



Autonomy Rubric for Teachers

Arts Infused & Arts Foundations

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

Arts Infused and Arts Foundations

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	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	Identifies an idea related to a specific context	Identifies a theme	Enduring Understanding not identified
1.2 Writes developmentally appropriate arts and other content area 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 content and/or skills aligned with grade level expectations in State standards in the arts and other content areas	Identifies specific concepts and/or skills that either exceed or fall short of grade level expectations in State standards in the arts and other content areas	Identifies concepts and/or skills not tied to State Standards in the arts or other content areas	Learning targets not identified
1.3 Writes observable assessment criteria <u>NOTE:</u> Assessment criteria are what an observer will see, hear or can describe that shows what the student knows.	Describes specific attributes that can be seen, heard or read that shows what the student understands	Writes examples of what students’ responses could include, but falls short of describing specific attributes of successful understanding	Writes attributes that restate the learning target , but don’t describe what success looks like	Observable traits of criteria not identified
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	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 culturally responsive inquiry-based learning prompts to engage students <u>NOTE:</u> Well-constructed questions are open-ended (ask students to analyze, reflect or make their own meaning). These questions often start with “Why...?” “How do you think...?” or “What would happen if...?”	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 lower order thinking , e.g. describing, listing, recalling	Writes prompts and questions that limit student engagement , e.g. yes/no questions, questions with one right answer	No inquiry-based prompts are written

<p>1.5.2 Writes teaching strategies in constructivist sequence to scaffold learning</p> <p>NOTE: Scaffolding includes establishing students' prior knowledge and intentionally sequencing instruction to build comprehension, both individually and cooperatively.</p>	<p>Writes strategies to check for prior knowledge, and sequences instruction to cooperatively build understanding and reflection</p>	<p>Sequences lesson steps, without reference to students' prior knowledge</p>	<p>Lists lesson steps without pauses for reflection that build collective knowledge</p>	<p>Sequence of activities is not identified</p>
<p>1.5.3 Differentiates learning activities to engage linguistically and culturally diverse students</p> <p>NOTE: Many culturally and linguistically diverse students come from backgrounds that emphasize the harmony of the whole group over the importance of the individual. These students thrive when the learning contexts provide opportunities for them to succeed through sharing family experiences that relate to the content, working in pairs or small groups to help each other, and celebrating group achievement.</p>	<p>Develops a range of activities that empower both collectivist and individualistic cultural norms, e.g. when checking for prior knowledge, asking for contextual stories from lived experience and cultural knowledge as well as academically learned responses</p>	<p>Offers learning examples from diverse cultures without varying culturally responsive learning contexts, e.g. may offer examples of Black artists' work, but asks students to be silent while working, rather than inviting a social environment</p>	<p>Preferences individualistic ways of learning and sharing knowledge, e.g. when asking students to analyze a work of art, calling only on individual students, rather than providing opportunities for groups of students to collaborate on a collective interpretation</p>	<p>Diverse learning needs not identified</p>
<p>1.5.4 Develops a variety of ways for students of differing learning styles to engage in learning</p> <p>NOTE: Most students benefit from a variety of ways to learn. Visual: Seeing text, pictures, images; Auditory: Processing aloud, hearing things more than once, music; Tactile/Kinesthetic: Manipulating things, moving around, dancing, drawing or making things</p>	<p>Writes a variety of strategies to engage diverse learning styles and ways of processing, e.g. visual, auditory, tactile/ kinesthetic learning styles</p>	<p>Plans one learning activity in a less dominant learning style (e.g. auditory or tactile/ kinesthetic), but focuses most instruction on just visual learning</p>	<p>Writes strategies that provide just one way of learning and processing content, e.g. focusing on just visual (reading) learning style</p>	<p>Diverse learning styles are not considered</p>
<p>1.5.5 Identifies supporting cultural resources</p> <p>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.</p>	<p>Identifies two or more arts resources from different cultural traditions, at least one of which reflects the communities in the classroom that illustrate the concepts in the lesson</p>	<p>Identifies arts resources only from Western art traditions that illustrate to the concepts in the lesson</p>	<p>Selects arts resources without a direct relationship to lesson concepts</p>	<p>Cultural resources are not identified</p>
<p>1.5.6 Writes and embeds a variety of criteria-based assessments so that both students and teacher assess learning throughout and after the lesson.</p>	<p>Embeds multiple criteria-based assessment strategies to engage both students and teacher in measuring learning formatively and summatively</p>	<p>Embeds only teacher-led formative and summative assessment strategies in lesson</p>	<p>Develops only teacher-led summative assessment strategies</p>	<p>Assessments not identified</p>

