



## Autonomy Rubric for Teachers For Project Based Learning (PBL)

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 - PBL

Teacher Name \_\_\_\_\_ School \_\_\_\_\_ Date \_\_\_\_\_

Rater:  Self  Artist-Mentor \_\_\_\_\_  Evaluator/Staff \_\_\_\_\_

**Directions:** Circle the description for each strand that best illustrates **PBL UNIT PLANNING**. (A-M=artist-mentor)

1. <b>PBL PLANNING</b> Arts and Arts infused PBL Planning	4	3	2	1
<p>1.1 States the <b>driving question</b> that addresses a real-world problem that students can solve</p> <p>NOTE: A driving question is an open-ended, intriguing question that requires time and research to solve and includes a call to action. Often starts with, "How can we...?"</p>	Writes an <b>open-ended question that addresses a real-world problem</b> that students can solve and includes a <b>call to action</b>	Writes an open-ended question that addresses a real-world problem that <b>exceeds or limits the scope of what students can solve</b>	Writes a question about a problem to solve that <b>has a pre-determined solution</b>	Writes a question with a <b>yes/no answer</b>
<p>1.2 Plans <b>entry event</b> to engage students in solving the driving question</p> <p>NOTE: Possible entry events include a field trip that exposes students to the problem, a surprising event (e.g. flash mob in the cafeteria), a powerful film or guest that shares a compelling story about the problem.</p>	Develops an <b>interactive, intriguing experience</b> that engages students in <b>exploring the driving question</b>	Develops an interactive experience that is <b>tangentially related</b> to the driving question	Shares a <b>teacher-led introduction</b> to the problem that <b>students listen to or watch</b>	Does not plan an entry event
<p>1.3 Identifies culturally congruent <b>authentic audience</b> for solutions to the driving question</p> <p>NOTE: An authentic audience are the people who are impacted by the driving question and should be included in the inquiry and possible solutions students propose. They should also be included in the share out at the end of the PBL unit.</p>	Poses questions to help students identify the <b>local people who are impacted by the problem</b> and will be <b>included in the solutions</b> the students develop	Identifies people who are impacted by the problem, but <b>does not have a plan for how to engage these stakeholders</b> in the PBL explorations	Plans to invite <b>people for the public share out</b> who are not impacted by the driving question	Has no plan to identify an authentic audience for the PBL solutions
<p>1.4 Identifies culturally responsive <b>local experts</b> who can assist students with PBL inquiry</p> <p>NOTE: The most impactful experts are those who both share the lived experiences of the students and have a unique area of expertise that relates to the driving question. The best place to start is with the parents.</p>	Brainstorms <b>local experts from the community</b> who have unique <b>lived experiences</b> that can support the students' PBL inquiry	Researches possible <b>experts outside of the community</b> who could inform the students' PBL inquiry	Identifies only <b>online or text sources</b> that could inform the students' PBL inquiry	Does not identify experts to inform the students' PBL inquiry
<p>1.5 Writes <b>developmentally appropriate</b> arts and other content area <b>learning targets</b> (knowledge—concepts and skills—techniques) based on prior knowledge of students</p> <p>NOTE: Learning targets identify what a student should know, do or be in relation to the concepts taught.</p>	Identifies specific content and/or skills <b>aligned with grade level expectations</b> in State standards in the arts and other content areas	Identifies specific concepts and/or skills that <b>either exceed or fall short of grade level expectations</b> in State standards in the arts and other content areas	Identifies concepts and/or skills <b>not tied to State Standards</b> in the arts or other content areas	Learning targets not identified
<p>1.6 Writes <b>observable assessment criteria</b></p>	Describes <b>specific attributes</b> that can be <b>seen, heard or read</b> that shows what	Writes <b>examples of what students' responses</b> could include, but <b>falls short of</b>	Writes attributes that <b>restate the learning target</b> , but <b>don't describe what</b>	Observable traits of criteria not identified

