FINE ARTS GUIDANCE
TULSA 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, to 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 Tulsa Model. After each indicator, there is a table with best practices and information on what to look for in the various fine arts classrooms. Some information may align to specific rating levels. The information in the tables is not exhaustive–it is a starting place for administrators and the evaluation process. Also, the information in the tables is meant to supplement the rubric–consider the rubric information first and then supplement with arts specific information. Keep in mind your local context, resources, etc., when using this guidance.

Questions? Contact:

Elizabeth Maughan, Fine Arts Project Manager
elizabeth.maughan@sde.ok.gov
405-522-0863

1	Domain: **Classroom Management**		Dimension: **Preparation**	
	Teacher plans for and executes a lesson relating to short-term and long-term objectives.			

1 Ineffective	2 Needs Improvement	3 Effective	4 Highly Effective	5 Superior
Does not plan for or execute instructional strategies that encourage the development of performance skills relating to short and long-term objectives.	Occasionally plans for and executes instructional strategies that encourage the development of performance skills relating to short and long-term objectives.	Plans for and executes instructional strategies that encourage the development of performance skills relating to short and long-term objectives.	Plans for and executes instructional strategies that encourage the development of critical thinking, problem solving and performance skills relating to short and long-term objectives.	Plans for and executes instructional strategies that encourage the development of critical thinking, problem solving and performance skills relating to short and long-term objectives.
Only develops a brief outline of the daily schedule, which shows little or no alignment with most current state standards.	Develops instructional plans that are not consistently in alignment with most current state standards.	Develops instructional plans that are in alignment with most current state standards and, as available and appropriate, curriculum maps and pacing guides.	Develops instructional plans that are in alignment with state standards and, as available and appropriate, curriculum maps and pacing guides, and links to major topics within and across grade levels.	Has long and short-term instructional plans that are aligned with state standards and, as available and appropriate, curriculum maps and pacing guides, and links to major topics within and across grade levels.
Plans rarely address student diversity nor describe how instruction will be differentiated.	Plans inconsistently address student diversity and inconsistently describe how instruction will be differentiated.	Plans consistently address student diversity and describe how instruction will be differentiated.	Plans consistently and skillfully address student diversity and describe how instruction will be differentiated. Plans are designed to maximize learning time.	Plans consistently and expertly address student diversity and describe how instruction will be differentiated. Plans are designed to maximize learning time and foster self-directed learning.
Materials and equipment are not ready at the start of the lesson or instructional activity.	Materials and equipment are usually ready at the start of the lesson or instructional activity.	Ensures materials and equipment are ready at the start of the lesson or instructional activity (most of the time).	Materials and equipment are ready at the start of the lesson or instructional activity.	Materials and equipment are ready at the start of the lesson or instructional activity and enhance learning.

Domain: Classroom Management | Dimension: Preparation
Indicator 1 Teacher plans for and executes a lesson related to short-term and long-term objectives.

Indicator 1 Arts Education Best Practices

Dance	Drama/Theatre
In dance, the long-term objectives include students working toward a performance. Short-term objectives are often individual steps/movements/techniques that can be pieced together into a longer performance. Depending on the time of year, evidence can be that students not only understand the individual work of the day but also how the individual work will develop into something more. Repetitive work on one or two counts/beats may be necessary for precision which will in turn be combined to make a longer piece. Lessons can include different sections of choreography for different students (i.e., individual students may be working on individual projects). Dance teachers' lesson plans are developed in units and day to day will look different depending on the progress made on any individual day.	Long-term objectives include students working toward a performance. Short-term objectives are often individual techniques that can be pieced together into a longer performance. Repetitive work may be necessary. Lesson plans are usually developed in units, with day-to-day looking different depending on the progress made on any individual day. Weekly agenda should include lesson plans that align with Oklahoma Academic Standards. Daily & weekly target goals assist students as they track their learning and achievement.
Music	**Visual Art**
At the effective level, understand state fine arts/music standards and how they relate to the objectives. At the superior level, differentiation may be seen in the form of: ● Groups of students working in sectionals (with their same instrument or vocal part/group work). ● A variety of options for student participation (Elem: different vocal parts/instruments/levels of difficulty; MS/HS: solo work, different parts). ● Working with specific groups of students outside of the entire ensemble/group. Look for the standard/objectives clearly noted on the lesson plan and for the students to reference in the room.	Critical thinking: Teacher engages students in questioning elements of the creative process instead of giving direct answers. Differentiation: Students may be working in small groups (some students at different stages of the project and working at varied paces) based on project timeline or skill/ability level. Regarding materials: Advanced planning of materials and equipment for use in the classroom is evident and observable.

