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.

In Year Two of training, 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: Circle the description for each strand that best illustrates **LESSON PLANNING**. (A-M=artist-mentor)

Pedagogical Framework **1. PLANNING** Arts and Arts infused Teaching	**4**	**3**	**2**	**1**
1.1 States the **enduring understanding** that goes beyond a specific lesson (big idea) Observations: NOTE: 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**	Identifies an **idea related to a specific context**	Identifies **a theme**	Enduring Understanding not identified
1.2 Writes **developmentally appropriate** arts **learning targets** (knowledge—concepts and skills—techniques) based on prior knowledge of students Observations: NOTE: 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	Identifies **knowledge and/or skills** that are related to the arts **Grade Level Expectations** or CCSS but not both	Identifies **nonspecific** knowledge and/or skills	Learning targets not identified
1.3 Writes **observable criteria** Observations: NOTE: 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**	Writes attributes that can be **observed, but might be scored differently by two raters**	Writes **attributes** that can't be observed or scored objectively	Observable traits of criteria not identified
1.4 (If applicable) Identifies **arts infused concepts** Observations: NOTE: 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	Links two disciplines **contextually**; concepts **mean different things** in each discipline For example, a warm tone of voice means something different from warm tones of a color, even though they are both concepts	Links two subjects **thematically** For example, doing a skit to illustrate Westward Expansion, but not teaching any theater concepts, skills or techniques	No connections are made between the art form and another discipline

1.5. Instructional Strategies include:				
1.5.1 Writes **inquiry-based learning prompts** to **engage students** Observations:	Writes **open-ended** prompts and questions to **engage students in higher order thinking,** e.g. creating, analyzing, metacognition	Writes prompts and questions to **involve student participation** only in **cognitive tasks**, e.g. describing, listing, recalling	Writes prompts and questions that **limit student engagement**, e.g. yes/no questions, questions with one right answer	No prompts are identified
1.5.2 Writes **teaching strategies in sequence** to **scaffold learning** Observations: NOTE: 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	**Sequences** major steps, **without reference to students' prior knowledge**	Lists some steps **without sequencing instruction**	Sequence of activities is not identified
1.5.3 **Differentiates** learning activities to engage **multiple modalities** and **learning styles** Observations:	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	Writes strategies to engage **diverse learning styles**, without varying learning contexts	Writes strategies that favor **one way of learning and processing** content, e.g. linguistic learning style, or full group learning	Diverse learning needs not identified
1.5.4 **Identifies** supporting **cultural resource** Observations**:** NOTE: 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	Identifies and references **a single arts resource** which connects to the concepts in the lesson	Selects an arts **resource without a direct relationship** to lesson concepts	Lesson resource not identified
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** Observations:	Selects and **embeds multiple criteria-based assessment strategies** to engage both students and teacher in measuring learning **formatively** and **summatively**	Writes and **embeds** only teacher-conducted **assessment strategies** in lesson	Writes only **summative assessment strategies**	Assessments not identified

Directions: Circle the description for each strand that best illustrates **TEACHING**. (A-M=Artist-Mentor)

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 Observations:	Provides **safe, structured classroom setting, material organization, and procedures** to maintain flow and maximize instructional time.	Prepares classroom, but **lacks structure** (systems) for classroom setting, material organization, and student interaction	Attempts to **prepare classroom during lesson**	**Omits classroom management** strategies from teaching
2.2 Uses w**arm-up** to introduce **conceptual focus** of lesson Observations:	Uses warm-up activity to **preview** and **practice conceptual understanding**	**Mentions concept** in warm-up	Uses a warm-up with **no connection to concept**	Omits warm-up in teaching
2.3 Establishes a **classroom culture** based on **mutual respect** and **rapport**, creating a foundation of **trust** from which students **can risk** Observations:	Cultivates **culturally responsive, respectful norms**; encourages turn taking and **taking risks**	Uses **respectful language**, but **preferences** some responses over others, **limiting risk taking**	Gives empty praise, so that students **lack confidence** in how to respond	Suggests there is **only one correct way to respond**
2.4 **Engages students** in learning, so that students develop their **own understanding** of the content Observations:	Asks **open-ended** prompts and questions to **engage students in higher order thinking,** e.g. creating, analyzing, metacognition	Asks prompts and questions to **involve student participation** only in **cognitive tasks**, e.g. describing, listing, recalling	Asks prompts and questions that **limit student engagement**, e.g. yes/no questions, questions with one right answer	Uses direct teaching only – no student interaction
2.5 Prompts for **creative original responses** and **innovative thinking** Observations:	Brainstorms for **individual responses** and highlights **innovative strategies** that meet criteria	Reminds students there are a **range of responses** that meet criteria	**Limits solutions** that meet criteria	Allows for only one right answer
2.6 **Sequences instruction** to s**caffold** learning Observations:	**Sequences instruction** to cooperatively build understanding, with a clear beginning, middle and end and time for closure and student reflection on learning	**Sequences** major steps**,** with clear beginning, middle and end but no student reflection on learning	Teaches some steps in sequence, but **omits major step(s)** with no clear beginning, middle or end, or student reflection on learning	Leads lesson with no perceivable sequence, closure or student reflection
2.7 **Paces lesson** in **response to student learning** Observations:	Uses **optimum time** for each segment; **adjusts pacing based on student feedback**	**Either moves too quickly or too slowly** to engage and sustain learning	Paces lesson according to **pre-determined timeframe**, rather than student cues	Lesson is not completed, does not have closure

2.8 Uses **criteria-based reflection** to engage **both students and teacher** in assessing learning **formatively** and **summatively**. Observations:	Embeds multiple criteria-based assessment strategies to engage both students and teacher in measuring learning both formatively and summatively	Only teacher assesses learning during and after the lesson	Assesses only summatively	Assesses without criteria focus (uses subjective lens, e.g. beauty, complexity, etc.)
2.9 (If applicable) **Infuses arts teaching** with other core curriculum. Observations:	Infuses learning so that students can make authentic conceptual connections between two or more disciplines	Links two disciplines contextually, but blurs distinctions between the different ways the concepts are defined in each discipline	Links two subjects thematically (e.g. rain forest, migration), but teaches content only in one area	Identifies concept(s) from only one discipline

Directions: Circle the description for each strand that best illustrates **ASSESSMENTS**. (A-M=Artist-Mentor)

3. ASSESSMENT AND EVALUATION … Arts and Arts Infused Learning

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

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	4	3	2	1
3.1 **Reflects** and **analyzes** effectiveness of lesson, as well as causes for gaps in achievement Observations:	Refers to specific criteria when recalling and analyzing why targets were achieved/ not achieved	Recalls and analyzes general target achievements and breakdowns	Recalls general lesson success or breakdowns	Reflects on successes/ breakdowns inaccurately
3.2 Uses **observable criteria** in the lesson plan **as only focus for scoring** Observations:	Scores using criteria as only focus	Scores with inconsistent attention to criteria	Scores with subjective comments (based on teacher preconceived opinions or biases)	Omits criteria-based scoring from assessments
3.3 Writes **lesson edits in response to student work**, adapting for specific needs and abilities Observations:	Edits or adjusts lesson in response to specific student work; chooses alternative strategies as necessary	Edits or approves lesson with general reference to student work	Makes edits unrelated to student work	Plans to reteach lesson without lesson review
3.4 **Reflects on teaching** Observations:	Reflects and analyzes choices made in both planning and instruction that impacted learning; uses reflections to refine future teaching	Reflects on choices made in instruction that impacted learning, without suggesting refinements	Assigns failure or success of lesson to factors outside of the teacher's control	Reflection on lesson is omitted