NOTE: Assessment criteria are what an observer will see, hear or can describe that shows what the student knows.	the student understands	<b>describing specific attributes</b> of successful understanding	<b>success looks like</b>	
<p>1.7 Identifies <b>arts infused concepts</b></p> <p>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.</p>	<p>Identifies <b>authentic conceptual connections</b> between two or more disciplines; concepts <b>mean the same thing</b> in both disciplines</p>	<p>Links two disciplines <b>contextually</b>; concepts <b>mean different things</b> 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</p>	<p>Links two subjects <b>thematically</b> For example, doing a skit to illustrate Westward Expansion, but not teaching any theater concepts, skills or techniques</p>	<p>No connections are made between the art concepts and another discipline</p>
<p>1.8 Differentiates learning activities to engage <b>linguistically and culturally diverse students</b></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 <b>empower both collectivist and individualistic</b> 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 <b>without varying culturally responsive learning contexts</b>, 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 <b>individualistic ways of learning</b> 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>1.9 Develops a variety of ways for <b>students of differing learning styles to engage in learning</b></p> <p>NOTE: Most students benefit from a variety of ways to learn. <b>Visual</b>: Seeing text, pictures, images; <b>Auditory</b>: Processing aloud, hearing things more than once, music; <b>Tactile/Kinesthetic</b>: Manipulating things, moving around, dancing, drawing or making things</p>	<p>Writes a <b>variety</b> of strategies to engage <b>diverse learning styles and ways of processing</b>, e.g. visual, auditory, tactile/ kinesthetic learning styles</p>	<p>Plans <b>one</b> learning activity in a <b>less dominant learning style</b> (e.g. auditory or tactile/ kinesthetic), but <b>focuses most instruction on just visual learning</b></p>	<p>Writes strategies that provide just <b>one way of learning and processing</b> content, e.g. focusing on just visual (reading) learning style</p>	<p>Diverse learning styles are not considered</p>
<p>1.10 Identifies supporting <b>cultural resources</b></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 <b>two or more arts resources</b> from <b>different cultural traditions</b>, at least one of which <b>reflects the communities in the classroom</b> that illustrate the concepts in the lesson</p>	<p>Identifies <b>arts resources only from Western art traditions</b> that illustrate to the concepts in the lesson</p>	<p>Selects <b>arts resources without a direct relationship</b> to lesson concepts</p>	<p>Cultural resources are not identified</p>
<p>1.11 Writes culturally responsive <b>inquiry-based learning prompts</b> to engage students</p> <p>NOTE: 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...?"</p>	<p>Writes <b>open-ended</b> prompts and questions to <b>engage students in higher order thinking</b>, e.g. creating, analyzing, metacognition</p>	<p>Writes prompts and questions to <b>involve student participation only in lower order thinking</b>, e.g. describing, listing, recalling</p>	<p>Writes prompts and questions that <b>limit student engagement</b>, e.g. yes/no questions, questions with one right answer</p>	<p>No inquiry-based prompts are written</p>

1.12 Writes teaching strategies in <b>constructivist sequence to scaffold learning</b>  NOTE: Scaffolding includes establishing students' prior knowledge and intentionally sequencing instruction to build comprehension, both individually and cooperatively.	Writes strategies to check for <b>prior knowledge</b> , and <b>sequences instruction</b> to cooperatively <b>build understanding and reflection</b>	<b>Sequences</b> lesson steps, <b>without reference to students' prior knowledge</b>	Lists lesson steps <b>without pauses for reflection that build collective knowledge</b>	Sequence of activities is not identified
1.13 Writes and embeds a variety of <b>criteria-based assessments</b> so that both students and teacher assess learning throughout and after the lesson	<b>Embeds multiple criteria-based assessment strategies</b> to engage both students and teacher in measuring learning <b>formatively and summatively</b>	<b>Embeds</b> only <b>teacher-led</b> formative and summative <b>assessment strategies</b> in lesson	Develops only <b>teacher-led summative assessment strategies</b>	Assessments not identified
1.14 Plans <b>public share out</b> of student work and solutions to the driving question	Brainstorm (and schedule) some possible ideas for <b>students to plan a public share out</b> of their work that <b>includes the authentic audience</b> for the student-driven solutions to the driving question	Plan a public share out of the students' work in which <b>students are assigned roles but not involved in decision making</b>	Plan a <b>teacher-driven public share out</b> of the students' work, e.g. teacher puts up hallway display of student work without students involvement	Public share out is not planned

**Directions:** Circle the description for each strand that best illustrates **TEACHING**

<b>2. TEACHING</b> Arts and Arts Infused PBL Facilitation	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
2.1 Uses <b>classroom management procedures</b> and <b>organization of physical space</b> to maximize instruction	Provides <b>safe, structured classroom setting, material organization, and procedures</b> to <b>empower students to manage their own needs</b> and maximize instructional time	Prepares classroom, but <b>lacks structure (systems)</b> for classroom setting, material organization, and student interaction	Attempts to <b>prepare classroom during lesson</b>	<b>Omits classroom management strategies</b> from teaching
2.2 Shares a <b>driving question</b> that addresses a real-world problem that students can solve  NOTE: A driving question is an open-ended, intriguing question that requires time and research to solve and includes a call to action. Often starts with, "How can we...?"	Shares an <b>open-ended question that addresses a real-world problem</b> that students can solve and includes a <b>call to action</b>	Shares an open-ended question that addresses a real-world problem that <b>exceeds or limits the scope of what students can solve</b>	Shares a question about a problem to solve that <b>has a pre-determined solution</b>	Shares a question with a <b>yes/no answer</b>
2.3 Facilitates an <b>entry event</b> to engage students in solving the driving question	Facilitates an <b>interactive, intriguing experience</b> that	Guides an interactive experience that is <b>tangentially</b>	Leads a <b>teacher-led introduction</b> to the problem	Does not plan an entry event