2	Domain: **Classroom Management**		Dimension: **Discipline**	
	Teacher clearly defines and effectively manages student behavior.			
1 **Ineffective**	2 **Needs Improvement**	3 **Effective**	4 **Highly Effective**	5 **Superior**
Standards of conduct have not been established. Students are almost always disengaged and unclear about the expectations of the classroom, requiring more reminders than are appropriate for the age and development of the students. Does not monitor the behavior of students during whole class, small groups, seat work activities and transitions. Usually ignores misbehavior and uses an inappropriate voice level / word choice when correction is attempted.	Standards of conduct have been established with inconsistent implementation. Students are often disengaged and unclear about the expectations of the classroom, requiring more reminders than are appropriate for the age and development of the students. Does not consistently monitor the behavior of students during whole class, small groups, seat work activities and transitions. Does not consistently address misbehavior and / or uses an inappropriate voice level / word choice to attempt to bring correction.	Establishes, communicates and consistently implements appropriate standards of conduct. Students are usually engaged and clear as to the expectations of the classroom, requiring few reminders relative to the age and development of the students. Monitors the behavior of students during whole-class, small group and seat work activities and during transitions between instructional activities. As necessary and appropriate, stops misbehavior promptly and consistently, with a voice level / word choice suitable to the situation.	Establishes, communicates and consistently implements appropriate standards of conduct that instill a sense of self-discipline in students. Students are engaged and clear about the expectations of the classroom with no need for reminders as appropriate to the age and development of the students. Monitors the behavior of all students during whole-class, small group and seat work activities and during transitions between instructional activities, lunch time, recess, assemblies, etc. As necessary and appropriate, stops misbehavior promptly and consistently, with a voice level / word choice suitable to the situation, while maintaining the dignity of the student in a manner that promotes positive behavior and relationships.	Establishes, communicates and consistently implements appropriate standards of conduct that instill a sense of self-discipline in students; students constructively monitor their peers and intervene to implement standards. Students are engaged and are clear about the expectations of the classroom with no need for reminders as appropriate to the age and development of the students. Monitors the behavior of all students at all times. Standards of conduct extend beyond the classroom. As necessary and appropriate, stops misbehavior promptly and consistently, with a voice level / word choice suitable to the situation, in a manner that promotes positive behavior and relationships and encourages students to self-discipline.

Domain: Classroom Management | Dimension: Discipline
Indicator 2 Teacher clearly defines and effectively manages student behavior.

Indicator 2 Arts Education Best Practices

Dance	Drama/Theatre
Look for engagement in the following ways: teacher to group, teacher to student, student 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 of classroom management can be seen in student movement during instruction/musical cues. Students manage expectations on their own while the teacher is working in small/individual groups. Students may be working on different projects at the same time, which may look chaotic. Closer examination and conversation with the educator will help to clarify the difference between behaviors that appear chaotic and the intended behaviors of students working independently.	Clear and defined expectations are exhibited by students through the defined activity. Voice level may be very different in theatre and other dramatic classes. Classes may look like organized chaos (for example, small groups or individuals working in different areas on different topics) and conversation with the educator should clarify questions about class activities and the goals of the learning.
Music	**Visual Art**
Look for established routines. The classroom is busy and full of sound and activity, but the teacher uses a technique to refocus the ensemble to give instruction. In general music, the teacher should have procedures to engage and move students from one lesson segment to another.	Clear and consistent classroom procedures have been established, especially regarding use and clean up of materials and equipment. Strong procedures will promote appropriate classroom behaviors. 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.

3	Domain: **Classroom Management**		Dimension: **Building-Wide Climate Responsibilities**	
Teacher assures a contribution to building-wide positive climate responsibilities.				
1 Ineffective	2 Needs Improvement	3 Effective	4 Highly Effective	5 Superior
Is not involved in school projects and initiatives that contribute to promoting orderly behavior throughout the school.	Participates in school projects and initiatives that contribute to promoting orderly behavior throughout the school when specifically requested and only for specified time.	Regularly and routinely participates in school projects and initiatives that contribute to promoting orderly behavior throughout the school.	Participates actively in school projects and initiatives that promote orderly behavior throughout the school volunteering for extra assignments / time periods.	Makes substantial contribution to school projects and initiatives that promote orderly behavior throughout the school. Teacher assumes a leadership role in these projects and initiatives, inspiring others to participate.
Ignores the procedures, practices and guidelines outlined by the school, district, state and federal laws intended to keep students healthy and safe.	Inconsistently follows the procedures, practices and guidelines outlined by the school, district, state and federal laws intended to keep students healthy and safe.	Follows the procedures, practices and guidelines outlined by the school, district, state and federal laws intended to keep students healthy and safe.	Follows the procedures, practices and guidelines outlined by the school, district, state and federal laws intended to keep students healthy and safe. Offers enhancements and suggestions to procedures and guidelines.	Always follows the procedures, practices and guidelines outlined by the school, district, state and federal laws intended to keep students healthy and safe. Is proactive in intervening on behalf of children and staff.

Domain: Classroom Management | Dimension: Building Wide Climate Responsibilities
Indicator 3 Teacher assures a contribution to building-wide positive climate responsibilities.

Indicator 3 Arts Education Best Practices

General Arts Education Guidance
Discuss with teachers the school projects and initiatives they have the capacity and resources to participate in, instead of mandating or assigning specific projects for them to complete. For example, organizing a school-wide art show vs. creating bulletin boards or posters for events (birthdays, themed weeks, etc.); contributing to a Veteran's Day recognition ceremony vs. organizing the entire ceremony, etc. Keep in mind: arts educators at the elementary level usually see every child in the building (as do P.E. teachers and others). They can help lead school-wide behaviors if given a chance to be part of the process. In addition, if there is a concern about a student, these educators may be able to contribute to the conversation.

4	**Domain: Classroom Management**			Dimension: **Lesson Plans**
	Teacher develops daily lesson plans designed to achieve the identified objectives.			