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	Provides safe, structured classroom setting, material organization, and procedures to empower students to manage their own needs 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 warm-up to introduce conceptual focus of lesson	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 an inclusive classroom culture based on mutual respect , creating a foundation of trust from which students can risk NOTE: Students with intersectional identities are those who belong to multiple groups who experience oppression in our society, e.g. a Black, Queer girl from a low-income family grapples with racism, homophobia and poverty-related barriers simultaneously. An inclusive, culturally responsive classroom is one where each student is seen for their individual strengths and needs, as well as the societal challenges they face.	Cultivates culturally responsive, respectful norms ; honors students' intersectional identities ; encourages diverse ways of knowing and showing and supported risk taking	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 all students, including linguistically and culturally diverse students NOTE: Many culturally and linguistically diverse students come from backgrounds that emphasize the harmony of the whole group over the importance of the individual. These students thrive when the learning contexts provide opportunities for them to succeed through sharing family experiences that relate to the content, working in pairs or small groups to help each other, and celebrating group achievement.	Facilitates a range of activities that empower both collectivist and individualistic cultural norms, e.g. when checking for prior knowledge, asking for contextual stories from lived experience and cultural knowledge as well as academically learned responses	Offers learning examples from diverse cultures without varying culturally responsive learning contexts , e.g. may offer examples of Black artists' work, but asks students to be silent while working, rather than inviting a social environment	Preferences individualistic ways of learning and sharing knowledge, e.g. when asking students to analyze a work of art, calling only on individual students, rather than providing opportunities for groups of students to collaborate on a collective interpretation	Diverse learning needs not identified

<p>2.5 Engages students in learning, so that students develop their own understanding of the content</p>	<p>Asks open-ended prompts and questions to engage students in higher order thinking, e.g. creating, analyzing, metacognition</p>	<p>Asks prompts and questions to involve student participation only in lower order thinking, e.g. describing, listing, recalling</p>	<p>Asks questions that limit student engagement, e.g. yes/no questions, questions with one right answer</p>	<p>Uses direct teaching only – no student interaction</p>
<p>2.6 Prompts for creative original responses and innovative thinking</p>	<p>Brainstorms for individual responses and highlights innovative strategies that meet criteria</p>	<p>Reminds students there are a range of responses that meet criteria</p>	<p>Limits solutions that meet criteria</p>	<p>Allows for only one right answer</p>
<p>2.7 Sequences instruction to scaffold learning</p> <p>NOTE: Scaffolding includes establishing students' prior knowledge and intentionally sequencing instruction to build comprehension, both individually and cooperatively.</p>	<p>Sequences instruction to cooperatively build understanding, with a clear beginning, middle and end and time for closure and student reflection on learning</p>	<p>Sequences major steps, without reference to students' prior knowledge, but builds in time for reflection</p>	<p>Teaches some steps in sequence, but omits major step(s) and student reflection on learning</p>	<p>Leads lesson with no perceivable sequence, closure or student reflection</p>
<p>2.8 Paces lesson in response to student learning</p>	<p>Uses optimum time for each segment; adjusts pacing based on student feedback</p>	<p>Either moves too quickly or too slowly to engage and sustain learning</p>	<p>Paces lesson according to pre-determined timeframe, rather than student cues</p>	<p>Lesson is not completed, does not have closure</p>
<p>2.9 Writes and embeds a variety of criteria-based assessments so that both students and teacher assess learning throughout and after the lesson</p>	<p>Facilitates multiple criteria-based assessment strategies to engage both students and teacher in measuring learning formatively and summatively</p>	<p>Teacher guides formative and summative assessment strategies in lesson</p>	<p>Teacher only does summative assessment strategies</p>	<p>Assessments not identified</p>
<p>2.10 (If applicable) Infuses arts teaching with other core curriculum.</p>	<p>Infuses learning so that students can make authentic conceptual connections between two or more disciplines</p>	<p>Links two disciplines contextually, but blurs distinctions between the different ways the concepts are defined in each discipline</p>	<p>Links two subjects thematically (e.g. rain forest, migration), but teaches content only in one area</p>	<p>Identifies concept(s) from only one discipline</p>

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:	4	3	2	1
3.1 Reflects and analyzes effectiveness of lesson, as well as causes for gaps in achievement	Refers to specific data and contexts when recalling and analyzing why targets were achieved/ not achieved	Recalls and analyzes content data but fails to reflect on learning context(s)	Recalls general success or challenges of PBL unit, but fails to include specific student data	Reflects broadly on successes and challenges inaccurately
3.2 Uses observable criteria in the lesson plan as focus for scoring	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	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 facilitating a culturally responsive arts infused lesson	Reflects and analyzes choices made in both planning and instruction that created an inclusive, culturally responsive, real-world learning experience; uses reflections to refine future teaching	Reflects on choices made in instruction that impacted learning, without suggesting refinements	Assigns failure or success of experience to factors outside of the teacher's control	Reflection on lesson is omitted