FINE ARTS GUIDANCE

MARZANO MODEL OBSERVATION AND EVALUATION RUBRIC

OKLAHOMA Education

Introduction

This guidance document is the culmination of many hours of work by a committee of arts educators and building administrators. Throughout the summer of 2022, this group met with the Oklahoma State Department of Education Teacher & Leader Effectiveness (TLE) office to review and study the Tulsa Model and Marzano Evaluation Model. The group then created guidance for both Models. The guidance has been designed for Oklahoma administrators to use as they evaluate fine arts educators. It is hoped that this guidance will assist administrators, who may not have any background in arts, effectively evaluate all arts educators. The guidance in the following pages specifically highlights best practices in dance, drama/theatre, music, and visual arts classrooms. It may also be applied to media arts educators by using a combination of visual arts and drama/theatre.

This document includes every indicator of the Marzano Teacher Evaluation Model. After each indicator, there is a table with best practices and information on what to look for in the fine arts classroom. The information in the tables is not exhaustive–it is a starting place for administrators and the evaluation process. Keep in mind your local context, resources, etc., when using this guidance.

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Planning Standards-Based Lessons/Units

Focus Statement: Using established content standards, the teacher plans rigorous units with learning targets embedded within a performance scale that demonstrates a progression of learning.

Desired Effect: Teacher provides evidence of implementing lesson/unit plans aligned to grade level standard(s) using learning targets embedded in a performance scale.

Planning Evidence (Check all that apply)

- ☐ Plans exhibit a focus on the essential standards
- ☐ Plans include a scale that builds a progression of knowledge from simple to complex
- ☐ Plans identify learning targets aligned to the rigor of required standards
- ☐ Plans identify specific instructional strategies appropriate for the learning target
- ☐ Plans illustrate how learning will scaffold from an understanding of foundational content to application of information in authentic ways
- ☐ Lessons are planned with teachable chunks of content
- ☐ When appropriate, lessons/units are integrated with other content areas
- ☐ When appropriate, learning targets and unit plans include district scope and sequence
- ☐ Plans illustrate how equity is addressed in the classroom

Planning Evidence – Equity, Access, SEL (Check all that apply)

- ☐ When appropriate, plans illustrate how Individualized Education Plans (IEPs)/personal learning plans are addressed in the classroom
- ☐ When appropriate, plans illustrate how EL strategies are addressed in the classroom
- ☐ When appropriate, plans integrate cultural competencies and/or standards

Example Implementation Evidence (Check all that apply)

- ☐ Lesson plans align to grade level standard(s) with targets and use a performance scale
- ☐ Planned and completed student assignments/work demonstrate that lessons are aligned to grade level standards/targets at the appropriate taxonomy level
- ☐ Planned and completed student assignments/work require practice with complex text and its academic language
- ☐ Planned and completed student assignments/work demonstrate development of applicable mathematical practices
- ☐ Planned and completed student assignments/work demonstrate grounding in real-world application
- ☐ Artifacts demonstrate the teacher helps others by sharing evidence of planning and implementing lesson/unit plans aligned to grade level standards (e.g. PLC notes, emails, blogs, sample units, discussion group)

Example Implementation Evidence – Equity, Access, SEL (Check all that apply)

- ☐ Planned and completed student assignments/work demonstrate how equity has been addressed in the lesson/unit
- ☐ Planned and completed student assignments/work demonstrate how Individualized Education Plans (IEPs)/personal learning plans have been addressed in the lesson/unit
- ☐ Planned and completed student assignments/work demonstrate how EL strategies have been addressed in the lesson/unit
- ☐ Planned and completed student assignments/work indicate opportunities for students to insert content specific to their cultures

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Makes no attempt to plan rigorous units with learning targets embedded within a performance scale that demonstrates a progression of learning.	Using established content standards, attempts to plan rigorous units with learning targets embedded within a performance scale that demonstrates a progression of learning.	Using established content standards, plans rigorous units with learning targets embedded within a performance scale that demonstrates a progression of learning.	Using established content standards, plans rigorous units with learning targets embedded within a performance scale that demonstrates a progression of learning *and* provides evidence of implementing lesson/unit plans aligned to grade level standard(s) using learning targets embedded in a performance scale.	Helps others by sharing evidence of implementing lesson/unit plans aligned to grade level standard(s) using learning targets embedded in a performance scale *and* the impacts on student learning.

ELEMENT 1: STANDARDS-BASED PLANNING

Using established content standards, the teacher plans rigorous units with learning targets embedded within a performance scale that demonstrates a progression of learning.

Arts Education Best Practices

<table>
<tr><th colspan="2">General Arts Education Guidance</th></tr>
<tr><td colspan="2">Depending on previous arts instruction (or lack thereof), students may not be on grade level in the fine arts classroom. The teacher may be using lower grade level standards while working to bring students up to grade level. Teachers in arts education classrooms should be included in IEP and 504 meetings. They should also be informed of student accommodations before the school year/semester begins.</td></tr>
<tr><th>Dance</th><th>Drama/Theatre</th></tr>
<tr><td>Dance teachers plan for the long term via units. Unit lessons progress from an introduction of the genre and analysis of movement to an end goal of a performance piece. Day-to-day lesson planning depends on the progress of the previous day. Evidence of daily planning can be seen in students' understanding of work that was done the previous day and how they can focus their work to improve. On any given day, the plans could include students working along the spectrum from a simple 8 count to a complex movement phrase (more than one 8 count in a section). Pertinent terminology and technique should be seen in daily lesson planning. Other components of a daily dance lesson plan could include warm up, skill review/introduction, and performance rehearsal which could be independent or group work.</td><td>Unit goals/objectives and lessons are usually working toward a performance. Lessons are chunked to address different pieces of the performance (scenes, monologues, technical work, etc.) and will include appropriate language/terminology (e.g., stage directions, physical/vocal traits, acting methods, etc.). Typically, multiple Oklahoma Academic Standards for drama/theatre will fit into the lessons and unit. District-wide, content specialty, PLC time is important for planning and evaluating units. This time should be guided by the teachers so they can work together to design performance rubrics.</td></tr>
<tr><th>Music</th><th>Visual Art</th></tr>
<tr><td>Administrators should be aware that often there are multiple standards in a music lesson. For example, there may be 5-10 or even more objectives in an elementary music lesson. Lesson plans should illustrate how IEPs are addressed; however, the music teacher must have access to the IEP at the beginning of the year or when it is implemented. If the teacher is unaware and the student is excelling in the music classroom, there may be no evidence of IEP support in the plan. In addition, PLC time (to help music teachers plan, discuss with colleagues, etc.) should be available throughout the year. This PLC time should be with other music educators in the district. PLC meetings with other subject areas could be helpful, but the music-specific PLC time is invaluable - especially for less experienced music teachers.</td><td>Lessons and units in the visual art classroom usually work toward a finished product. Multiple visual art standards may be addressed in a lesson, but due to the individual nature of visual art, the students may not be at the same place in the production process. The project should be chunked into lessons with clear goals (for example, project inspiration, design, creation, and reflection/presentation). Content-specialty PLC time is important for planning and implementing lessons/units. While each art teacher may have a slightly different project/product, the use of visual art standards and performance scales should be universal.</td></tr>
</table>

Aligning Resources to Standard(s)

Focus Statement: Teacher plan includes traditional and/or digital resources for use in standards-based units and lessons.

Desired Effect: Teacher implements traditional and/or digital resources to support teaching standards-based units and lessons.

Planning Evidence (Check all that apply)

- ☐ Plans identify how to use traditional resources such as text books, manipulatives, primary source materials, etc. at the appropriate level of text complexity to implement the unit or lesson plan
- ☐ Plans integrate a variety of text types (structures)
- ☐ Plans incorporate nonfiction text
- ☐ Plans identify Standards for Mathematical Practice to be applied
- ☐ Plans identify how available technology will be used
  - Interactive whiteboards
  - Response systems
  - Voting technologies
  - One-to-one computers
  - Social networking sites
  - Blogs
  - Wikis
  - Discussion boards
- ☐ When appropriate, plans identify how to use human resources, such as a co-teacher, paraprofessional, one-on-one tutor, mentor, etc. to implement the unit or lesson plan

Planning Evidence – Equity, Access, SEL (Check all that apply)

- ☐ When appropriate, plans identify resources within the community that will be used to enhance students' understanding of the content (i.e. cultural and ethnic resources)

Example Implementation Evidence (Check all that apply)

- ☐ Traditional resources are appropriately aligned to grade level standards
  - Text books
  - Manipulatives
  - Primary source materials
- ☐ Digital resources are appropriately aligned to grade level standards
  - Interactive whiteboards
  - Response systems
  - Voting technologies
  - One-to-one computers
  - Social networking sites
  - Blogs
  - Wikis
  - Discussion boards
- ☐ Planned student assignments/work incorporate the use of traditional and/or digital resources, and facilitate learning of the standards
- ☐ Planned student assignments/work incorporate the use of a variety of text types (including structures and nonfiction) and resources at the appropriate level of text complexity
- ☐ Planned student assignments/work require reasoning and explaining, modeling and using tools, seeing structure and generalizing of mathematics
- ☐ Artifacts demonstrate the teacher helps others by sharing evidence of planning and implementing supporting resources aligned to grade level standards (e.g. PLC notes, emails, blogs, sample units, discussion group)

Example Implementation Evidence – Equity, Access, SEL (Check all that apply)

- ☐ Planned resources include those specific to students' culture

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Teacher plan does not include traditional and/or digital resources for use in standards-based units and lessons.	Teacher plan includes traditional and/or digital resources for use in standards-based units and lessons that do not support the lesson.	Teacher plan includes traditional and/or digital resources for use in standards-based units and lessons.	Teacher plan includes traditional and/or digital resources for use in standards-based units *and* lessons and provides evidence of implementing traditional and/or digital resources to support teaching standards-based units and lessons.	Helps others by sharing evidence of including and implementing traditional and/or digital resources to support teaching standards-based units and lessons.

ELEMENT 2: ALIGNING RESOURCES TO STANDARDS

Teacher plan includes traditional and/or digital resources for use in standards-based units and lessons.

Arts Education Best Practices

Dance	Drama/Theatre
In dance, traditional resources may be more prevalent in the beginning of a unit where the genre is being introduced. Primary sources could include performances and/or biographies of dancers in the genre. Dance is a very physical/demonstration heavy content area and resources should reflect that. Evidence of successful use of a variety of instructional resources - students can read, hear, or see instruction and follow the directions/perform the activity. Classroom has visual aids (posters, word wall, etc.) to supplement the lesson or activity. Technology should include a sound system and device used for class and videos may be shown of the objective or technical task to supplement the outcome desired for students. Students may be invited to use technology, perhaps their personal device and/or their school laptops (if available), to enhance standards-based units and lessons.	Traditional resources in theatre or speech would include plays, scripts, and resources on certain areas of acting or technical theatre (for example, an article about an acting approach or a specific make-up technique). Traditional textbooks are not typically used. Other theatre resources would include props, costumes, make-up, sound equipment, lighting equipment, etc. Sound equipment, lighting, sets, etc., would also be the technology used in the classroom. Co-teachers may be present in larger districts (for example, the theatre teacher and the technical theatre teacher). Co-teachers could also include the music teacher (in the case of musicals), a choreographer, sound/tech personnel of a performance space, etc.
Music	**Visual Art**
Text types include sheet music, audio recordings, videos, method books, visuals for music elements, etc. Look for technology in the form of slideshows, metronomes, tuners, apps, etc. Traditional resources in elementary and secondary music classrooms are instruments and voices. Human resources could include section leaders, accompanists, assistant directors, techs, etc. Standards-based units and lessons should incorporate these resources in various ways, appropriate for the grade level and music subject area.	Texts in the visual arts include paintings, drawings, photographs, illustrations/cartoons, graphic design, sculpture, video/film, and the media itself (clay, canvas, paint, etc.). Textbooks may be used, but they are not necessary as many resources are available online. Technology in a visual arts classroom includes document cameras, slideshows, student devices, kilns, pottery wheels, slab rollers, printing press, cameras, video cameras, etc. Lessons and units incorporate these resources as needed to facilitate learning of the standards.