1 Ineffective	2 Needs Improvement	3 Effective	4 Highly Effective	5 Superior
Plans are rarely or never completed.	Plans are not consistently completed.	Plans are developed consistently and on time based upon an analysis of data.	Plans are developed consistently and on time, or in advance, based upon an analysis of data.	Plans are developed consistently and on time, or in advance, based upon an analysis of data.
Never plans with other members of the grade-level/school planning teams (when it is an expectation of the campus).	Rarely plans with other members of the grade-level/school planning teams (when it is an expectation of the campus).	Plans with other members of the grade-level / school planning teams (when it is an expectation of the campus).	Plans with other members of the grade-level/school planning teams (when it is an expectation of the campus).	Plans with other members of the grade-level / school planning teams (when it is an expectation of the campus or based upon collegial decision-making).
			Revises plans according to student data analysis and shares same with fellow staff members to the benefit of the grade level, curricular area or building.	Revises plans according to student data and performance, sharing same with fellow staff members to the benefit of the grade level, curricular area or building.
Never provides substitute plans, classroom rosters, seating charts, behavior plans, emergency plans and identification of diverse learning groups.	Rarely provides substitute plans, classroom rosters, seating charts, behavior plans, emergency plans and identification of diverse learning groups.	Provides substitute plans, classroom rosters, seating charts, behavior plans, emergency plans and identification of diverse learning groups.	Provides in sequenced and organized fashion substitute plans, classroom rosters, seating charts, behavior plans, emergency plans and identification of diverse learning groups.	Can serve as a grade level, curricular area and/or building-wide model for substitute plans, classroom rosters, seating charts, behavior plans, emergency plans and identification of diverse learning groups.

Domain: Classroom Management | Dimension: Lesson Plans
Indicator 4 Teacher develops daily lesson plans designed to achieve the identified objectives.

Indicator 4 Arts Education Best Practices *For all arts areas, collaborative planning may look quite different if the arts teacher is the only one on campus or in the district.*

Dance	Drama/Theatre
Dance teachers plan for the long term with 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 could 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.	Lessons ebb and flow according to the progress (data) toward the performance/end goal with the Standards in mind. Look for unit/performance goals that have mini lesson plans more than exact daily lessons. Ask the teacher how they used previous rehearsals (data) to inform their lesson plans.
Music	**Visual Art**
Look for consistent daily routines (warm-ups, sight-reading, focused rehearsal of a certain section of a piece) and ask the teacher how they used previous rehearsals (data) to inform their plans. General music teachers should have lesson segments with transitions that are built upon previous learning. Ask about their curriculum sequence or unit plans for a better idea of the scope and sequence of the curriculum.	If you have one visual art teacher at your school, collaborative planning will look different. Highly effective and superior teachers collaborate with other grade-level and content teachers for effective cross-curricular instruction. Visual art teachers may also plan with art teachers at other district sites. Data in a visual art classroom may include observations, journal entries, survey responses, etc. (not necessarily numbers, percentages, test scores, etc.).

5	Domain: Classroom Management			Dimension: Assessment Practices
Teacher acknowledges student progress and uses assessment practices that are fair, based on identified criteria, and support effective instruction.				
1 **Ineffective**	**2** **Needs Improvement**	**3** **Effective**	**4** **Highly Effective**	**5** **Superior**
Rarely uses assessments to evaluate student learning and guide instruction.	Inconsistently uses assessments to evaluate student learning and guide instruction.	Consistently uses assessments to evaluate student learning and guide instruction.	Consistently uses assessments to evaluate student learning and guide and support differentiated instruction.	Consistently uses assessments that evaluate student learning and guide and support differentiated instruction and are used to develop, refine and evaluate instruction.
Grading is arbitrary and not in accordance with district's grading policies.	Grading is not consistently fair or in accordance with district's grading policies.	Grading is fair and in accordance with district's grading policies.	Grading is fair, transparent to students and in accordance with district's grading policies.	Grading systems are fair and in accordance with district's grading policies and, as appropriate, developed in collaboration with students.
Assessments provide delayed and inadequate feedback for students to assess themselves.	Assessments provide delayed and inadequate feedback for students to assess themselves.	Provides adequate and timely feedback from assessment results for students to reflect and set goals.	Assessments provide useful and immediate feedback – separate and apart from grades—that assists students in assessing themselves in meeting their learning goals.	Assessments provide useful and immediate feedback– separate and apart from grades—that assists students in assessing themselves to develop and evaluate their progress with their learning goals. Learning goals are not just designed by the teacher—the student has an opportunity to direct his/her own learning by contributing goals.
There is no evidence that the teacher recognizes student progress or achievement.	There is some evidence that students are recognized for their progress and achievement; however, recognition is sporadic.	Recognizes student progress and achievement at significant intervals and encourages learning behaviors that would result in student success.	Students are informed regularly regarding their progress and achievement and are provided opportunities to improve and achieve academic success.	Students are informed regularly regarding their progress and achievement and are provided opportunities to improve and achieve academic success. The teacher informs parents on a timely basis of their student's progress and achievement through systematic communication procedures.

Domain: Classroom Management | Dimension: Assessment Practices

Indicator 5 Teacher acknowledges student progress and uses assessment practices that are fair, based on identified criteria, and support effective instruction.

Indicator 5 Arts Education Best Practices

Dance	Drama/Theatre
The teacher has a good understanding of how to assess the progress of students in the various aspects of dance. Students are aware of the teacher's grading practices and how they can advance/improve their grade. Assessment is ongoing in a dance class. Evidence can be seen in the verbal, physical, or instructional adjustments during class and in the practice options that are provided for students during closure. Students have knowledge of their progress in class and are provided instruction for improvement. Students have the opportunity to provide feedback about assessment practices. Students have the opportunity to collaborate and inform grading practices.	Teacher feedback and/or peer critique is utilized to track student progress and assess mastery. Implementing an assessment/critique process will establish trust and yield a rich environment for learning. This is achieved by the teacher modeling age-appropriate and sensitive approaches to critique (for example, by guiding peer feedback to illuminate what is apparent in a performance as opposed to what may be wrong in a performance). The subtle distinction between personal criticism and constructive feedback is vital to the growth of the student and will affect their progress.
Music	**Visual Art**
The assessment cycle in the music classroom is constant. Assessments are recursive and feedback is immediate and appropriate which can lend itself to the highly effective category. Assessments are generally not submitted or in a physical form. 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"). The teacher should be providing feedback and speaking to the performers with guidance and growth-based instruction. Grading is clear and appropriate to the student's performance and growth.	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; for example, verbal feedback vs. a quiz or demonstration of process vs. an end-of-unit test. Both the students and the teacher engage in the process of assessing to ensure that students are learning predetermined objectives and making progress in their artwork. Assessments can be project-based and assessed at multiple checkpoints during the process or designed as performance tasks to showcase student originality and creativity.

