



## Autonomy Rubric for Teachers

Since 2002, *Arts Impact* has used an analytic rubric to measure the levels of teacher performance in **planning, teaching, and assessing** in its programs. 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.

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 scoring 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 instructors have a better understanding of where *Arts Impact* can best place its training efforts.

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

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

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

**Independently circle one rubric level** (1-4) for each of the three **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)

<b>PLANNING</b> Teacher of arts....	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<p>1. States the <b>big idea</b> that goes beyond a specific lesson (enduring understanding)</p> <p><u>Observations:</u></p> <p><u>NOTE:</u> Definition of big idea: A relationship between two concepts, e.g. "A character's objective can define the sequence of the story."</p>	Identifies a big idea that <b>transfers across examples</b>	Identifies an <b>idea related to a specific context</b>	Identifies a <b>theme</b>	Makes unsuccessful effort to identify an overarching big idea
<p>2. Writes <b>learning targets (knowledge—concepts and skills—techniques)</b></p> <p><u>Observations:</u></p> <p><u>NOTE:</u> Teacher should relate the knowledge that is being taught to State frameworks.</p>	Identifies <b>specific</b> , knowledge and/or skills related to State standards (EALRs) and framework levels	Identifies <b>knowledge and/or skills but</b> without knowing it relates to State frameworks	Identifies <b>nonspecific</b> knowledge and/or skills	Makes unsuccessful effort to identify knowledge and/or skills; doesn't know what students should know
<p>3. Writes <b>traits (attributes) of criteria</b></p> <p><u>Observations:</u></p>	Writes attributes that can be <b>observed and scored objectively</b>	Writes attributes that can be <b>observed, but might be scored differently by two raters</b>	Writes <b>vague attributes</b> that can't be observed or scored validly	Makes unsuccessful effort to identify any attributes

4. Instructional Plans include:				
<p><b>a. Writes teaching strategies in sequence</b></p> <p><u>Observations:</u></p>	Sequences <b>all steps in incremental order (Including transitions)</b>	Sequences <b>major steps</b>	Lists some steps but <b>omits major step(s)</b>	Makes unsuccessful effort to identify the sequence of activities; stalled at every step
<p><b>b. Writes learning prompts</b></p> <p><u>Observations:</u></p>	Writes prompts and questions to <b>involve students in concept understanding</b> (includes concept in prompts)	Writes questions to <b>involve student participation</b> (uses inquiry)	Writes <b>prompts with no student interaction</b> (direct teaching)	Makes unsuccessful effort to write any prompts or questions
<p><b>c. Identifies supporting cultural resource</b></p> <p><u>NOTE:</u> This strand focuses on <u>planning</u> for the cultural study trip.</p>	<b>Researches or seeks help</b> in identifying a related resource, <b>references resource</b> in lesson, <b>AND</b> study trip (writes a prompt associated with the study visit; knows to call the cultural educator)	<b>Researches or seeks help in</b> identifying a related resource, <b>references resource</b> in lesson <b>OR</b> study trip (using help of A-M or cultural educator)	<b>Selects a cultural resource without a direct relationship</b> to lesson concepts	Makes unsuccessful effort to identify a related resource
<p><b>d. Assessments</b></p> <p><u>Observations:</u></p>	Selects and <b>embeds multiple criteria-based assessment strategies</b> (whenever required by a teaching strategy)	Writes <b>criteria-based assessment strategy</b> (not in relation to teaching)	Writes <b>unrelated assessment strategy</b> (plans to measure participation)	Makes unsuccessful effort to write any assessment component

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

<b>TEACHING</b> Teacher of arts....				
1. Uses <b>instructional strategies</b> which include:				
	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>a. Warm-up</b> <u>Observations:</u>	Uses warm-up activity to <b>preview conceptual understanding</b>	<b>Mentions concept</b> in warm-up	Uses a warm-up with <b>no connection to concept</b>	Omits warm-up in teaching
<b>b. Sequencing</b> <u>Observations:</u>  NOTE: Dependent on planning for a sequence of lesson steps.	Sequences <b>all steps in order</b>	Sequences <b>major steps</b>	Teaches some steps but <b>omits major step(s)</b>	Leads lesson with no perceivable sequence
<b>c. Pacing</b> <u>Observations:</u>	Uses <b>optimum time for each segment</b> (based on student responses and need to extend lesson in some cases)	<b>Falls behind or moves too quickly</b>	<b>Loses track of time or doesn't complete lesson</b>	Makes unsuccessful effort to complete lesson
<b>d. Embedded assessment</b> <u>Observations:</u>	<b>Embeds multiple criteria-based assessment strategies</b>	Uses <b>criteria-based assessment</b>	<b>Assesses without criteria focus</b> (beauty, complexity, etc.)	Omits assessments
<b>e. Classroom management</b> <u>Observations:</u>	Provides <b>safe, structured classroom setting, material organization, and procedures</b>	Prepares classroom, but <b>lacks structure</b> (systems) for classroom setting, material organization, and procedures	Attempts to <b>prepare classroom during lesson</b>	Omits classroom management strategies from teaching
<b>f. Creative, original responses</b> <u>Observations:</u>	<b>Brainstorms for individual responses that meet criteria</b>	Reminds students there are a <b>range of responses that meet criteria</b>	<b>Limits solutions</b> that meet criteria	Allows for one only right answer
<b>g. Arts-infused teaching (Core Year Two only; or programs focused on arts-infused learning: TTAL; MAP)</b> <u>Observations:</u>	<b>Applies authentic connections between two or more disciplines: concepts appear in both disciplines; students can respond in more than one discipline</b>	Links two disciplines but <b>students only respond to one discipline</b>	<b>Links two subjects contextually</b> (rain forest; migration)	Identifies concept from only one discipline

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

**ASSESSMENT AND EVALUATION**

Teacher of art...

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

	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<p><b>a. Reflection</b></p> <p><u>Observations:</u></p>	<p>Recalls and analyzes <b>specifically why targets were achieved/ not achieved</b></p>	<p>Recalls and analyzes <b>general target achievement</b></p>	<p>Recalls <b>general lesson success or breakdowns</b></p>	<p>Relates successes/ breakdowns inaccurately</p>
<p><b>b. Criteria focus</b></p> <p><u>Observations:</u></p>	<p>Scores using <b>criteria as only focus</b></p>	<p>Scores with <b>inconsistent attention to criteria</b></p>	<p>Scores with <b>subjective comments</b> (based on teacher preconceived opinions of biases)</p>	<p>Omits criteria-based scoring from assessments</p>
<p><b>c. Lesson edits</b></p> <p><u>Observations:</u></p>	<p>Edits or approves lesson to <b>reflect specific student work; chooses alternative strategies as necessary</b></p>	<p>Edits or approves lesson with <b>general reference to student work</b></p>	<p>Makes edits <b>unrelated to student work</b></p>	<p>Plans to reteach lesson without lesson review</p>