Planning to Close the Achievement Gap Using Data

Focus Statement: Teacher uses data to identify and plan to meet the needs of each student in order to close the achievement gap.

Desired Effect: Teacher provides data showing that each student (including English learners [EL], exceptional education students, gifted and talented, socio-economic status, ethnicity) makes progress towards closing the achievement gap.

Planning Evidence (Check all that apply)

- ☐ Plans include a process for helping students track their individual progress on learning targets
- ☐ Plans include potential instructional adjustments that could be made based on student evidence/data
- ☐ Productive changes are made to lesson plans in response to formative assessment (monitoring)
- ☐ A coherent record-keeping system is developed and maintained on student learning

Planning Evidence – Equity, Access, SEL (Check all that apply)

- ☐ Plans specify accommodations and/or adaptations for individual EL or groups of students
- ☐ Plans specify accommodations and/or adaptations for individual or groups of students receiving special education according to the Individualized Education Plan (IEP)
- ☐ Plans take into consideration equity issues (i.e. family resources for assisting with homework and/or providing other resources required for class)
- ☐ Plans specify accommodations and/or adaptations for students who appear to have little support for schooling
- ☐ Plans cite the data and rationale used to identify and incorporate accommodations
- ☐ Plans take into consideration how to communicate with families with diverse needs (i.e. English is a second language, cultural considerations, deaf and hearing impaired, visually impaired, etc.)

Example Implementation Evidence (Check all that apply)

- ☐ Planned student assignments/work show students track their individual progress on learning targets
- ☐ Formative and summative measures indicate individual and class progress towards learning targets and modifications made as needed
- ☐ Information about student progress is regularly sent home
- ☐ Artifacts demonstrate the teacher helps others by sharing evidence of how to use data to plan and implement lessons/units that result in closing the achievement gap (e.g. PLC notes, emails, blogs, sample units, discussion group)

Example Implementation Evidence – Equity, Access, SEL (Check all that apply)

- ☐ Planned student assignments/work reflect accommodations and/or adaptations for individual or groups of students receiving special education according to the Individualized Education Plan (IEP) at the appropriate grade level targets
- ☐ Planned student assignments/work reflect accommodations and/or adaptations used for individual students or sub-groups (e.g. EL, gifted, etc.) at the appropriate grade level targets
- ☐ Planned student assignments/work reflect accommodations and/or adaptations for students who appear to have little support for schooling

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Makes no attempt to use data to identify and plan to meet the needs of each student in order to close the achievement gap.	Attempts to use data to identify and plan to meet the needs of each student in order to close the achievement gap.	Uses data to identify and plan to meet the needs of each student in order to close the achievement gap.	Uses data to identify and plan to meet the needs of each student in order to close the achievement gap *and* provides evidence of data showing that each student (including English learners [EL], exceptional education students, gifted and talented, socio-economic status, ethnicity) makes progress towards closing the achievement gap.	Helps others by sharing evidence of using data showing that each student (including English learners [EL], exceptional education students, gifted and talented, socio-economic status, ethnicity) makes progress towards closing the achievement gap.

ELEMENT 3: PLANNING TO CLOSE THE ACHIEVEMENT GAP USING DATA

Teacher uses data to identify and plan to meet the needs of each student in order to close the achievement gap.

Arts Education Best Practices

<table>
<tr><th colspan="2">General Arts Education Guidance</th></tr>
<tr><td colspan="2">Teachers in arts education classrooms should be included in IEP and 504 meetings. They should also be informed of student accommodations (including EL, G/T, etc.) before the school year/semester begins.</td></tr>
<tr><th>Dance</th><th>Drama/Theatre</th></tr>
<tr><td>The teacher is assessing and adjusting lessons and units to meet student needs. Evidence of these adjustments can be seen when all students are included and accommodated. Accommodations may include verbal, visual, or physical modifications. Talk with the educator to better understand specific student accommodations and how the teacher is actively making decisions to meet the needs of all students. The teacher communicates with the student, case manager, and legal guardian on progress and considers the best ways to communicate learning goals. The teacher actively learns and implements special education policies and EL practices. The teacher resourcefully seeks out ways to meet the needs of students for whom they have not yet found successful strategies by asking other dance educators, the case manager, and parents and consulting other education resources.</td><td>All students will be met where they are and will be provided an opportunity to be included in the activity, lesson, performance, etc. This may or may not be evident during an observation. The teacher should be aware of IEPs and other accommodations and include adaptations into lessons. The teacher resourcefully finds ways to meet the needs of students and ensures all students are included and accommodations are made. Student data may look slightly different in the drama classroom, but formative and summative measures should be used to monitor student knowledge and personal growth.</td></tr>
<tr><th>Music</th><th>Visual Art</th></tr>
<tr><td>Look for varied involvement of students. Students are met where they are, and all students are welcome in the music classroom and ensemble. Teacher reads IEPs and includes adaptations into lessons. Teacher communicates with the student, case manager, and legal guardian on student progress. The teacher resourcefully finds ways to meet the needs of students and ensures all students are included and accommodations are made. Assessments are clear and appropriate to the student's performance and growth. Data gathered by the teacher may include written formative and/or summative assessments, chair tests, student recordings, performance rubrics, and other quick listening opportunities that happen during class.</td><td>In the visual art classroom, lessons and units may be altered or adjusted to fit the needs of each student. For example, the teacher may provide visual demonstrations for non-verbal or EL students, or modify the rubric and/or lesson expectations based on a student's IEP. The accommodations may not be evident during an observation, so feel free to ask for evidence post observation. Student data in a visual art classroom may include teacher observations, student journal entries, survey responses, etc. (not necessarily numbers, percentages, test scores, etc.).</td></tr>
</table>

Identifying Critical Content from the Standards (Required evidence in every lesson)

Focus Statement: Teacher uses the progression of standards-based learning targets (embedded within a performance scale) to identify accurate critical content during a lesson or part of a lesson.

Desired Effect: Evidence (formative data) demonstrates students know what content is important and what is not important as it relates to the learning target(s).

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Identify a learning target aligned to the grade level standard(s)
- ☐ Begin and end the lesson with focus on the learning target to indicate the critical content of the lesson
- ☐ Provide a learning target embedded in a scale specifying critical content from the standard(s)
- ☐ Relate classroom activities to the target and/or scale throughout the lesson
- ☐ Identify differences between the critical content from the standard(s) and non-critical content
- ☐ Identify and accurately teach critical content
- ☐ Use a scaffolding process to identify critical content for each 'chunk' of the learning progression
- ☐ Use verbal/visual cueing
- ☐ Use storytelling and/or dramatic instruction
- ☐ Model how to identify meaning and purpose in a text
- ☐ Ensure text complexity aligns to the critical content

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)

- ☐ When appropriate, use cultural examples to connect learning activities to the learning target/critical content

Example Teacher Techniques for Monitoring for Learning (Check all that apply)

- ☐ **Use a Group Activity** to monitor that students know what content is important
- ☐ **Use Student Work** (Recording and Representing) to monitor that students know what content is important
- ☐ **Use Response Methods** to monitor that students know what content is important
- ☐ **Use Questioning Sequences** to monitor that students know what content is important

Example Student Evidence of Desired Effect (Percent of students who demonstrate achievement of the desired effect that students know what content is important. Student evidence is obtained as the teacher uses a monitoring technique. Check all that apply.)

- ☐ Student conversation in groups focus on critical content
- ☐ Generate short written response (i.e. summary, entrance/exit ticket)
- ☐ Create nonlinguistic representations (i.e. diagram, model, scale)
- ☐ Student-generated notes focus on critical content
- ☐ Responses to questions focus on critical content
- ☐ Explain purpose and unique characteristics of key concepts/critical content
- ☐ Explain applicable mathematical practices in critical content

Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply)

- ☐ When appropriate, responses involve explanatory content specific to their culture

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired learning (Check all that apply)

- ☐ Reteach or use a new teacher technique
- ☐ Reorganize groups
- ☐ Utilize peer resources
- ☐ Modify the task
- ☐ Provide additional resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Uses the progression of standards-based learning targets embedded within a performance scale to identify accurate critical content during a lesson or part of a lesson, but less than the majority of students are displaying the desired effect in student evidence at the taxonomy level of the critical content.	Uses the progression of standards-based learning targets embedded within a performance scale to identify accurate critical content during a lesson or part of a lesson. The desired effect is displayed in the majority of student evidence at the taxonomy level of the critical content.	Based on student evidence, implements adaptations to achieve the desired effect in more than 90% of the student evidence at the taxonomy level of the critical content.

ELEMENT 4: IDENTIFYING CRITICAL CONTENT FROM THE STANDARDS

Teacher uses the progression of standards-based learning targets (embedded within a performance scale) to identify accurate critical content during a lesson or part of a lesson.

Arts Education Best Practices

Dance	Drama/Theatre
In a dance class, a lesson should progress from warm up, skill review/introduction, and performance rehearsal which could be independent or group work. The student should know and understand the reason for the warm up before the group/individual work. While the warm up is necessary, it will, generally, not be the critical focus of the lesson. Multiple techniques can be utilized to deliver the content. The student should be able to recognize that the method, for the most part, is not the core piece of learning for the lesson. The teacher cues students that information is critical through tone, gestures, and body position. The teacher tells stories about critical information. The teacher uses visual cues such as pictures, storyboards, or graphic organizers to highlight critical information in the lesson.	Unit goals are usually working toward a performance and lesson objectives are aligned toward that performance. There are multiple standards that will fit into those unit goals, but not necessarily to a specific lesson. Critical concepts may span across different days. Instructional techniques include elements such as actor tools (body, voice, imagination), character development, story structure, group work, problem solving, and collaboration.
Music	**Visual Art**
In a music classroom, instructional techniques would almost always include reading music, rather than a text. Critical content may be the featured concept of the lesson (for example, learning about a new pitch called "do") or the difficult part of a song (for example, a key change, the "dogfight" of a march, etc.). Students may be grappling with critical content in small groups based on their instrument or voice part.	The lesson plan has learning targets that are written with age-appropriate visual arts vocabulary. Planning includes: • selecting appropriate content and tasks aligned to the learning target; • variety in visual arts mediums and techniques studied, including current and historic trends in visual arts; • identifying exemplars to illustrate mastery of the visual arts form or skill; • scaffolding lessons to allow for differentiation and a progression of challenge within the artistic process.

Previewing New Content

Focus Statement: Teacher engages students in previewing activities that require students to access prior knowledge as it relates to the new content.

Desired Effect: Evidence (formative data) demonstrates students make a link from what they know to what is about to be learned.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Facilitate identification of the basic relationship between prior ideas and new content (purpose for the new content)
- ☐ Use preview questions before instruction or a teacher-directed activity
- ☐ Use K-W-L strategy or variation
- ☐ Provide advanced organizer (e.g. outline, graphic organizer)
- ☐ Facilitate a student brainstorm
- ☐ Use anticipation guide or other pre-assessment activity
- ☐ Use motivational hook/launching activity (e.g. anecdote, short multimedia selection, simulation/demonstration, manipulatives)
- ☐ Use digital resources and/or other media to help students make linkages to new content
- ☐ Facilitate identification of previously seen mathematical patterns or structures

Example Teacher Instructional Techniques - Equity, Access, SEL (Check all that apply)

- ☐ Use cultural resources to facilitate students making a link from what they know to the new content

Example Teacher Techniques for Monitoring for Learning (Check all that apply)

- ☐ **Use a Group Activity** to monitor that students can make a link from prior learning to the new content
- ☐ **Use Student Work** (Recording and Representing) to monitor that students can make a link from prior learning to the new content
- ☐ **Use Response Methods** to monitor that students can make a link from prior learning to the new content
- ☐ **Use Questioning Sequences** to monitor that students can make a link from prior learning to the new content

Example Student Evidence of Desired Effect (Percent of students who demonstrate achievement of the desired effect that students can make a link from prior learning to the new content. Student evidence is obtained as the teacher uses a monitoring technique. Check all that apply.)