6	Domain: **Classroom Management**		Dimension: **Student Relations**	

Teacher optimizes the learning environment through respectful and appropriate interactions with students, conveying high expectations for students and an enthusiasm for the curriculum.

1 Ineffective	2 Needs Improvement	3 Effective	4 Highly Effective	5 Superior
Oral, written and nonverbal communication with students is inconsiderate, as characterized by insensitivity, demeaning language and condescension.	Oral, written, and nonverbal communication may not be considerate or respectful.	Oral, written and nonverbal communications with students are considerate and respectful.	Oral, written, and nonverbal communications with students are considerate and positive, demonstrating genuine respect for individual students and the class as a whole.	Oral, written, and nonverbal communication with students is considerate and positive. There is abundant evidence of mutual respect and trust between teacher and student, as well as between students.
Does not consistently display an interest in the curriculum or high academic expectations for most students.	Does not consistently display an interest in the curriculum or high academic expectations for most students.	Consistently conveys a generally positive view of learning and of the curriculum, demonstrating high academic expectations for most students.	Consistently displays a genuine enthusiasm for the curriculum and high academic expectations for all students	Exudes a passion for the content and actively exploring the curriculum with students. Students appear to have internalized the value of the content as well as the teacher's high academic expectations for them.

Domain: Classroom Management | Dimension: Student Relations

Indicator 6 Teacher optimizes the learning environment through respectful and appropriate interactions with students, conveying high expectations for students and an enthusiasm for the curriculum.

Indicator 6 Arts Education Best Practices

General Arts Education Guidance
Teachers in arts education classrooms should have respectful and appropriate interactions with students (same as general classroom teachers); 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 indicate enthusiasm for the art discipline and curriculum (model lifelong learning and support for the students and their artistic work).

7	Domain: **Instructional Effectiveness**			Dimension: **Literacy**
	Teacher embeds the components of literacy into all instructional content.			

1 Ineffective	2 Needs Improvement	3 Effective	4 Highly Effective	5 Superior
Literacy (the practice of reading, writing, developing vocabulary, spelling, or listening/ speaking) is not embedded / woven into instructional lessons as a vehicle for learning the content and for demonstrating understanding. Rather, literacy is presented as a single, stand-alone skill.	Literacy (the practice of reading, writing, developing vocabulary, spelling, or listening/ speaking) is rarely embedded / woven into instructional lessons as a vehicle for learning the content and for demonstrating understanding. Rather, literacy is presented as a single, stand-alone skill.	Literacy (the practice of reading, writing, developing vocabulary, spelling, or listening/ speaking) is embedded in the lesson as a vehicle for learning the content and for demonstrating understanding.	Literacy (the practice of reading, writing, developing vocabulary, spelling, or listening/ speaking) is embedded in the lesson as a vehicle for learning the content and for demonstrating understanding. Its definition is expanded to include visual representations, expressions of ideas, making decisions and solving problems.	Includes the narrative descriptions in performance category 4, plus the additional definitional components of literacy to include: innovative use of multimedia, computer, information analysis and technology.
Instruction is rarely provided through text.	Instruction is occasionally provided through text.	As appropriate for the content area, instruction is provided through text.	Instruction is routinely provided through text and teacher requires students to cite text to support answers.	Instruction is routinely provided through text and teacher requires students to cite text to support analysis, inference, or arguments.

Note One: Examples of literacy strategies include, but are not limited to, students: (1) using graphic organizers to cement/understand information; (2) presenting/explaining their learning, thinking or examples ("turn and talk"); (3) summarizing information into written notes; (4) using primary source documents (receipts, tickets, bills, advertisements, logs, game/sport statistics and rules, etc.) to glean information; (5) writing for communication; and (6) choral/echo reading, (7) researching and reporting.

Note Two: A teacher embeds literacy into the lesson when she/he plans for and implements a literacy strategy for delivering content and expects students to use one or more specific literacy strategies as a means for learning the content and literacy skills. In such cases, literacy is the "bonding agent" or "glue" for the content.

Note Three: Literacy is a stand-alone event when (1) there is no expectation or need for students to use literacy strategies within the lesson to learn the content objectives and demonstrate their understanding of the same, or (2) students' use of literacy strategies is random, isolated or has no connection to the lesson objectives.

Domain: Instructional Effectiveness | Dimension: Literacy
Indicator 7 Teacher embeds the components of literacy into all instructional content.

Indicator 7 Arts Education Best Practices

General Arts Education Guidance
Teachers in arts education classrooms should include speaking, listening, reading, writing, representing, and viewing in the curriculum. However, in most cases, literacy in the arts classroom will go beyond basic or content literacy and will primarily be evident in disciplinary literacy.