NOTE: Possible entry events include a field trip that exposes students to the problem, a surprising event (e.g. flash mob in the cafeteria), a powerful film or guest that shares a compelling story about the problem.	engages students in <b>exploring the driving question</b>	<b>related</b> to the driving question	<b>that students listen to or watch</b>	
2.4 Engages students in identifying a culturally congruent <b>authentic audience</b> for solutions to the driving question  NOTE: An authentic audience are the people who are impacted by the driving question and should be included in the inquiry and possible solutions students propose. They should also be included in the share out at the end of the PBL unit.	Poses questions to help students Identify the <b>local people who are impacted by the problem</b> and will be <b>included in the solutions</b> the students develop	Identifies people who are impacted by the problem, but <b>does not have a plan for how to engage these stakeholders</b> in the PBL explorations	Plans to invite <b>people for the public share out</b> who are not impacted by the driving question	Has no plan to identify an authentic audience for the PBL solutions
2.5 Identifies culturally responsive <b>local experts</b> who can assist students with PBL inquiry  NOTE: The most impactful experts are those who both share the lived experiences of the students and have a unique area of expertise that relates to the driving question. The best place to start is with the parents.	With students brainstorms <b>local experts from the community</b> who have unique <b>lived experiences</b> that can support the students' PBL inquiry	Researches possible <b>experts outside of the community</b> who could inform the students' PBL inquiry	Identifies only <b>online or text sources</b> that could inform the students' PBL inquiry	Does not any identify experts to inform the students' PBL inquiry
2.6 Uses <b>warm-up</b> to introduce <b>conceptual focus</b> of lesson	Uses warm-up activity to <b>preview</b> and <b>practice 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
2.7 Establishes an <b>inclusive classroom culture</b> based on <b>mutual respect</b> , creating a foundation of <b>trust</b> from which students <b>can risk</b>  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 <b>culturally responsive, respectful norms</b> ; honors students' <b>intersectional identities</b> ; encourages <b>diverse ways of knowing and showing and supported risk taking</b>	Uses <b>respectful language</b> , but <b>preferences</b> some responses over others, <b>limiting risk taking</b>	Gives empty praise, so that students <b>lack confidence</b> in how to respond	Suggests there is <b>only one correct way to respond</b>
2.8 Engages all students, including <b>linguistically and culturally diverse students</b>  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 <b>empower both collectivist and individualistic</b> 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 <b>without varying culturally responsive learning contexts</b> , e.g. may offer examples of Black artists' work, but asks students to be silent while working, rather	Preferences <b>individualistic ways of learning</b> 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	Diverse learning needs not identified

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

	for the student-driven solutions to the driving question	<b>in decision making</b>	of student work without students involvement	
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**Directions:** Circle the description for each strand that best illustrates **ASSESSMENTS**

<b>3. ASSESSMENT AND EVALUATION</b> Arts and Arts Infused PBL Assessment and Evaluation	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
3.1 <b>Reflects</b> and <b>analyzes</b> effectiveness of PBL unit, as well as causes for gaps in achievement	<b>Refers to specific data and contexts</b> when recalling and analyzing why targets were achieved/ not achieved	Recalls and analyzes <b>content data</b> but fails to reflect on <b>learning context(s)</b>	Recalls <b>general success or challenges of</b> PBL unit, but fails to include specific student data	Reflects broadly on successes and challenges <b>inaccurately</b>
3.2 Uses <b>observable criteria</b> in the lesson plan <b>as focus for scoring</b>	Scores using <b>criteria as only focus</b>	Scores with <b>inconsistent attention to criteria</b>	Scores with <b>subjective comments</b> (based on teacher preconceived opinions or biases)	Omits criteria-based scoring from assessments
3.3 Writes <b>lesson edits in response to student work</b> , adapting for specific needs and abilities	Edits or adjusts lesson in response to <b>specific student work; chooses alternative strategies</b> as necessary	Edits or approves lesson with <b>general reference to student work</b>	Makes edits <b>unrelated to student work</b>	Plans to reteach lesson without lesson review
3.4 <b>Reflects on facilitating</b> a culturally responsive arts infused PBL experience	<b>Reflects and analyzes</b> choices made in <b>both planning and instruction</b> that created an inclusive, culturally responsive, real-world learning experience; <b>uses reflections to refine</b> future teaching	<b>Reflects</b> on choices made in <b>instruction</b> that impacted learning, <b>without suggesting refinements</b>	Assigns failure or success of experience to <b>factors outside of the teacher's control</b>	Reflection on lesson is omitted