- ☐ Identify basic relationship between prior content and new content
- ☐ Explain linkages with prior knowledge in individual or group work
- ☐ Make predictions about new content
- ☐ Summarize the purpose for new content
- ☐ Explain how prior standards or learning targets link to the new content
- ☐ Explain linkages between mathematical patterns and structure from previous grades/lessons and current content

Example Student Evidence of Desired Effect – Equity, Access, SEL
N/A

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired learning (Check all that apply)

- ☐ Reteach or use a new teacher technique
- ☐ Reorganize groups
- ☐ Utilize peer resources
- ☐ Modify the task
- ☐ Provide additional resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Engages students in previewing activities that require students to access prior knowledge as it relates to the new content, but less than the majority of students are displaying the desired effect in student evidence at the taxonomy level of the critical content.	Engages students in previewing activities that require students to access prior knowledge as it relates to the new content. The desired effect is displayed in the majority of student evidence at the taxonomy level of the critical content.	Based on student evidence, implements adaptations to achieve the desired effect in more than 90% of the student evidence at the taxonomy level of the critical content.

ELEMENT 5: PREVIEWING NEW CONTENT

Teacher engages students in previewing activities that require students to access prior knowledge as it relates to the new content.

Arts Education Best Practices

Dance	Drama/Theatre
Unit lessons progress from an introduction of the genre and analysis of movement to an end goal of a performance piece. Day-to-day lesson planning depends on the progress of the previous day. Evidence of daily planning can be seen in students' understanding of work that was done the previous day and how they can focus their work to improve. Connection to prior work should be a review and should not take up a majority of the lesson. When connections are made by students during content work, the teacher should optimize the opportunity to acknowledge the student's connection.	The teacher builds on prior content area knowledge during class with age-appropriate theatre-specific vocabulary and activities. This could take many forms, including, but not limited to: stage directions, stage tech skills, directing, speech patterns, volume, depth of meaning, subtext, performance, etc. The teacher clearly articulates instructions for work as a full class, in small groups, and/or individually. New content also may not happen in every class - it may be presented throughout the unit.
Music	**Visual Art**
Previewing and monitoring new content mostly involves listening. Previewing new content is varied and based on the lesson presented. Because of the fluidity in the music classroom, new content might not happen in every class. It may be presented at a different time within the unit. New content in a music curriculum is almost always linked to previous knowledge, such as notes already learned, pitches known, etc.	The preview of new content may happen at the beginning of a unit or project and not necessarily on the day of the evaluation. It is not unusual for older art students to be given a simple instruction ("Continue working on your painting portfolio") for an entire class period. If the lesson is a continuation of the previous day, instructions should be accessible to students somewhere (on the board, in a PowerPoint, on Canvas, etc.) and also to administration.

Helping Students Process New Content

Focus Statement: Teacher systematically engages student groups in processing and generating conclusions about new content.

Desired Effect: Evidence (formative data) demonstrates students can summarize and generate conclusions about the new content during interactions with other students.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Break content into appropriate chunks
- ☐ Facilitate group members in summarizing and/or generating conclusions
- ☐ Facilitate recording and representing new knowledge
- ☐ Facilitate the conceptual understanding of critical concepts
- ☐ Facilitate quantitative and qualitative reasoning of key mathematical concepts
- ☐ Stop at strategic points to appropriately chunk content based on student evidence and feedback

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)

- ☐ Employ formal group processing strategies
  - Jigsaw
  - Reciprocal teaching
  - Concept attainment
- ☐ Use informal strategies to engage group members in active processing
  - Predictions
  - Associations
  - Paraphrasing
  - Verbal summarizing
  - Questioning

Example Teacher Techniques for Monitoring for Learning (Check all that apply)

- ☐ **Use a Group Activity** to monitor that students can summarize and generate conclusions about the content
- ☐ **Use Student Work** (Recording and Representing) to monitor that students can summarize and generate conclusions about the content
- ☐ **Use Response Methods** to monitor that students can summarize and generate conclusions about the content
- ☐ **Use Questioning Sequences** to monitor that students can summarize and generate conclusions about the content

Example Student Evidence of Desired Effect (Percent of students who demonstrate achievement of the desired effect that students can summarize and generate conclusions about the content. Student evidence is obtained as the teacher uses a monitoring technique. Check all that apply.)

- ☐ Discuss and answer questions about the new content in groups
- ☐ Generate conclusions about the new content in group or written work
- ☐ Actively discuss the new content in groups
- ☐ Summarize or paraphrase the just learned content
- ☐ Record and represent new knowledge
- ☐ Make predictions about what they expect to learn next
- ☐ Summarize or draw conclusions from complex text and its academic language
- ☐ Use repeated reasoning and abstract, quantitative, or qualitative reasoning

Example Student Evidence of Desired Effect – Equity, Access, SEL
N/A

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired learning (Check all that apply)

- ☐ Reteach or use a new teacher technique
- ☐ Reorganize groups
- ☐ Utilize peer resources
- ☐ Modify task to appropriate chunk of content
- ☐ Provide additional resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Systematically engages student groups in processing and generating conclusions about new content, but less than the majority of students are displaying the desired effect in student evidence at the taxonomy level of the critical content.	Systematically engages student groups in processing and generating conclusions about new content. The desired effect is displayed in the majority of student evidence at the taxonomy level of the critical content.	Based on student evidence, implements adaptations to achieve the desired effect in more than 90% of the student evidence at the taxonomy level of the critical content.

ELEMENT 6: HELPING STUDENTS PROCESS NEW CONTENT

Teacher systematically engages student groups in processing and generating conclusions about new content.

Arts Education Best Practices

Dance	Drama/Theatre
Techniques are utilized to help students process new content through summarization such as peer/group or individual reflection, performance call out (have students demonstrate the new learning), and exit ticket reflection. When processing new content, opportunities for previewing "what's next" and reviewing how the new content connects to previous learning are also seen.	Groups in this context may refer to students who are working at different stages of a project (dramatizing a children's story, rehearsing a show, etc.) and/or working at varied paces based on project timeline or skill/ability level. Strategies and levels of taxonomy may also look like discussion of character's objective, tactics, subtext, relationships between characters, plot, dialogue, script inferences, and how that plays out through characters, etc.
Music	**Visual Art**
The teacher may be working with students in small groups (sectionals) based on voice parts (soprano, alto, tenor, bass) or instrument played to process new content. Another example is students analyzing a musical phrase. Keep in mind that small groups can be students with like instruments, similar voice parts, etc.	Groups in this context may refer to students who are working at different stages of a project and/or working at varied paces based on project timeline or skill/ability level. Small group work in visual arts is rare, but could occur occasionally in guided critique, collaborative art projects, or in reflections after a collaborative project.

Using Questions to Help Students Elaborate on Content

Focus Statement: Teacher uses a sequence of increasingly complex questions that require students to critically think about the content.

Desired Effect: Evidence (formative data) demonstrates students accurately elaborate on content.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Use a sequence of increasingly complex questions as it relates to the content (text) with appropriate wait time
- ☐ Ask detail questions
- ☐ Ask category questions
- ☐ Ask elaboration questions (i.e. inferences, predictions, projections, definitions, generalizations, etc.)
- ☐ Ask students to provide evidence (i.e. prior knowledge, textual evidence, etc.) for their elaborations
- ☐ Present situations or problems that involve students analyzing how one idea relates to ideas that were not explicitly taught
- ☐ Model the process of using evidence to support elaboration
- ☐ Model processes and proficiencies to support mathematical elaboration
- ☐ Model implementation of appropriate wait time when questioning

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)
N/A

Example Teacher Techniques for Monitoring for Learning (Check all that apply)

- ☐ **Use a Group Activity** to monitor that students accurately elaborate on content
- ☐ **Use Student Work** (Recording and Representing) to monitor that students accurately elaborate on content
- ☐ **Use Response Methods** to monitor that students accurately elaborate on content
- ☐ **Use Questioning Sequences** to monitor that students accurately elaborate on content

Example Student Evidence of Desired Effect (Percent of students who demonstrate achievement of the desired effect that students accurately elaborate on content. Student evidence is obtained as the teacher uses a monitoring technique. Check all that apply.)

- ☐ Answer detail questions about the content
- ☐ Identify characteristics of content-related categories
- ☐ Make general elaborations about the content
- ☐ Provide evidence and support for elaborations
- ☐ Identify basic relationships between ideas and how one idea relates to another
- ☐ Artifacts/student work demonstrate students can make well-supported elaborative inferences
- ☐ Discussions demonstrate students can make well-supported elaborative inferences
- ☐ Discussions are grounded in evidence from text, both literary and informational
- ☐ Discussions and student work provide evidence of mathematical elaboration

Example Student Evidence of Desired Effect – Equity, Access, SEL
N/A

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired learning (Check all that apply)

- ☐ Rephrase questions/scaffold questions
- ☐ Modify task
- ☐ Provide additional resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Uses a sequence of increasingly complex questions that require students to critically think about the content, but less than the majority of students are displaying the desired effect in student evidence at the taxonomy level of the critical content.	Uses a sequence of increasingly complex questions that require students to critically think about the content. The desired effect is displayed in the majority of student evidence at the taxonomy level of the critical content.	Based on student evidence, implements adaptations to achieve the desired effect in more than 90% of the student evidence at the taxonomy level of the critical content.

ELEMENT 7: USING QUESTIONS TO HELP STUDENTS ELABORATE ON CONTENT

Teacher uses a sequence of increasingly complex questions that require students to critically think about the content.

Arts Education Best Practices

Dance	Drama/Theatre
Questioning complexity increases over time. Some questions could include connection to what is happening with the body as movements are executed, critiquing/questioning what a partner/peer could do to improve a performance, and what is challenging about a particular movement.	Questioning is used in the form of coaching. Questioning techniques will vary from student to student, based on content and performance level at the moment. The teacher may pose discussion questions to individuals or students about the artist's intent (which could include the actor, playwright, etc.). They may also ask questions with more than one answer or encourage students to build on a previous response. Importantly, the teacher addresses mistakes in ways that help students maintain self-confidence.
Music	**Visual Art**
Questions in the music classroom often address what the students are hearing versus what is written or instructed. Students should have the freedom to ask questions and the culture of the classroom should be welcoming to errors/growth. For example, evidence may include descriptions of what students hear or notice in dynamic or tempo markings in sheet music.	The teacher engages students in questioning elements of the creative process instead of giving direct answers. The questions may explore and analyze the steps, tools, and ideas that artists use to create their work, rather than just focusing on the final product. The teacher may also ask questions to help students discover connections between: art to art; art to self; art to world; and art to other subject areas.

Reviewing Content

Focus Statement: Teacher engages students in brief review of content that highlights the cumulative nature of the content.

Desired Effect: Evidence (formative data) demonstrates students know the previously taught critical content.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Begin lesson with a brief review of previously taught content
- ☐ Use a scaffolding process to systematically show the cumulative nature of the content
- ☐ Use specific strategies to help students identify basic relationships between ideas and consciously analyze how one idea relates to another
  - Brief summary
  - Problem that must be solved using previous information
  - Questions that require a review of content
  - Demonstration
  - Brief practice test or exercise
  - Warm-up activity
- ☐ Ask students to demonstrate increased fluency and/or accuracy of previously taught processes

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)
N/A

Example Teacher Techniques for Monitoring for Learning (Check all that apply)

- ☐ **Use a Group Activity** to monitor that students know the previously taught critical content
- ☐ **Use Student Work** (Recording and Representing) to monitor that students know the previously taught critical content
- ☐ **Use Response Methods** to monitor that students know the previously taught critical content
- ☐ **Use Questioning Sequences** to monitor that students know the previously taught critical content

Example Student Evidence of Desired Effect (Percent of students who demonstrate achievement of the desired effect that students know the previously taught critical content. Student evidence is obtained as the teacher uses a monitoring technique. Check all that apply.)