Dance	Drama/Theatre
Evidence of embedded literacy includes the use and understanding of dance-specific terminology and the ability to communicate the emotions of dance with words and actions. A physical text may not be evident, but literary elements will be included (e.g., choreography notes, analysis, etc.). Dance literacy includes discipline-specific vocabulary, speaking about art and process, and creating to demonstrate content learning and understanding. Students may also write about their process and/or product.	The use of theatre-specific vocabulary (e.g., improvisation, acting techniques, genre, etc.) is demonstrated by student and teacher and is embedded in the lesson to enhance the literacy of the discipline. Physical texts may be used for speech or theatre productions, but may not always be evident.

Music	Visual Art
Literacy in the music classroom can take many forms: hearing and understanding, hearing and matching while playing/singing, reading music, understanding if students are with or not with the ensemble, understanding if they have done something correct or incorrect based on the confines of the music or lesson. Visual (reading, viewing), aural (listening), and cognitive understanding of music are all important and contribute to music literacy as a whole. Music writing and reading (e.g., notation on a staff, tab, symbols, etc.) should also be evident in the classroom.	Literacy in the visual arts include paintings, drawings, photographs, illustrations/cartoons, graphic design, sculpture, video/film, and the media itself (clay, canvas, paint, etc.). Viewing (visual representation) is strong in visual art as students examine their creations and interpret others. Literacy in the visual arts also includes discipline-specific vocabulary, speaking about art and process, and creating to demonstrate content learning and understanding. Students can also write about their process and/or product (artist statement).

8	**Domain:** Instructional Effectiveness		**Dimension:** Current State Standards	
Teacher understands and optimizes the delivery focus of current state standards and the expectations derived from same on student learning and achievement.				
1 **Ineffective**	2 **Needs Improvement**	3 **Effective**	4 **Highly Effective**	5 **Superior**
Neither understands nor participates (at even the "conversation / awareness" level) in discussions about current state standards.	Neither understands nor participates (at even a minimal implementation level) in discussions about current state standards	Understands the current state standards as evidenced by use of alternate instructional strategies and modified content focus aligned with current state standards.	Has participated in available learning opportunities to assure a strong foundation of understanding the current state standards and regularly and routinely uses alternate instructional strategies and modified content focus aligned with current state standards.	Includes the narrative descriptions in performance category 4, plus serves as a "change agent" and/or grade level, curricular area, building-wide, or departmental presenter / facilitator for the implementation of current state standards. This participation level could be initiated via volunteering or being asked.

Domain: Instructional Effectiveness | Dimension: Current State Standards

Indicator 8 Teacher understands and optimizes the delivery focus of current state standards and the expectations derived from same (i.e., state standards) on student learning and achievement.

Indicator 8 Arts Education Best Practices

General Arts Education Guidance
There are discipline-specific standards for all arts discipline areas (dance, drama/theatre, media arts, music, and visual arts) and, with small adjustments, the standards may be used for all classes in a certain discipline (e.g., ceramics, folk art, and drawing all use the visual arts standards). Keep in mind - it may be difficult for an arts educator to "serve as a change agent" if opportunities to collaborate with other arts educators (e.g., other elementary music teachers or high school art teachers) are limited or not possible because the teacher is the only one of their discipline area within the district. For example, the only PK-12 theatre/speech teacher or the only PK-12 band teacher, etc. If this is the case, consideration should be given to standards presentations at state or national arts education conferences (e.g., OAEA, OkMEA, Oklahoma Thespians, etc.).

9	Domain: **Instructional Effectiveness**			Dimension: **Involves All Learners**
Teacher uses active learning, questioning techniques and/or guided practices to involve all students.				

1 **Ineffective**	2 **Needs Improvement**	3 **Effective**	4 **Highly Effective**	5 **Superior**
Does not require student participation or the teacher discourages student involvement.	A few students dominate the lesson, or only a few students are engaged in the class. For example, typically calls only on students who raise their hands first or who blurt out answers.	Routinely uses strategies to ensure engagement of all students.	Routinely uses strategies to ensure engagement of all students.	Routinely uses strategies to ensure engagement of all students.
Students are not mentally engaged in active learning experiences during any significant portion of the class.	Students are engaged in active learning around 50 percent of the class time.	Engages most students in active learning experiences 80 percent of the class time.	Engages an overwhelming majority of students in active learning 80 percent of the class time with students connecting new information to former knowledge; or describing and evaluating their thinking processes.	Engages all students in active learning 80 percent of the class time, and students initiate or develop their own activities to enhance their learning.
Does not ask any type of questions or use questioning techniques during the lesson to involve all learners.	All or most questions used are recall questions.	Uses questioning techniques throughout the lesson, scaffolding to at least the mid-level of Bloom's taxonomy.	Uses consistently high-quality and varied questioning techniques, scaffolding to the higher levels of Bloom's taxonomy.	Uses consistently high-quality and varied questioning techniques, scaffolding to the higher levels of Bloom's taxonomy and leading students to formulate many of their own questions.
		Provides adequate wait time for student response and engagement.	Skillfully uses wait time as a tool to engage students in active learning.	Skillfully uses wait time as a tool to engage students in active learning.
Displays no knowledge of students' interests and skills.	Displays little knowledge of students' interests and skills and rarely uses them as a strategy to engage them.	Engages students by incorporating their general skills and interests into the lesson.	Engages students by incorporating their individual skills and interests into the lesson.	Engages students by incorporating and expanding their individual skills and interests.

