identified <input type="checkbox"/>
1.5.4 Identifies supporting cultural resource <u>NOTE:</u> Arts Impact supports using local arts resources as much as possible, so that students have an opportunity to have a face-to-face encounter with the work of art or performance referenced in the lesson.	Identifies and references two or more arts resources from different cultural traditions which illustrate the concepts in the lesson <input type="checkbox"/>	Identifies and references a single arts resource which connects to the concepts in the lesson <input type="checkbox"/>	Selects an arts resource without a direct relationship to lesson concepts <input type="checkbox"/>	Lesson resource not identified <input type="checkbox"/>
1.5.5 Writes and embeds a variety of criteria based assessments so that both students and teacher assess learning throughout and after the lesson	Selects and embeds multiple criteria-based assessment strategies to engage both students and teacher in measuring learning formatively and summatively <input type="checkbox"/>	Writes and embeds only teacher-conducted assessment strategies in lesson <input type="checkbox"/>	Writes only summative assessment strategies <input type="checkbox"/>	Assessments not identified <input type="checkbox"/>

2. TEACHING Arts and Arts Infusion

Uses **instructional strategies** which include:

	4	3	2	1
2.1 Uses classroom management procedures and organization of physical space to maximize instruction	Provides safe, structured classroom setting, material organization, and procedures to maintain flow and maximize instructional time. <input type="checkbox"/>	Prepares classroom, but lacks structure (systems) for classroom setting, material organization, and student interaction. <input type="checkbox"/>	Attempts to prepare classroom during lesson <input type="checkbox"/>	Omits classroom management strategies from teaching <input type="checkbox"/>
2.2 Uses warm-up to introduce conceptual focus of lesson	Uses warm-up activity to preview and practice conceptual understanding <input type="checkbox"/>	Mentions concept in warm-up <input type="checkbox"/>	Uses a warm-up with no connection to concept <input type="checkbox"/>	Omits warm-up in teaching <input type="checkbox"/>
2.3 Establishes a classroom culture based on mutual respect and rapport , creating a foundation of trust from which students can risk	Cultivates culturally responsive, respectful norms ; encourages turn taking and taking risks <input type="checkbox"/>	Uses respectful language , but preferences some responses over others, limiting risk taking <input type="checkbox"/>	Gives empty praise, so that students lack confidence in how to respond <input type="checkbox"/>	Suggests there is only one correct way to respond <input type="checkbox"/>
2.4 Engages students in learning, so that students develop their own understanding of the content	Asks open-ended prompts and questions to engage students in higher order thinking , e.g. creating, analyzing, metacognition <input type="checkbox"/>	Asks prompts and questions to involve student participation only in cognitive tasks , e.g. describing, listing, recalling <input type="checkbox"/>	Asks prompts and questions that limit student engagement , e.g. yes/no questions, questions with one right answer <input type="checkbox"/>	Uses direct teaching only – no student interaction <input type="checkbox"/>
2.5 Prompts for creative original responses and innovative thinking	Brainstorms for individual responses and highlights innovative strategies that meet criteria <input type="checkbox"/>	Reminds students there are a range of responses that meet criteria <input type="checkbox"/>	Limits solutions that meet criteria <input type="checkbox"/>	Allows for only one right answer <input type="checkbox"/>
2.6 Sequences instruction to scaffold learning	Sequences instruction to cooperatively build understanding, with a clear beginning, middle and end and time for closure and student reflection on learning <input type="checkbox"/>	Sequences major steps, with clear beginning, middle and end but no student reflection on learning <input type="checkbox"/>	Teaches some steps in sequence, but omits major step(s) with no clear beginning, middle or end, or student reflection on learning <input type="checkbox"/>	Leads lesson with no perceivable sequence, closure or student reflection <input type="checkbox"/>

2.7 Paces lesson in response to student learning	Uses optimum time for each segment; adjusts pacing based on student feedback <input type="checkbox"/>	Either moves too quickly or too slowly to engage and sustain learning <input type="checkbox"/>	Paces lesson according to pre-determined timeframe , rather than student cues <input type="checkbox"/>	Lesson is not completed, does not have closure <input type="checkbox"/>
2.8 Uses criteria-based reflection to engage both students and teacher in assessing learning formatively and summatively .	Embeds multiple criteria-based assessment strategies to engage both students and teacher in measuring learning both formatively and summatively <input type="checkbox"/>	Only teacher assesses learning during and after the lesson <input type="checkbox"/>	Assesses only summatively <input type="checkbox"/>	Assesses without criteria focus (uses subjective lens, e.g. beauty, complexity, etc.) <input type="checkbox"/>
2.9 (If applicable) Infuses arts teaching with other core curriculum.	Infuses learning so that students can make authentic conceptual connections between two or more disciplines <input type="checkbox"/>	Links two disciplines contextually , but blurs distinctions between the different ways the concepts are defined in each discipline <input type="checkbox"/>	Links two subjects thematically (e.g. rain forest, migration), but teaches content only in one area <input type="checkbox"/>	Identifies concept(s) from only one discipline <input type="checkbox"/>

3. ASSESSMENT AND EVALUATION ... Arts and Arts Infused Learning

Uses **assessment/evaluation strategies** which include:

	4	3	2	1
3.1 Reflects and analyzes effectiveness of lesson, as well as causes for gaps in achievement	Refers to specific criteria when recalling and analyzing why targets were achieved/ not achieved <input type="checkbox"/>	Recalls and analyzes general target achievements and breakdowns <input type="checkbox"/>	Recalls general lesson success or breakdowns <input type="checkbox"/>	Reflects on successes/ breakdowns inaccurately <input type="checkbox"/>
3.2 Uses observable criteria in the lesson plan as only focus for scoring	Scores using criteria as only focus <input type="checkbox"/>	Scores with inconsistent attention to criteria <input type="checkbox"/>	Scores with subjective comments (based on teacher preconceived opinions or biases) <input type="checkbox"/>	Omits criteria-based scoring from assessments <input type="checkbox"/>

3.3 Writes lesson edits in response to student work , adapting for specific needs and abilities	Edits or adjusts lesson in response to specific student work ; chooses alternative strategies as necessary <input type="checkbox"/>	Edits or approves lesson with general reference to student work <input type="checkbox"/>	Makes edits unrelated to student work <input type="checkbox"/>	Plans to reteach lesson without lesson review <input type="checkbox"/>
3.4 Reflects on teaching	Reflects and analyzes choices made in both planning and instruction that impacted learning; uses reflections to refine future teaching <input type="checkbox"/>	Reflects on choices made in instruction that impacted learning, without suggesting refinements <input type="checkbox"/>	Assigns failure or success of lesson to factors outside of the teacher's control <input type="checkbox"/>	Reflection on lesson is omitted <input type="checkbox"/>

Where do you feel your greatest areas of growth as an arts educator were this year?

What areas do you feel you need additional support in integrating the arts into your teaching practice?

Additional comments:

Once all sections have been completed, please either email the form to Audrey Otto at aotto@psed.org or fax it to 425-917-7810. Thank you.