- ☐ Identify basic relationships between current and prior ideas and consciously analyze how one idea relates to another
- ☐ Summarize the cumulative nature of the content
- ☐ Response to class activities demonstrates students recall previous content (e.g. artifacts, pretests, warm-up activities)
- ☐ Explain previously taught concepts
- ☐ Demonstrate increased fluency and/or accuracy of previously taught processes

Example Student Evidence of Desired Effect – Equity, Access, SEL
N/A

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired learning (Check all that apply)

- ☐ Reteach or use a new teacher technique
- ☐ Reorganize groups
- ☐ Utilize peer resources
- ☐ Modify task
- ☐ Provide additional resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Engages students in a brief review of content that highlights the cumulative nature of the content, but less than the majority of students are displaying the desired effect in student evidence at the taxonomy level of the critical content.	Engages students in a brief review of content that highlights the cumulative nature of the content. The desired effect is displayed in the majority of student evidence at the taxonomy level of the critical content.	Based on student evidence, implements adaptations to achieve the desired effect in more than 90% of the student evidence at the taxonomy level of the critical content.

ELEMENT 8: REVIEWING CONTENT

Teacher engages students in brief review of content that highlights the cumulative nature of the content.

Arts Education Best Practices

General Arts Education Guidance
Fine arts disciplines naturally require constant review and connection to previously taught content, though those connections may not be obvious or occur at the start of every lesson. Review of content may happen with the whole group but may also happen with smaller groups (depending on progress of work, the student's particular project/section/part, etc.). The teacher helps students to connect the learning from what was taught to what is being taught and what is coming next. Performances or final products are the evidentiary support of cumulative content taught during the unit.

Helping Students Practice Skills, Strategies, and Processes

Focus Statement: When the content involves a skill, strategy, or process, the teacher engages students in practice activities that help them develop fluency and alternative ways of executing procedures.

Desired Effect: Evidence (formative data) demonstrates students develop automaticity with skills, strategies, or processes.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Model how to execute the skill, strategy, or process
- ☐ Model mathematical practices
- ☐ Model how to reason, problem solve, use tools, and generalize
- ☐ Engage students in massed and distributed practice activities that are appropriate to their current ability to execute a skill, strategy, or process
  - Guided practice if students cannot perform the skill, strategy, or process independently
  - Independent practice if students can perform the skill, strategy, or process independently
- ☐ Guide students to generate and manipulate mental models for skills, strategies, and processes
- ☐ Employ "worked examples" or exemplars
- ☐ Provide opportunity for practice immediately prior to assessing skills, strategies, and processes
- ☐ Provide opportunity for students to refine and shape knowledge by encountering a task or problem in a different context
- ☐ Provide opportunity for students to increase fluency and accuracy
- ☐ Provide opportunity for purposeful homework

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)
N/A

Example Teacher Techniques for Monitoring for Learning (Check all that apply)

- ☐ **Use a Group Activity** to monitor that students develop automaticity with skills, strategies, or processes
- ☐ **Use Student Work** (Recording and Representing) to monitor that students develop automaticity with skills, strategies, or processes
- ☐ **Use Response Methods** to monitor that students develop automaticity with skills, strategies, or processes
- ☐ **Use Questioning Sequences** to monitor that students develop automaticity with skills, strategies, or processes

Example Student Evidence of Desired Effect (Percent of students who demonstrate achievement of the desired effect that students develop automaticity with skills, strategies, or processes. Student evidence is obtained as the teacher uses a monitoring technique. Check all that apply.)

- ☐ Artifacts (i.e. worksheets, written responses, formative data) show fluency and accuracy are increasing
- ☐ Explanation of mental models reveals understanding of the strategy or process
- ☐ Explain how the use of a problem-solving strategy increased fluency and/or accuracy

Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply)

- ☐ Execute or perform the skill, strategy, or process with increased confidence
- ☐ Execute or perform the skill, strategy, or process with increased competence
- ☐ Use problem-solving strategies based on their purpose and unique characteristics
- ☐ Demonstrate deepening of knowledge and/or increasing accuracy through group interactions

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired learning (Check all that apply)

- ☐ Reteach or use a new teacher technique
- ☐ Reorganize groups
- ☐ Utilize peer resources
- ☐ Modify task
- ☐ Provide additional resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	When the content involves a skill, strategy, or process, the teacher engages students in practice activities that help them develop fluency and alternative ways of executing procedures, but less than the majority of students are displaying the desired effect in student evidence at the taxonomy level of the critical content.	When the content involves a skill, strategy, or process, the teacher engages students in practice activities that help them develop fluency and alternative ways of executing procedures. The desired effect is displayed in the majority of student evidence at the taxonomy level of the critical content.	Based on student evidence, implements adaptations to achieve the desired effect in more than 90% of the student evidence at the taxonomy level of the critical content.

ELEMENT 9: Helping Students Practice Skills, Strategies, and Processes
When the content involves a skill, strategy, or process, the teacher engages students in practice activities that help them develop fluency and alternative ways of executing procedures.

Arts Education Best Practices

General Arts Education Guidance
Teachers in arts education classrooms should clearly communicate rigorous learning targets, encourage a growth mindset, and model revision, practice, and persistence in their teaching. The nature of arts education is an “I do - we do - you do” process which naturally develops students’ skills, strategies, and processes. Teachers are constantly listening and watching to monitor skill learning. Students are immediately practicing the skills through their artmaking. Scaffolding within the lesson allows for differentiation and a progression of challenge within the artistic process. As students learn and grow within their arts discipline, they learn new skills, apply/practice the skills, and then build on those skills to further develop their understanding.

Helping Students Examine Similarities and Differences

Focus Statement: When presenting content, the teacher helps students deepen their knowledge of the critical content by examining similarities and differences.

Desired Effect: Evidence (formative data) demonstrates student knowledge of critical content is deepened by examining similarities and differences.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Use comparison activities to examine similarities and differences
- ☐ Use classifying activities to examine similarities and differences
- ☐ Use analogy activities to examine similarities and differences
- ☐ Use metaphor activities to examine similarities and differences
- ☐ Use activities to identify basic relationships between ideas that deepen knowledge to examine similarities and differences
- ☐ Use activities to generate and manipulate mental images that deepen knowledge to examine similarities and differences
- ☐ Ask students to summarize what they have learned from the activity
- ☐ Ask students to linguistically and nonlinguistically represent similarities and differences
- ☐ Ask students to explain how the activity has added to their understanding
- ☐ Ask students to make conclusions after the examination of similarities and differences
- ☐ Ask students to look for and make use of mathematical structure to recognize similarities and differences
- ☐ Facilitate the use of digital and traditional resources to find credible and relevant information to support examination of similarities and differences

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)

- ☐ Use culturally relevant activities to help students examine similarities and differences

Example Teacher Techniques for Monitoring for Learning (Check all that apply)

- ☐ **Use a Group Activity** to monitor that student knowledge of content is deepened by examining similarities and differences
- ☐ **Use Student Work** (Recording and Representing) to monitor that student knowledge of content is deepened by examining similarities and differences
- ☐ **Use Response Methods** to monitor that student knowledge of content is deepened by examining similarities and differences
- ☐ **Use Questioning Sequences** to monitor that student knowledge of content is deepened by examining similarities and differences

Example Student Evidence of Desired Effect (Percent of students who demonstrate achievement of the desired effect that student knowledge of content is deepened by examining similarities and differences. Student evidence is obtained as the teacher uses a monitoring technique. Check all that apply.)

- ☐ Comparison and classification artifacts indicate deeper understanding of content
- ☐ Analogy and/or metaphor artifacts indicate deeper understanding of content
- ☐ Response to questions indicate examining similarities and differences has deepened understanding of content
- ☐ Make conclusions after examining evidence about similarities and differences
- ☐ Present evidence to support their explanation of similarities and differences
- ☐ Artifacts/student work indicate students have used digital and traditional resources to support examination of similarities and differences

Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply)

- ☐ Artifacts/student work examining similarities and differences involve culturally relevant content, when appropriate

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired learning (Check all that apply)

- ☐ Reteach or use a new teacher technique
- ☐ Reorganize groups
- ☐ Utilize peer resources
- ☐ Modify task
- ☐ Provide additional resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	When presenting content, the teacher helps students deepen their knowledge of critical content by examining similarities and differences, but less than the majority of students are displaying the desired effect in student evidence at the taxonomy level of the critical content.	When presenting content, the teacher helps students deepen their knowledge of critical content by examining similarities and differences. The desired effect is displayed in the majority of student evidence at the taxonomy level of the critical content.	Based on student evidence, implements adaptations to achieve the desired effect in more than 90% of the student evidence at the taxonomy level of the critical content.

ELEMENT 10: HELPING STUDENTS EXAMINE SIMILARITIES AND DIFFERENCES

When presenting content, the teacher helps students deepen their knowledge of the critical content by examining similarities and differences.

Arts Education Best Practices

Dance	Drama/Theatre
The examination of similarities and differences in the dance classroom can vary from the examination of: ● how dance forms vary and are the same; ● how dance forms originated (culturally, religiously, economically); ● how techniques and movements may be similar or different. These can all deepen the critical thinking of a student. Evidence of this practice can be seen and heard from students as they engage in carrying out the designated movements and as they engage in discussions.	The teacher helps students build on content area knowledge by helping them examine where they were, where they are, and where they need to go (whether in performance or diving into a script/research before performance/competition). This can take many forms, including, but not limited to: stage directions, stage tech skills, directing, speech patterns, volume, depth of meaning, subtext, vocabulary (in many forms), performance, etc. Students may also be comparing texts, costumes, different lighting and sound techniques, etc.
Music	**Visual Art**
This practice is evident in music rehearsal, where students deepen their understanding of critical content by analyzing similarities and differences in musical phrases, sections, and forms. Engaging students in comparing and contrasting these elements enhances their ability to interpret, read, and perform music with greater insight. In elementary music, this might involve identifying patterns in melodies or rhythms and discussing how different sections of a song relate to each other in form and expression.	For context, the referenced similarities and differences refer to prior knowledge and the current/upcoming lesson(s). This will not occur in every observed lesson. Examples: comparing/contrasting art historical periods or pieces, or exploring similarities and differences between a variety of techniques (drawing, painting, sculpture, etc.) and media (paints, pencil, sculpting materials, etc.).

Helping Students Examine Their Reasoning

Focus Statement: Teacher helps students produce and defend a claim (assertion of truth or factual statement) by examining their own reasoning or the logic of presented information, processes, and procedures.

Desired Effect: Evidence (formative data) demonstrates students identify and articulate errors in logic or reasoning and/or provide clear support for a claim (assertion of truth or factual statement).

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Model the process of making and supporting a claim
- ☐ Model constructing viable arguments and critiquing the mathematical reasoning of others
- ☐ Ask students to summarize new insights resulting from analysis of multiple texts/resources
- ☐ Analyze errors to identify more efficient ways to execute processes or procedures
- ☐ Facilitate use of resources at the appropriate level of text complexity to find credible and relevant information to support analysis of logic or reasoning

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)

- ☐ Ask students to examine logic of their errors in procedural knowledge when problem solving
- ☐ Ask students to provide evidence (i.e. textual evidence) to support their claim and examine the evidence for errors in logic or reasoning
- ☐ Use specific strategies (e.g. faulty logic, attacks, weak reference, misinformation) to help students examine and analyze information for errors in content or their own reasoning
- ☐ Guide students to understand how their culture impacts their thinking
- ☐ Ask students to examine and analyze the strength of support presented for a claim in content or in their own reasoning
  - Statement of a clear claim
  - Evidence for the claim presented
  - Qualifiers presented showing exceptions to the claim
- ☐ Involve students in taking various perspectives by identifying the reasoning behind multiple perspectives
- ☐ Ask students to examine logic of a response (e.g. group talk, peer revisions, debates, inferences, etc.)