Note: Active learning is learning that requires student to attain knowledge by participating or contributing. When students are active in their learning, they are involved in gathering information, questioning, thinking and problem solving. (Adapted from Collins & O'Brien, *The Greenwood Dictionary of* Education, 2011.) Examples of active learning are: cooperative learning activities, advance organizers, researching and reporting out, or other teaching strategies that foster participation and an understanding of the objectives.

Domain: Instructional Effectiveness | Dimension: Involves All Learners

Indicator 9 Teacher uses active learning, questioning techniques and/or guided practices to involve all students.

Indicator 9 Arts Education Best Practices

Dance	Drama/Theatre
Look for evidence of active learning in the dance classroom including coaching/reciprocal coaching, student-led portions of the class, and performative responses to questions/ instructions.	Active learning, questioning techniques, and guided practice are evident through coaching practices that encourage student learning/understanding. For example, discussion questions about the artists' intent or visual thinking strategies.
Music	**Visual Art**
Active learning in the music room doesn't mean students will be constantly playing/singing music; they may be listening, responding, or creating within the objectives presented. Also, when the group is playing/singing, students who are not playing should be engaged. In the general music classroom, students may be engaged in another activity while students in ensembles may be "musicking" and preparing for their next section to play/sing.	As students make art, the teacher engages students in questioning elements of the creative process instead of giving direct answers or relying solely on direct instruction. Look for individual student voice and creative expression in the works created; projects should not look the same for everyone.

10	Domain: **Instructional Effectiveness**			Dimension: **Explains Content**
Teacher teaches the objectives through a variety of methods.				

1 Ineffective	2 Needs Improvement	3 Effective	4 Highly Effective	5 Superior
Students are provided with activities from the textbook, specific to the content, but there is no attempt to use a variety of activities to support instructional outcomes and no attempt to differentiate tasks to address a variety of student needs/learning styles / multiple intelligences.	Attempts, but does not successfully use a variety of activities (e.g. modeling, visuals, hands-on activities, demonstrations, gestures, body language and thematic instruction) to support instructional outcomes and meet varied student needs/ learning styles / multiple intelligences.	Uses a variety of activities (e.g. modeling, visuals, hands-on activities, demonstrations, gestures, body language and thematic instruction) to support the instructional outcomes and meet varied student needs/ learning styles / multiple intelligences.	Successfully uses a variety of activities (e.g. modeling, visuals, hands-on activities, demonstrations, gestures, body language and thematic instruction) to support the instructional outcomes and meet varied student needs/ learning styles / multiple intelligences. The activities maximize student potential and most require significant cognitive challenge.	Uses all of the characteristics of Level 4. In addition, continually seeks out new strategies to support instructional outcomes and cognitively challenge diverse learners. Willingly shares discoveries and successes with colleagues. Students are included in planning for methods of instructional delivery.
Technology is not used as designed and not used as an instructional tool.	Technology is rarely included in the planning process to support instruction, and technology is not used on a regular basis as an instructional tool.	Technology is included in the planning process to support instruction, and technology is used on a regular basis as an instructional tool.	Technology is woven into / serves as a foundational base in the planning process to support instruction, and technology is used on a common-place basis as an instructional tool.	

Domain: Instructional Effectiveness | Dimension: Explains Content
Indicator 10 Teacher teaches the objectives through a variety of methods.

Indicator 10 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 would be performances and/or biographies of dancers in the genre. Dance is a very physical/demonstration-heavy content area. Evidence of successful use of a variety of instructional methods - students can read, hear, or see instruction and follow the directions/perform the activity. Classroom has visual aides (posters, word wall, etc.) supplementing the lesson or activity. Technology is used through a sound system to enhance the technique and add musicality to the lesson. In addition, video 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 device (if available) to enhance an objective.	Different methods of delivery (modeling, visuals, etc.) are evident, but may not be observable in a single observation. Technology can vary and include teacher presentations, sound boards, light boards, mics, filming devices, etc. Technology may not be included daily, but could be used in the overall delivery of the unit/lesson.
Music	**Visual Art**
Varied activities in the elementary general music classroom may look like music reading, singing, decoding pitches and rhythms, movement, conducting, etc. In ensemble classes, varied activities may include teacher demos, peer modeling, and viewing/listening to musical examples. Varied activities may not be evident in a single observation. Technology may include teacher presentations, instruments, music apps, metronomes, tuners, sound equipment, etc.	Teacher modeling, demonstrations, peer modeling, and hands-on learning should be observable in the visual arts classroom. Technology in a visual arts classroom includes document cameras, presentation software, student devices, kilns, pottery wheels, slab rollers, printing press, cameras, video cameras, etc.