Example Teacher Techniques for Monitoring for Learning (Check all that apply)

- ☐ **Use a Group Activity** to monitor that students identify and articulate errors in logic or reasoning and/or provide clear support for a claim
- ☐ **Use Student Work** (Recording and Representing) to monitor that students identify and articulate errors in logic or reasoning and/or provide clear support for a claim
- ☐ **Use Questioning Sequences** to monitor that students identify and articulate errors in logic or reasoning and/or provide clear support for a claim

Example Student Evidence of Desired Effect (Percent of students who demonstrate achievement of the desired effect to identify and articulate errors in logic or reasoning and/or provide clear support for a claim. Student evidence is obtained as the teacher uses a monitoring technique. Check all that apply.)

- ☐ Analyze errors or informal fallacies (i.e. in individual thinking, text, processing, procedures)
- ☐ Explain the overall structure of an argument presented to support a claim
- ☐ Summarize new insights resulting from analysis
- ☐ Artifacts/student work indicate students can identify errors in reasoning or make and support a claim
- ☐ Artifacts/student work indicate students have used textual evidence to support their claim
- ☐ Mathematical arguments and critiques of reasoning are viable and valid
- ☐ Artifacts/student work indicate identification of common logical errors, how to support claims, use of resources, and/or how multiple ideas are related

Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply)

- ☐ Articulate support for a claim and/or errors in reasoning within group interactions
- ☐ Explanations involve cultural content
- ☐ Artifacts/student work indicate students take various perspectives by identifying the reasoning behind multiple perspectives

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired learning (Check all that apply)

- ☐ Reorganize groups
- ☐ Utilize peer resources
- ☐ Modify task
- ☐ Provide additional resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Helps students produce and defend a claim (assertion of truth or factual statement) by examining their own reasoning or the logic of presented information, processes, and procedures, but less than the majority of students are displaying the desired effect in student evidence at the taxonomy level of the critical content.	Helps students produce and defend a claim (assertion of truth or factual statement) by examining their own reasoning or the logic of presented information, processes, and procedures. The desired effect is displayed in the majority of student evidence at the taxonomy level of the critical content.	Based on student evidence, implements adaptations to achieve the desired effect in more than 90% of the student evidence at the taxonomy level of the critical content.

ELEMENT 11: HELPING STUDENTS EXAMINE THEIR REASONING

Teacher helps students produce and defend a claim (assertion of truth or factual statement) by examining their own reasoning or the logic of presented information, processes, and procedures.

Arts Education Best Practices

Dance	Drama/Theatre
In the dance classroom, claims can be related to cause and effect (i.e., if I do this, my body will do that). The simple form of critique would be that the student tests their claim physically. The more advanced form would be to move from the physical expression to abstract.	Students use self and peer critiques to explain their thinking and reflect on their performance choices. These activities help them make and support claims about their work, encouraging deeper understanding of drama concepts. Teachers guide this process to assess student learning and support clear, logical reasoning.
Music	**Visual Art**
The teacher guides critique and asks students to support with evidence (i.e., instead of a student saying “The saxes sounded bad” the student would be redirected to say “The saxes were off because they missed the key change”). Critiques may be of the full group, small groups, or self. Students should justify their critique and ideas using the appropriate music terminology.	The teacher is expected to guide students through the critique process. Critique occurs in various forms (teacher-student, self, or peer) and could be formative or summative (occurring during art creation or after the final product). The teacher works to ensure that critique is positive by implementing critique methods such as two stars and a wish or the sandwich approach (where a negative comment is placed between two positive comments).

Helping Students Revise Knowledge

Focus Statement: Teacher helps students revise previous knowledge by correcting errors and misconceptions as well as adding new information.

Desired Effect: Evidence (formative data) demonstrates students make additions, deletions, clarifications, or revisions to previous knowledge that deepen their understanding.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Engage groups or the entire class in an examination of how deeper understanding changed perceptions of previous content
- ☐ Guide students to identify alternative ways to execute procedures
- ☐ Guide students to use repeated reasoning and make generalizations about patterns seen in the content
- ☐ Prompt students to update previous entries in their notes or digital resources to correct errors after activities such as examining their reasoning or examining similarities and differences

Example Teacher Instructional Technique – Equity, Access, SEL (Check all that apply)

- ☐ Ask students to state or record how hard they tried
- ☐ Ask students to state or record what they might have done to enhance their learning
- ☐ Utilize reflection activities to cultivate a growth mindset
- ☐ Prompt students to summarize and defend how their understanding has changed
- ☐ Guide students in a reflection process

Example Teacher Techniques for Monitoring for Learning (Check all that apply)

- ☐ **Use a Group Activity** to monitor that students deepen understanding by revising their knowledge
- ☐ **Use Student Work** (Recording and Representing) to monitor that students deepen understanding by revising their knowledge
- ☐ **Use Response Methods** to monitor that students deepen understanding by revising their knowledge
- ☐ **Use Questioning Sequences** to monitor that students deepen understanding by revising their knowledge

Example Student Evidence of Desired Effect (Percent of students who demonstrate achievement of the desired effect that students deepen understanding by revising their knowledge. Student evidence is obtained as the teacher uses a monitoring technique. Check all that apply.)

- ☐ Explain what they are clear about and what they are confused about
- ☐ Corrections are made to written work (e.g. reports, essay, notes, position papers, graphic organizers)
- ☐ Groups make corrections and/or additions to information previously recorded about content
- ☐ Revisions demonstrate alternative ways to execute procedures
- ☐ Revisions demonstrate repeated reasoning and generalizations about patterns seen in the content

Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply)

- ☐ Explain what they could have done to enhance their learning
- ☐ Actions and reflections display a growth mindset
- ☐ Explain previous errors or misconceptions about content
- ☐ Reflections show clarification in thinking or processing

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired learning (Check all that apply)

- ☐ Reteach or use a new teacher technique
- ☐ Utilize peer resources
- ☐ Modify task
- ☐ Provide additional resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Engages students in revision of previous knowledge by correcting errors and misconceptions as well as adding new information, but less than the majority of students are displaying the desired effect in student evidence at the taxonomy level of the critical content.	Engages students in revision of previous knowledge by correcting errors and misconceptions as well as adding new information. The desired effect is displayed in the majority of student evidence at the taxonomy level of the critical content.	Based on student evidence, implements adaptations to achieve the desired effect in more than 90% of the student evidence at the taxonomy level of the critical content.

ELEMENT 12: HELPING STUDENTS REVISE KNOWLEDGE

Teacher helps students revise previous knowledge by correcting errors and misconceptions as well as adding new information.

Arts Education Best Practices

Dance	Drama/Theatre
In the dance classroom, allowing incorrect technique to continue without making immediate adjustments can result in, at minimum, a displeasing performance or, at most, physical damage to the body. Due to this, correction of errors is rather immediate. General misconceptions about how specific movements might affect the body/performance are noticed through discussion and performance and are corrected accordingly.	Revision of knowledge often occurs through performance, reflection, and critique. Teachers guide students in identifying and correcting misconceptions—such as misinterpreting character objectives or staging choices—while also building upon existing knowledge by introducing new techniques, vocabulary, or historical context. Revision frequently takes the form of self-assessment, peer feedback, and teacher-led critique following rehearsals or performances. These methods not only help students refine their artistic choices but also deepen their understanding of theatrical concepts and processes.
Music	**Visual Art**
Revision occurs constantly in a music classroom. The teacher provides feedback that is timely, specific, descriptive, and in multiple formats so students know what they do well, what needs improvement, and how to improve. This may be evident in student practice journals or in large group discussions about what did or didn't go well in a certain section or piece of music. Errors are corrected swiftly to ensure students do not adopt incorrect skills.	In visual art, revision usually happens individually, with teachers guiding the process. They model revision strategies and help students identify strengths, correct mistakes, and build new skills. Feedback from teachers, peers, or self-reflection helps students improve both their technique and ideas.

Helping Students Engage in Cognitively Complex Tasks

Focus Statement: Teacher coaches and supports students in complex tasks that require experimenting with the use of their knowledge by generating and testing a proposition, a theory, and/or a hypothesis.

Desired Effect: Evidence (formative data) demonstrates students prove or disprove the proposition, theory, or hypothesis.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Based on the prior content and learning, model, coach, and support the process of generating and testing
  - A proposition
  - A proposed theory
  - A hypothesis
- ☐ Ask students to design how they will examine and analyze the strength of support for testing their proposition, theory, or hypothesis

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)

- ☐ Provide prompt(s) for students to experiment with their own thinking
- ☐ Observe, coach, and support productive student struggle
- ☐ Coach students to persevere with the complex task
- ☐ Engage students with an explicit decision-making, problem-solving, experimental inquiry, or investigation task that requires them to
  - Generate conclusions
  - Identify common logical errors
  - Present and support propositions, theories, or hypotheses
  - Navigate digital and traditional resources

Example Teacher Techniques for Monitoring for Learning (Check all that apply)

- ☐ **Use a Group Activity** to monitor that students prove or disprove the proposition, theory or hypothesis
- ☐ **Use Student Work** (Recording and Representing) to monitor that students prove or disprove the proposition, theory, or hypothesis
- ☐ **Use Questioning Sequences** to monitor that students prove or disprove the proposition, theory, or hypothesis

Example Student Evidence of Desired Effect (Percent of students who demonstrate achievement of the desired effect that students prove or disprove the proposition, theory, or hypothesis. Student evidence is obtained as the teacher uses a monitoring technique. Check all that apply.)

- ☐ Explain the proposition, theory, or hypothesis they are testing
- ☐ Present evidence to explain whether their proposition, theory, or hypothesis was confirmed or disconfirmed and support their explanation
- ☐ Justify the process used to support the proposition, theory, or hypothesis
- ☐ Artifacts/student work indicate that while engaged in generating and testing a proposition, proposed theory, or hypothesis, students can
  - Generate conclusions
  - Identify common logical errors
  - Present and support the proposition, theory, or hypothesis
  - Navigate digital and traditional resources
  - Identify how multiple ideas are related

Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply)

- ☐ Precisely explain perseverance with the task with reasoning and conclusions

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired learning (Check all that apply)

- ☐ Utilize different coaching/facilitation techniques
- ☐ Reorganize groups
- ☐ Utilize peer resources
- ☐ Modify task
- ☐ Provide additional resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Coaches and supports students in complex tasks that require experimenting with the use of their knowledge by generating and testing a proposition, a theory and/or a hypothesis, but less than the majority of students are displaying the desired effect in student evidence at the taxonomy level of the critical content.	Coaches and supports students in complex tasks that require experimenting with the use of their knowledge by generating and testing a proposition, a theory, and/or a hypothesis. The desired effect is displayed in the majority of student evidence at the taxonomy level of the critical content.	Based on student evidence, implements adaptations to achieve the desired effect in more than 90% of the student evidence at the taxonomy level of the critical content.

ELEMENT 13: HELPING STUDENTS ENGAGE IN COGNITIVELY COMPLEX TASKS

Teacher coaches and supports students in complex tasks that require experimenting with the use of their knowledge by generating and testing a proposition, a theory, and/or a hypothesis.

Arts Education Best Practices

Dance	Drama/Theatre
Tasks in dance become more cognitively complex, generally, as they become more physically complex. Coaching from the teacher could include allowing the student to think through (visualize) a series of movements and discuss with a peer/teacher before attempting the series. In this way, the teacher is modeling critical thinking techniques for the student. Care needs to be taken before allowing a student to physically attempt a series to determine that they are ready and physically able to demonstrate.	In drama/theatre, cognitively complex tasks often involve students experimenting with character choices, staging, or interpretations of text. Students might develop a theory about a character's motivation or a scene's deeper meaning, then test it through performance. Teachers guide students to make intentional artistic decisions, reflect on their effectiveness, and revise as needed. These tasks require critical thinking, risk-taking, and creativity as students explore multiple possibilities and evaluate which choices best serve the story or concept.
Music	**Visual Art**
In elementary music or ensemble settings, cognitively complex tasks involve students making thoughtful musical decisions and testing them through performance. For example, students might experiment with how dynamics, tempo, or articulation affect the mood of a piece. They may predict how a change will impact the overall sound, try it out, and evaluate the result. Teachers support this process by asking guiding questions, encouraging creative problem-solving, and helping students reflect on what worked and why. These tasks build deeper musical understanding and encourage students to think like musicians.	To better support students, the teacher gives one-on-one feedback that is timely, specific, descriptive, and in multiple formats so students know what they do well, what needs improvement, and how to improve. They also provide multiple opportunities for students to demonstrate understanding and encourage students to develop discipline, focus, and persistence in creating artworks. This may not be evident with every student in every lesson.

Using Formative Assessment to Track Progress
Focus Statement: Teacher uses formative assessment to facilitate tracking of student progress on one or more learning targets.
Desired Effect: Evidence (formative data) demonstrates students identify their current level of performance as it relates to standards-based learning targets embedded in the performance scale.
Example Teacher Instructional Techniques (Check all that apply) ☐ Facilitate individual conferences regarding use of data to track progress ☐ Use formative measures to chart individual and/or class progress towards learning targets using a performance scale
Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply) ☐ Help students track their individual progress toward the learning target (i.e. charts, graphs, data notebooks, etc.) ☐ Ask students to explain their progress toward the learning target ☐ Ask students to provide evidence of their progress toward the learning target ☐ Use formative assessment that reflects awareness of cultural differences represented in the classroom
Example Student Evidence of Desired Effect (Percent of students that demonstrate achievement of the desired effect that students identify their current level of performance. Student evidence is obtained during group activities and/or student work. Check all that apply.) ☐ Systematically update their status on the learning targets using a chart, graph, or data notebook ☐ Individual conferences document that students provide artifacts and data regarding their progress toward learning targets
Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply) ☐ Describe their status relative to learning targets using the scale (e.g. exit ticket, summary, etc.) ☐ Demonstrate autonomy in providing evidence of progress on learning targets ☐ Responses to formative assessment may involve cultural content
Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired effect (Check all that apply) ☐ Utilize peer resources ☐ Modify task ☐ Provide additional resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Uses formative assessment to facilitate tracking of student progress on one or more learning targets, but less than the majority of students are displaying the desired effect.	Uses formative assessment to facilitate tracking of student progress on one or more learning targets. The desired effect is displayed in the majority of students.	Based on student evidence, implements adaptations to achieve the desired effect by more than 90% of the students.

ELEMENT 14: USING FORMATIVE ASSESSMENT TO TRACK PROGRESS

Teacher uses formative assessment to facilitate tracking of student progress on one or more learning targets.

Arts Education Best Practices

Dance	Drama/Theatre
For dance instruction to be effective, monitoring and adjustment are key. To formatively assess, the teacher moves around the room and/or has an eye on all students during practice and can call out adjustments as needed. Students understand the intent of (whether or not they can perform) the stated recommendations for improvement.	In drama/theatre, formative assessment is ongoing and often takes place during rehearsals, class exercises, and performance preparation. Teachers use student performances—whether in practice or rehearsal—as evidence of progress toward learning targets. Observation, reflective discussions, and the use of content-rich vocabulary help gauge students' understanding and growth. These assessments guide instruction and give students feedback to support continued improvement.
Music	**Visual Art**
The assessment cycle in the music classroom is frequent and faster moving than in other classrooms. Assessment is constant and recurring, and feedback is immediate and appropriate. Assessments are typically not turned in or in a physical form.	Assessment should be ongoing and embedded in a visual art classroom. An effective teacher will walk around the classroom as students are working and provide real-time feedback and assessment of process and material use. Visual arts assessments inherently look different with verbal feedback and demonstration of process being much more common than a formal quiz.

Providing Feedback and Celebrating Progress

Focus Statement: Teacher provides feedback to students regarding their formative and summative progress as it relates to learning targets and/or unit goals.

Desired Effect: Evidence (formative data) demonstrates students continue learning and making progress towards learning targets as a result of receiving feedback.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Provide specific feedback to students regarding formative and/or summative data as it relates to learning targets
- ☐ Celebrate individual student progress when formative/summative data indicate gains in achieving learning targets
- ☐ Implement a systematic, ongoing process to provide feedback
- ☐ Use a variety of ways to celebrate progress toward learning targets (not general praise)
  - Show of hands
  - Certificate of success
  - Parent notification
  - Round of applause
  - Academic praise
  - Digital media

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)

- ☐ Celebrate as groups make progress toward learning targets
- ☐ Ensure celebrations involve culturally relevant components
- ☐ Ask students to explain how they use feedback
- ☐ Ask students how celebrations encourage them to continue learning

Example Student Evidence of Desired Effect (Percent of students that demonstrate achievement of the desired effect that students continue learning and make progress towards learning targets. Student evidence is obtained during group activities and/or student work. Check all that apply.)

- ☐ Show signs of pride regarding development of mathematical practices
- ☐ Use feedback to revise or update work to help meet their learning target

Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply)

- ☐ Show signs of pride regarding their accomplishments in the class (e.g. body language, work production, quality of work, etc.)
- ☐ Initiate celebration of individual success, group success, and that of the whole class
- ☐ Surveys indicate students want to continue making progress
- ☐ Actions and responses indicate the teacher is equitable in providing feedback and/or celebrating progress

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired effect (Check all that apply)

- ☐ Utilize new methods to celebrate success
- ☐ Provide additional opportunities to give feedback

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Provides feedback to students regarding their formative and summative progress as it relates to learning targets and/or unit goals, but less than the majority of students are displaying the desired effect.	Provides feedback to students regarding their formative and summative progress as it relates to learning targets and/or unit goals. The desired effect is displayed in the majority of students.	Based on student evidence, implements adaptations to achieve the desired effect by more than 90% of the students.

ELEMENT 15: PROVIDING FEEDBACK AND CELEBRATING PROGRESS

Teacher provides feedback to students regarding their formative and summative progress as it relates to learning targets and/or unit goals.

Arts Education Best Practices

Dance	Drama/Theatre
In dance, specific feedback is an ongoing component of instruction. Follow up with celebration using the same language as the language that was used in the feedback is the most effective. Example: Feedback - Activate your glutes to rotate your knee away from your midline. Celebration - Can you feel the difference in your foot placement when you activated your glutes and rotated your knee?	In drama/theatre, teachers give ongoing, specific feedback during rehearsals and class activities to help students meet learning goals. This might sound like, “Your gesture clearly showed the character’s emotion—now try adding vocal variety to match.” Progress is also celebrated through performances, peer shout-outs, and reflection, helping students feel proud of their growth and more engaged in the learning process.
Music	**Visual Art**
Feedback is constant and should guide growth. The teacher should be using specific phrases of positive feedback ('Good Job' is not as effective as 'Your crescendo was effective' or 'I could hear your use of appropriate articulation'). Grading is clear and appropriate, based on a rubric, and accounts for student skill/ability. Performances, awards ceremonies, and participation in contests or events outside of school are ways to celebrate progress. (For example, performing for an art opening or in a hospital during the holiday season).	In visual art, teachers provide regular, constructive feedback during all stages of the creative process—from sketching to final presentation. This feedback helps students understand how their work aligns with learning goals and what steps they can take to improve. Progress is celebrated through gallery walks, student reflection, peer feedback, and displaying evolving work, reinforcing that improvement and effort are just as important as the final piece.

Organizing Students to Interact with Content

Focus Statement: Teacher organizes students into appropriate groups to facilitate the learning of content.

Desired Effect: Evidence (formative data) demonstrates students process content (i.e. new, going deeper, cognitively complex) as a result of group organization.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Establish routines for student grouping and interaction for the expressed purpose of processing content
- ☐ Provide guidance regarding group interactions and critiquing the reasoning of others
- ☐ Provide guidance on one or more cognitive skills appropriate for the lesson
- ☐ Utilize assignments or tasks at the appropriate taxonomy level of content
- ☐ Organize students into ad hoc groups during individual lessons (i.e. use techniques to ensure equity)
- ☐ Use various group processes and activities to reflect the taxonomy level of the learning targets

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)

- ☐ Provide guidance on one or more conative skills
  - Becoming aware of the power of interpretations
  - Avoiding negative thinking
  - Taking various perspectives
  - Interacting responsibly
  - Handling controversy and conflict resolution

Example Student Evidence of Desired Effect (Percent of students that demonstrate achievement of the desired effect that students process content as a result of group organization. Student evidence is obtained during group activities and/or student work. Check all that apply.)

- ☐ Work within groups with an organized purpose
- ☐ Exhibit awareness of the power of interpretations
- ☐ Actively ask and answer questions about the content (i.e. assignments or tasks)
- ☐ Explain individual student and/or group thinking about the content

Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply)

- ☐ Avoid negative thinking
- ☐ Take various perspectives
- ☐ Interact responsibly and respectfully critique the reasoning of others
- ☐ Appear to know how to handle controversy and conflict resolution
- ☐ Add their perspectives to discussions
- ☐ Generate clarifying questions about the content
- ☐ Take responsibility for the learning of peers

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired effect (Check all that apply)

- ☐ Reorganize groups
- ☐ Utilize peer resources
- ☐ Modify task
- ☐ Provide additional resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Organizes students into appropriate groups to facilitate the processing of content, but less than the majority of students are displaying the desired effect.	Organizes students into appropriate groups to facilitate the processing of content. The desired effect is displayed in the majority of students.	Based on student evidence, implements adaptations to achieve the desired effect by more than 90% of the students.

ELEMENT 16: ORGANIZING STUDENTS TO INTERACT WITH CONTENT

Teacher organizes students into appropriate groups to facilitate the learning of content.

Arts Education Best Practices

Dance	Drama/Theatre
Students may be grouped by ability or by role for performances. Individual/group instruction leading up to performance is guided by identified student skills needed and by role.	In drama/theatre, students are often grouped intentionally to explore content through collaboration, performance, and critique. Teachers organize students into pairs or small ensembles for scene work, improvisation, or devising tasks, allowing them to engage with character, plot, and theme in active, hands-on ways. Groupings may shift depending on the goal—such as mixing skill levels for peer learning or grouping by scene for a production.
Music	**Visual Art**
Students are often learning and rehearsing in small groups, called sectionals, based on instrumentation (brass, woodwinds, violins, etc.) or voice part (soprano, alto, baritone, etc.). Students may also be in small ensemble groups, such as a chamber music ensemble or woodwind ensemble. In elementary, groups may happen in a variety of ways - instrument played, dance formations (partners, groups of 3 or 4, whole group, etc.). When teachers create groups for learning, they should consider the level of music content understanding for all students and group students so all will be able to successfully process the content. Procedures should be in place so all members of the group achieve success.	Teachers organize students into pairs or small groups to promote collaboration, critique, and exploration of artistic concepts. Group activities might include peer feedback sessions, collaborative projects, or discussions about technique and composition. These groupings help students engage with content by seeing different perspectives, practicing art vocabulary, and refining their ideas through dialogue and shared experiences.

Establishing and Acknowledging Adherence to Rules and Procedures

Focus Statement: Teacher establishes classroom rules and procedures that facilitate students working cooperatively and acknowledge students who adhere to rules and procedures.