11	Domain: **Instructional Effectiveness**		Dimension: **Clear Instruction & Directions**	
Teacher provides clear instruction and direction.				
1 **Ineffective**	**2** **Needs Improvement**	**3** **Effective**	**4** **Highly Effective**	**5** **Superior**
Instruction, directions and procedures are not provided or are confusing. When instruction/directions are initially inaccurate or confusing to students, does not offer clarifying instruction or directions.	When instruction, directions or procedures are inaccurate or initially confusing to students, teacher does not appropriately or successfully correct and clarify.	Provides instruction, directions and procedures in a variety of delivery modes, e.g., verbal, modeling, visual, demonstration, etc., that are accurate, clearly stated / presented and relate to the learning objectives.	Provides instruction, directions and procedures in a variety of delivery modes that are accurate and clear. Teacher anticipates possible student misunderstanding and/or confusion and incorporates relevant clarifications in the initial directions and instructions.	Uses all of the characteristics of Levels 3 and 4. Facilitates students in constructing their own understanding of how the directions relate to the learning objectives.
Does not give students directions for transitions and does not plan for transitions.	Attempts to give students directions for transitions but does not plan for transitions.	Gives students directions for transitions and includes transitioning in the planning process to optimize academic learning time.	Gives clear directions for transitions between lessons and between instructional activities while optimizing academic learning time.	Plans for smooth, structured transitions between lessons and instructional activities and gives clear, concise directions to accomplish same while optimizing academic learning time.
Spoken language is inaudible or written language is illegible. Spoken or written language contains errors of grammar or syntax. Vocabulary may be inappropriate, vague, or used incorrectly causing students to be confused.	Spoken language is audible and written language is legible. Usage of both demonstrates many basic errors (mispronunciation, misspelled words, etc.). Vocabulary is correct, but limited, or is not appropriate to the students' ages or backgrounds.	Uses spoken and written language that is clear and correct, conforms to standard English, vocabulary, and is appropriate to students' ages and interests.	Spoken and written language is clear and correct and conforms to standard English. Vocabulary is appropriate to the students' ages and interests. Teacher finds opportunities to extend students' vocabularies.	Spoken and written language is correct and conforms to standard English. It is also expressive with well-chosen vocabulary that enriches the lesson and extends students' vocabularies. Teacher seizes opportunities to enhance learning by building vocabulary skills and experiences based on student interests or a spontaneous event.

Domain: Instructional Effectiveness | Dimension: Clear Instruction & Directions
Indicator 11 Teacher provides clear instruction and direction.

Indicator 11 Arts Education Best Practices

Dance	Drama/Theatre
In the dance class, clear instruction and direction are necessary, and it is very evident when clear instructions have been processed by the students. Evidence can be seen when students can quickly and easily attempt the specific movement or skill they are supposed to be performing. The advanced educator involves students in providing instruction and creating the lesson. Utilizing spontaneity or the "teachable moment" to enhance learning is also evidence of the effective teacher in this domain.	Look for clear directions from the teacher in all aspects of learning/rehearsal. For example, plans for rehearsal, directions to students as they are rehearsing or assisting with technical theatre, etc. Additionally, look for students who are comprehending the instruction and staying engaged during transitions and other activities, whether in the classroom or on stage.
Music	**Visual Art**
Breaks/transitions should be intentional. In the elementary general music classroom, transitions should flow between activities and may be musical or lend themselves to the next lesson segment. Movement of students in music classes is common, even during performances. Frequent repetition of transitions is necessary - especially when establishing classroom norms in the first semester or after a holiday break. Vocabulary is often unique to the music classroom. Look for purposeful use of the language, and the definition of terms that might not be identified. Languages other than English may be used (for example, Italian music terms or singing in a world language).	Visual art instruction necessitates more individual, small group, and large group transitions than traditional classrooms. Movement around the room may be visible throughout the class period as students transition between projects, use equipment, and replenish supplies. Clear and consistent procedures surrounding transitions should be obvious. Instruction may be given 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.).

12	Domain: **Instructional Effectiveness**			Dimension: **Models**
	Teacher demonstrates / models the desired skill or process.			

1 Ineffective	2 Needs Improvement	3 Effective	4 Highly Effective	5 Superior
Does not demonstrate or model the desired skill or process.	Demonstration or modeling of the desired skill or process is infrequent and unclear to students.	Provides demonstrations and modeling of the desired skill or process that are clear and precise to students.	Demonstrations are clear and precise to students with anticipation and preemptive action to avoid possible students' misunderstanding.	Demonstrations will match all characteristics of Level 4. Additionally, most students demonstrate the skill or process relating to the lesson's stated objective.

Domain: Instructional Effectiveness | Dimension: Models

Indicator 12 Teacher demonstrates/models the desired skill or process.

Indicator 12 Arts Education Best Practices

General Arts Education Guidance
In arts education, demonstration of concepts happens naturally as the teacher models movement, sings/plays, shows how to master a certain technique, etc. Demonstrations may happen with the whole group (e.g., modeling how to properly play a hand drum) or one on one (e.g., showing a student how to create depth in their artwork by shading/adding value or modeling voice with a certain line of speech). Keep in mind, demonstrations may have occurred prior to the observation (at the start of the unit or musical piece) and may not be observed in the moment, especially if the observation occurs near the end of a unit.

13	Domain: **Instructional Effectiveness**		Dimension: **Monitors**	
Teacher checks to determine if students are progressing toward stated objectives.				
1 **Ineffective**	**2** **Needs Improvement**	**3** **Effective**	**4** **Highly Effective**	**5** **Superior**
Never moves around the room while students are working on guided practice.	Seldom moves around the room while students are working on guided practice to promote and reinforce students' progress toward the stated objectives. When movement happens it is to the same area of classroom.	When appropriate, moves to all areas of the room while students are working on guided practice to promote and reinforce students' progress toward the stated objectives.	Moves to all areas of the room with efficiency and effectiveness while students are working on guided practice to promote and reinforce students' progress toward the stated objectives. Makes eye contact with all students often.	Moves throughout the room to assure optimal instructional impact while students are working on guided practice to promote and reinforce students' progress toward the stated objectives. When a problem is observed reviews / re-teaches it to the whole class.
Never uses student response techniques to check for understanding.	Seldom uses student response techniques to check for understanding.	Uses different types of student response techniques, both individual / group. Uses student response techniques to check for understanding.	Routinely uses developmentally appropriate student response techniques to check for understanding.	Delivers upon all of performance category 4 and varied response techniques are used to receive immediate feedback to re-teach / review the concept(s) misinterpreted or not learned, while actively engaging all students.
Never uses feedback from students regarding their understanding.	Seldom uses feedback from students regarding their understanding.	Uses feedback from students regarding their understanding.	Immediately and adeptly uses immediate feedback concerning student's understanding.	
Never uses wait time after voicing a question to the students for the purpose of monitoring student understanding.	Seldom uses wait time after voicing a question to the students for the purpose of monitoring student understanding.	Uses wait time of 3-5 seconds (more for more complex questions) after voicing the question for the purpose of monitoring student understanding. Provides opportunity for students to formulate more thoughtful responses and allows time for the student to consider supporting evidence.	Routinely uses wait time of 3-5 seconds (additional time for more complex questions) after voicing the question for the purpose of monitoring student understanding. Provides opportunity for students to formulate more thoughtful responses and allows time for the student to consider supporting evidence. Re-phrases the question after hearing student response to probe for deeper understanding of concept utilizing appropriate wait time.	Delivers upon all of performance category 4 and is able to assess when question / wait time is no longer effective and employs a different strategy / technique.