Desired Effect: Evidence (formative data) demonstrates students know and follow classroom rules and procedures (to facilitate learning) as a result of teacher acknowledgment.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Remind students of rules and procedures
- ☐ Ask students to restate or explain rules and procedures
- ☐ Provide cues or signals when a rule or procedure should be used
- ☐ Physically occupy all quadrants of the room
- ☐ Scan the entire room, making eye contact with each student
- ☐ Recognize potential sources of disruption and deal with them immediately
- ☐ Proactively address inflammatory situations
- ☐ Recognize and/or acknowledge students or groups who follow rules and procedures
- ☐ Organize physical layout of the classroom to facilitate work in groups and easy access to materials

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)

- ☐ Involve students in designing classroom routines and procedures to develop a culturally responsive classroom
- ☐ Actively teach student self-regulation strategies
- ☐ Use classroom meetings to review and process rules and procedures to ensure equity
- ☐ Consistently exhibit "withitness" behaviors

Example Student Evidence of Desired Effect (Percent of students that demonstrate achievement of the desired effect that students know and follow classroom rules and procedures. Student evidence is obtained during group activities and/or student work. Check all that apply.)

- ☐ Follow clear routines during class
- ☐ Explain classroom rules and procedures
- ☐ Describe the classroom as an orderly and safe environment
- ☐ Recognize cues and signals by the teacher
- ☐ Recognize that the teacher is aware of their behavior
- ☐ Describe the teacher as "aware of what is going on" or "has eyes on the back of his/her head"
- ☐ Respond appropriately to teacher direction and/or guidance regarding rules and procedures
- ☐ Move purposefully about the classroom and efficiently access materials

Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply)

- ☐ Self-regulate behavior while working individually
- ☐ Self-regulate behavior while working in groups
- ☐ Interact responsibly with teacher and other students
- ☐ Explain how the individuality of each student is honored in the classroom
- ☐ Describe the teacher as fair and responsive to individual students

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired effect (Check all that apply)

- ☐ Modify rules and procedures
- ☐ Seek additional student input
- ☐ Reorganize physical layout of the classroom

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Establishes classroom rules and procedures that facilitate students working cooperatively and acknowledge students who adhere to rules and procedures, but less than the majority of students are displaying the desired effect.	Establishes classroom rules and procedures that facilitate students working cooperatively and acknowledge students who adhere to rules and procedures. The desired effect is displayed in the majority of students.	Based on student evidence, implements adaptations to achieve the desired effect by more than 90% of the students.

ELEMENT 17: ESTABLISHING AND ACKNOWLEDGING ADHERENCE TO RULES AND PROCEDURES

Teacher establishes classroom rules and procedures that facilitate students working cooperatively and acknowledge students who adhere to rules and procedures.

Arts Education Best Practices

General Arts Education Guidance
Clear and consistent classroom procedures have been established, especially in regard to the proper care and use of instruments, tools, and other materials and equipment. Strong procedures will promote appropriate classroom behaviors. Classroom is busy and full of sound and activity. Look for the teacher using a technique to refocus the class, group, or ensemble to give instruction. Noise levels (including teacher's voice) and student movement about the room can be expected to fluctuate based on engagement and do not necessarily reflect what is typically seen in a traditional classroom. Look for students who are comprehending the instruction and staying engaged during transitions and other activities, whether in the classroom, rehearsal space, or on stage. Managing behavior will include demonstration of a technique/movement, and/or correction of a technique/movement. Evidence can be seen in student response during instruction/musical cues. Students can manage expectations on their own while the teacher is working in small/individual groups. Students may be working on different projects or sections at the same time, which may look chaotic. Closer examination may be needed to determine which rules and procedures students are following. Conversation with the educator will help to clarify the difference between behaviors that appear chaotic and the intended behaviors of students working independently.

Using Engagement Strategies

Focus Statement: Teacher uses engagement strategies to engage or re-engage students with the content.

Desired Effect: Evidence (formative data) demonstrates students engage or re-engage as a result of teacher action.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Take action or use specific strategies to re-engage students
- ☐ Use academic games
- ☐ Manage response rates
- ☐ Use physical movement
- ☐ Maintain a lively pace
- ☐ Use crisp transitions from one activity to another
- ☐ Demonstrate intensity and enthusiasm for the content
- ☐ Use friendly controversy
- ☐ Present unusual or intriguing information about the content

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)

- ☐ Provide opportunities for students to talk about themselves as it relates to the content (i.e. incorporate cultural connections)

Example Student Evidence of Desired Effect (Percent of students that demonstrate achievement of the desired effect that students engage or re-engage as a result of teacher action. Student evidence is obtained during group activities and/or student work. Check all that apply.)

- ☐ Behaviors show awareness that the teacher is noticing students' level of engagement
- ☐ Behaviors show the engagement strategy increases engagement
- ☐ Student-centered tasks and processes produce high levels of engagement
- ☐ Talk with groups or in response to questions is focused on critical content
- ☐ Engage in the critical content with enthusiasm
- ☐ Actions show students are motivated by the teacher
- ☐ Behaviors show students are inspired by the teacher
- ☐ Multiple students or the entire class respond to questions posed by the teacher
- ☐ Artifacts/student work indicate students are engaged in the critical content

Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply)

- ☐ Self-regulate engagement and engagement of peers

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired effect (Check all that apply)

- ☐ Vary engagement technique
- ☐ Reorganize groups
- ☐ Modify task
- ☐ Utilize peer resources
- ☐ Vary resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Uses engagement strategies to engage or re-engage students with the content, but less than the majority of students are displaying the desired effect.	Uses engagement strategies to engage or re-engage students with the content. The desired effect is displayed in the majority of students.	Based on student evidence, implements adaptations to achieve the desired effect in more than 90% of the students.

ELEMENT 18: USING ENGAGEMENT STRATEGIES

Teacher uses engagement strategies to cognitively engage or re-engage students with the content.

Arts Education Best Practices

Dance	Drama/Theatre
Look for engagement in the following ways: teacher to group, teacher to student, and student to teacher. In many instances, managing behavior will include demonstration of a technique/movement, and/or correction of a technique/movement. Evidence can be seen in student movement during instruction/musical cues.	Engagement may look like student ownership of the individual or group work at hand. Strategies may include theatre games, quick improvisations, “what if” scenario challenges, or movement-based warm-ups that connect to the lesson. Teachers may also use questioning techniques, choice in performance roles, or real-world connections to re-engage students during rehearsals or analysis work.
Music	**Visual Art**
Students who are not singing or playing an instrument may still be engaged if given a specific task to encourage engagement. Breaks/transitions should be intentional. Instructions need purpose that students can understand and comprehend. Repetition of transitions is necessary and is an effective tool to focus direction and encourage mastery. Re-engagement may occur throughout the lesson as students work through a piece of music or move through various music learning opportunities.	Teachers use engagement strategies such as quick sketch challenges, visual prompts, artist spotlights, or open-ended questions. Teachers may also re-engage students by offering choice in materials, encouraging peer sharing, or connecting projects to student interests or real-world themes.

Establishing and Maintaining Effective Relationships in a Student-Centered Classroom

Focus Statement: Teacher behaviors foster a sense of classroom community by acknowledgement and respect for the diversity of each student.

Desired Effect: Evidence (student action) shows students feel valued and part of the classroom community.

Example Teacher Instructional Techniques (Check all that apply)

- ☐ Compliment students regarding academic and personal accomplishments
- ☐ When appropriate, use humor and/or playful dialogue with students
- ☐ Use nonverbal signals (e.g. smile, nod, "high five", pat on shoulder, thumbs up, fist bump, silent applause, eye contact, etc.)
- ☐ Remain calm in response to inflammatory situations
- ☐ Interact with each student in the same calm and controlled fashion
- ☐ Remain objective and in control by not demonstrating personal offense at student misconduct

Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply)

- ☐ Encourage students to share their thinking and perspectives
- ☐ Seek student input regarding classroom activities and culture
- ☐ Relate content-specific knowledge to personal aspects of students' lives
- ☐ Discuss with students about topics in which they are interested
- ☐ Discuss equity and individual needs of students
- ☐ Use student input and feedback to maintain an academic focus on rigor
- ☐ Build student interests into lessons (i.e. incorporate cultural connections)
- ☐ Use students' personal interests to highlight or reinforce conative skills (e.g. cultivating a growth mindset)
- ☐ Engage in conversations with students about events in their lives outside of school
- ☐ Celebrate students' individual diversity, uniqueness, and cultural traditions

Example Student Evidence of Desired Effect (Percent of students that demonstrate achievement of the desired effect that their actions show they feel valued and part of the classroom community. Student evidence is obtained during group activities and/or student work. Check all that apply.)

- ☐ Contribute to a positive classroom community through interactions with peers

Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply)

- ☐ Change behavior when the teacher demonstrates understanding of their interests and diverse backgrounds
- ☐ Demonstrate verbal and nonverbal behaviors that indicate they feel accepted by their teacher
- ☐ Respond positively to verbal interactions with the teacher
- ☐ Respond positively to nonverbal interactions with the teacher
- ☐ Readily share their perspectives and thinking with the teacher
- ☐ Describe their teacher as respectful and responsive to the diverse needs of each student
- ☐ Actions show students trust the teacher to advocate for them

Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired effect (Check all that apply)

- ☐ Seek additional input from students
- ☐ Seek additional resources for self and students
- ☐ Utilize peer resources

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Teacher behaviors foster a sense of classroom community by acknowledgement and respect for the diversity of each student, but less than the majority of students are displaying the desired effect.	Teacher behaviors foster a sense of classroom community by acknowledgement and respect for the diversity of each student. The desired effect is displayed in the majority of students.	Based on student evidence, implements adaptations to achieve the desired effect by more than 90% of the students.

ELEMENT 19: ESTABLISHING AND MAINTAINING EFFECTIVE RELATIONSHIPS IN A STUDENT-CENTERED CLASSROOM

Teacher behaviors foster a sense of classroom community by acknowledgment and respect for the diversity of each student.

Arts Education Best Practices

General Arts Education Guidance
Appropriate relationships can be a key to creating a positive classroom community. The teacher utilizes greetings/acknowledgments of students, using the student name, having formal and informal conferences with students, providing leadership opportunities in the classroom, and by showing respect for the student, their family, and their culture. Teachers in arts education classrooms should convey high expectations for the students in their classrooms and rehearsal spaces (clearly communicate rigorous learning targets, encourage a growth mindset, and model revision, practice, and persistence in their teaching); and include and celebrate students to ensure they feel valued and part of the arts community.

Communicating High Expectations for Each Student to Close the Achievement Gap
Focus Statement: Teacher exhibits behaviors that demonstrate high expectations for each student to achieve academic success.
Desired Effect: Evidence (student surveys, interviews, work) shows the teacher expects each student to perform at their highest level of academic success.
Example Teacher Instructional Techniques (Check all that apply) ☐ Ask each student to examine the sources of their evidence
Example Teacher Instructional Techniques – Equity, Access, SEL (Check all that apply) ☐ Use methods to ensure each student is held responsible for participation in classroom activities ☐ Chart questioning patterns to ensure each student is asked questions with the same frequency ☐ Track grouping patterns to ensure each student has the opportunity to work and interact with other students ☐ Does not allow negative or sarcastic comments about any student ☐ Identify students for whom expectations are different and the various ways in which these students have been treated differently ☐ Provide students with strategies to avoid negative thinking about one's thoughts and actions ☐ Ask questions of each student at the same rate and frequency ☐ Ask complex questions of each student that require conclusions at the same rate and frequency ☐ Rephrase questions for each student when they provide an incorrect answer ☐ Probe each student to provide evidence of their conclusions ☐ Allow students who become frustrated during questioning to collect their thoughts and have an opportunity to answer at a later point in the lesson ☐ Probe each student to further explain their answers when they are incorrect ☐ Require perseverance and productive struggle in solving problems and overcoming obstacles
Example Student Evidence of Desired Effect (Percent of students that demonstrate achievement of the desired effect that their teacher expects each student to perform at their highest level of academic success. Student evidence is obtained during group activities and/or student work. Check all that apply.) ☐ Artifacts/student work show the teacher won't "let you off the hook" or "won't give up on you"
Example Student Evidence of Desired Effect – Equity, Access, SEL (Check all that apply) ☐ Treat each other with respect ☐ Actions show students avoid negative thinking about personal thoughts and actions ☐ Respond to difficult questions ☐ Take risks by offering incorrect or alternative answers ☐ Participate in classroom activities and discussions ☐ Artifacts/student work show the teacher holds each student to the same level of expectancy as others for drawing conclusions and providing sources of evidence ☐ Model teacher behaviors that show care and respect for each classmate ☐ Demonstrates perseverance and productive struggle in solving problems and overcoming obstacles
Example Adaptations a teacher can make after monitoring student evidence and determining how many students demonstrate the desired effect (Check all that apply) ☐ Modify questioning techniques and patterns ☐ Reorganize seating patterns and groups ☐ Reflect on student interactions and change teacher behaviors

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Strategy was called for but not exhibited.	Uses strategy incorrectly or with parts missing.	Exhibits behaviors that demonstrate high expectations for each student to achieve academic success, but less than the majority of students are displaying the desired effect.	Exhibits behaviors that demonstrate high expectations for each student to achieve academic success. The desired effect is displayed in the majority of students.	Based on student evidence, implements adaptations to achieve the desired effect by more than 90% of the students.

ELEMENT 20: COMMUNICATING HIGH EXPECTATIONS FOR EACH STUDENT TO CLOSE THE ACHIEVEMENT GAP

Teacher exhibits behaviors that demonstrate high expectations for each student to achieve academic success.

Arts Education Best Practices

Dance	Drama/Theatre
The teacher respects the skills of each student and maintains high expectations for all. While the needs of individual students may be different, the instruction is based on what each student needs to make progress. Students are aware of their grades in class and what is necessary for them to be successful. The teacher also tracks how many students have been engaged in questioning and makes an attempt to engage those who are not performing. The teacher also shows respect for and expects students to respect each other. There is a sense of safety in the room and students are empowered to speak up, perform in front of their peers, and be involved in their own learning.	Closing the achievement gap may look like or be communicated through a variety of methods, including, but not limited to: increasing expectations, giving a student a more difficult piece, changing expectations as the student continues to develop skills, and allowing time for students to pause and reflect on their performances while considering areas for improvement. The teacher also shows respect for the students and empowers them to speak up and be involved in their learning.
Music	**Visual Art**
The teacher respects the skills of each student and maintains high expectations for all. While the needs of individual students may be different, the instruction is based on what each student needs to make progress. The teacher also tracks how many students have been engaged in playing/singing and makes an attempt to engage those who are not performing. The teacher also shows respect for and expects students to respect each other. There is a sense of safety in the room and students are encouraged to do their best, no matter their level of ability.	The teacher articulates high expectations for all students and clearly communicates rigorous learning targets, appropriate for the age of the students, reflective of visual arts standards, and attainable through careful scaffolding. There is differentiation and a progression of challenge within the art making process. Instruction goes beyond remembering and understanding in learning activities to require higher-level thinking such as analyzing, critiquing, and synthesizing. Attention is drawn to attributes of growth mindset such as student focus, effective strategies, effort, improvement, and persistence in classroom work.

Adhering to School/District Policies and Procedures
Focus Statement: Teacher adheres to school and district policies and procedures.
Desired Effect: Teacher adheres to school and district rules and procedures.
Example Teacher Evidence (Check all that apply) ☐ Performs assigned duties ☐ Fulfills responsibilities in a timely manner ☐ Follows policies, regulations, and procedures (e.g. bullying, HR plans, sexual harassment, etc.) ☐ Maintains accurate records (e.g. student progress, attendance, parent conferences, etc.) ☐ Understands legal issues related to colleagues, students, and families (e.g. cultural, special needs, equal rights, etc.) ☐ Demonstrates personal integrity and ethics ☐ Uses social media appropriately
Example Teacher Evidence – Equity, Access, SEL (Check all that apply) ☐ Maintains confidentiality of colleagues, students, and families ☐ Advocates for equality for each student

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Makes no attempt to adhere to school and district policies and procedures.	Inconsistently adheres to school and district policies and procedures.	Adheres to school and district policies and procedures.	Adheres to school and district policies and procedures *and* articulates how they adhere to school and district policies and procedures.	Helps others by sharing evidence of how to support school and district policies and procedures.

ELEMENT 21: ADHERING TO SCHOOL/DISTRICT POLICIES AND PROCEDURES

Teacher adheres to school and district policies and procedures.

Arts Education Best Practices

General Arts Education Guidance
It is evident in the classroom that the teacher is aware of and practices school and district policies. The teacher should be following all national, state, district, and school policies along with safety guidelines that are clearly communicated to students. Confidentiality is maintained, and professionalism is exhibited by the teacher. Arts educators may have additional communications with students in certain ensembles, classes, productions, etc., and these communications should follow district policies.

Maintaining Expertise in Content and Pedagogy

Focus Statement: Teacher continually deepens knowledge in content (subject area) and classroom instructional strategies (pedagogy).

Desired Effect: Teacher provides evidence of developing expertise in content area and classroom instructional strategies.

Example Teacher Evidence (Check all that apply)

- ☐ Participates in professional development opportunities
- ☐ Demonstrates content expertise and knowledge in the classroom
- ☐ Seeks mentorship from subject area experts
- ☐ Seeks mentorship from highly effective teachers
- ☐ Actively seeks help and input from appropriate school personnel to address issues that impact instruction
- ☐ Demonstrates a growth mindset and/or seeks feedback
- ☐ Implements a deliberate practice or professional growth plan
- ☐ Seeks innovative ways to improve student achievement
- ☐ Uses a reflection process for analysis of specific strengths and weaknesses of individual lessons and units
- ☐ Uses a reflection process for analysis of specific instructional strengths and weaknesses
- ☐ Uses formative and summative data to make instructional planning decisions
- ☐ Teacher observational data is correlated to student achievement data
- ☐ Identifies specific areas of strengths and weaknesses within instructional strategies or conditions for learning
- ☐ Keeps track of identified focus areas for improvement within instructional strategies or conditions for learning

Example Teacher Evidence – Equity, Access, SEL (Check all that apply)

- ☐ Gathers and keeps evidence of the effects of specific classroom strategies and behaviors on specific categories of students (i.e., different socio-economic groups, different ethnic groups)
- ☐ Explains the differential effects of specific classroom strategies on closing the achievement gap
- ☐ Seeks opportunities to develop deeper understanding of cultural responsiveness

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Makes no attempt to deepen knowledge in content area and classroom instructional strategies.	Attempts to deepen knowledge in content area and classroom instructional strategies.	Continually deepens knowledge in content (subject area) and classroom instructional strategies (pedagogy).	Continually deepens knowledge in content and classroom instructional strategies *and* provides evidence of developing expertise in content area and classroom instructional strategies.	Helps others by sharing evidence of how to develop expertise in content area and classroom instructional strategies.

ELEMENT 22: MAINTAINING EXPERTISE IN CONTENT AND PEDAGOGY

Teacher continually deepens knowledge in content (subject area) and classroom instructional strategies (pedagogy).

Arts Education Best Practices

General Arts Education Guidance
Understanding an arts educator's growth in content knowledge and instructional strategies will require a one-on-one conversation. Their professional learning may not be as obvious as a traditional classroom teacher. Discuss professional learning (workshops, book studies, conferences, etc.) and/or professional organization and association meetings outside of the district. There are a wide variety of professional organizations available to arts educators both in state and out of state. The educator may also be serving in a leadership role in the organizations or presenting sessions/workshops to membership. In addition, the educator may be working toward a master's or doctorate degree, attending intensive certifications (Orff-Schulwerk, Kodály, etc.), or pursuing National Board Certification. Ask them about these opportunities. In the future, encourage arts educators to attend professional development outside of the district, especially if they are the only person in their content area (for example, the only art teacher, the single band director, the only elementary music teacher, etc.). District professional learning opportunities may not fit the needs of the band director, theatre/speech teacher, etc. Allow time for the teacher to PLC with other arts content specialists in district, area, or state. Encourage teachers to visit other teacher's classrooms, studios, and rehearsal spaces - especially if the teacher is a "singleton" in the district. Work with the teacher to find a mentor teacher in the same subject area, which may require working with a neighboring district or a professional organization.

Promoting Teacher Leadership and Collaboration
Focus Statement: Teacher promotes teacher leadership and a culture of collaboration.
Desired Effect: Teacher provides evidence of teacher leadership and promoting a school-wide culture of professional learning.
Example Teacher Evidence (Check all that apply) ☐ Contributes and shares expertise and new ideas with colleagues to enhance student learning in formal and informal ways ☐ Serves as an appropriate role model (i.e. mentor, coach, presenter, researcher) regarding specific classroom strategies and behaviors ☐ Documents specific situations of mentoring other teachers ☐ Works cooperatively with appropriate school personnel to address issues that impact student learning ☐ Promotes positive conversations and interactions with teachers and colleagues ☐ Fosters collaborative partnerships with parents to enhance student success in a manner that demonstrates integrity, confidentiality, respect, flexibility, fairness, and trust ☐ Seeks a role and participates in Professional Learning Community meetings ☐ Serves as a student advocate in the classroom, school, and community ☐ Serves on school and district-level committees ☐ Works to achieve school and district improvement goals
Example Teacher Evidence – Equity, Access, SEL (Check all that apply) ☐ Accesses available expertise and resources to support students' learning needs ☐ Encourages parent involvement in classroom and school activities ☐ Demonstrates awareness and sensitivity to social, cultural, and diverse needs of families ☐ Uses multiple means and modalities to communicate with families ☐ Participates in school and community activities as appropriate to support students and families

Not Using (0)	Beginning (1)	Developing (2)	Applying (3)	Innovating (4)
Makes no attempt to promote teacher leadership and a culture of collaboration.	Attempts to promote teacher leadership and a culture of collaboration.	Promotes teacher leadership and a culture of collaboration.	Promotes teacher leadership and a culture of collaboration *and* provides evidence of promoting leadership as a teacher and promoting a school-wide culture of professional learning.	Helps others by sharing evidence of how to promote teacher leadership and a culture of collaboration.

ELEMENT 23: PROMOTING TEACHER LEADERSHIP AND COLLABORATION

Teacher promotes teacher leadership and a culture of collaboration.

Arts Education Best Practices

General Arts Education Guidance
Understanding an arts educator's leadership and collaboration will require a one-on-one conversation. Their leadership may not be as obvious as a traditional classroom teacher. Take note or ask if student teachers have been part of their classroom or if they have been a leader on building or district committees. (Example: helping lead the needs assessment process for Title IV, Part A funds.) Discuss with teachers what school projects and initiatives they have contract time and resources in which to contribute rather than telling them what projects they need to complete. For example, organizing a school-wide art show vs. creating bulletin boards or posters for events (birthdays, themed weeks, etc.). An arts educator's role as a leader may be evident as they coordinate big events such as a district art show, the school musical, the half-time show, etc. However, other leadership roles may be less visible as they occur outside of the school and/or district. For example, the arts educator may be mentoring a new teacher in another district through a professional organization. The educator may be serving in a leadership role in professional organizations or presenting sessions/workshops to membership. They may be writing articles for a state arts journal or taking an ensemble to perform at a state event. They may also be working somewhat invisibly with other arts educators in the school/district to change the culture around a certain art form or building climate in general. Consider these possibilities when meeting with the educator before and after their evaluations, and let them share how they lead and collaborate in arts education.