Domain: Instructional Effectiveness | Dimension: Monitors
Indicator 13 Teacher checks to determine if students are progressing toward stated objectives.

Indicator 13 Arts Education Best Practices

Dance	Drama/Theatre
The teacher will demonstrate dance moves and techniques while moving around the room to assist students who are struggling. Students observe, share feedback, and share what they need to address in a specific exercise. The teacher re-teaches or shifts exercise to a different approach when the objective is not being met.	Monitoring should occur in all areas where students are practicing (classroom, hallways, theatre, scene shop, etc.). The teacher will monitor the whole group, small group, or individuals to assess progress and understanding of objectives. They can re-teach/coach as necessary when there is a lack of student understanding.
Music	**Visual Art**
Teachers may be walking around the classroom listening to students as they are conducting or directing. The teacher's close presence is not necessary all the time for learning to take place. Students should have the freedom to ask questions, and the culture of the classroom should be welcoming to errors/growth - especially when singing or playing.	The visual art teacher moves around the classroom regularly to provide students with on-going assistance and feedback in their creative process. Student responses could include planning sketches, in-progress critiques, artist statements, portfolios, journals/sketchbooks, and created products (painting, sculpture, photograph, etc.).

14	Domain: **Instructional Effectiveness**		Dimension: **Adjusts Based Upon Monitoring**	
Teacher changes instruction based on the results of monitoring.				
1 **Ineffective**	**2** **Needs Improvement**	**3** **Effective**	**4** **Highly Effective**	**5** **Superior**
Does not adjust instructional plan to meet the needs of students. Lesson pace is too fast or slow to accommodate for students' questions or interest.	Inconsistently monitors student involvement and makes some effort to adjust instructional plans to engage more students.	Consistently monitors student involvement and makes efforts to adjust instructional plans to engage more students.	Is aware of student participation and smoothly makes appropriate adjustments to the lesson successfully accommodating student questions or interests.	Is always aware of student participation and successfully engages all students in the lesson. Is able to successfully make adjustments to the lesson to accommodate student questions or interests.
Does not assess mastery of the new learning to determine if independent practice or re-teaching is appropriate.	Inconsistently assesses mastery of the new learning to determine if independent practice or re-teaching is appropriate without making adjustments as necessary.	Assesses mastery of the new learning to determine if independent practice or re-teaching is appropriate and makes adjustments to lessons.	Assesses mastery of the new learning using a variety of methods to determine if independent practice or re-teaching is appropriate and restructures lessons to address various learning needs.	Assesses mastery of the new learning using a variety of methods to determine if independent practice or re-teaching is appropriate. Works with individual students or small groups to reteach. Uses peer tutoring to facilitate mastery of skills.
There is no evidence that the teacher uses data from various assessments to modify instruction and guide intervention strategies.	There is little evidence that data is used from various assessments to modify instruction and guide intervention strategies.	Reviews data from assessments to modify instruction and guide intervention strategies.	Uses data from various assessments to modify instruction and to determine what additional interventions can be implemented to assist students.	Multiple classroom evaluations, assessments and formal State assessments provide ample and varied opportunity for all students to demonstrate their knowledge and skill set levels. Ongoing assessment is systematically used to modify instruction and guide intervention strategies.

Domain: Instructional Effectiveness | Dimension: Adjusts Based Upon Monitoring
Indicator 14 Teacher changes instruction based on the results of monitoring.

Indicator 14 Arts Education Best Practices

Dance	Drama/Theatre
For dance instruction to be effective, monitoring and making adjustments are key. For example, the teacher moves around the room and/or has an eye on all students during practice and can call out adjustments as needed or make small adjustments with the student one on one. Students understand the intent of the stated recommendations and make the needed adjustments. Traditional assessment data may not be available to the teacher. In dance, feedback and assessment are designed to add value, support, and provide growth opportunities. For students, assessment should determine what students already know, have learned, and need to learn.	Instruction changes may be made on an individual, small group, or large group basis and the teacher should know which is appropriate for the setting and the student. Assessment data will look different in a drama/theatre classroom. The teacher should implement an assessment/critique process that will establish trust and yield a rich environment for learning. This is achieved by the teacher modeling age-appropriate and sensitive approaches to critique. For example, the teacher may guide peer feedback to illuminate what is apparent in a performance as opposed to what may be wrong in a performance.
Music	**Visual Art**
Teacher is aware of all students in the room and/or ensemble. They may isolate certain parts of a piece/performance and adjust their instruction as necessary for success. All musical errors cannot be fixed in a single setting, and the growth may seem incremental. Assessment data in the music room is collected on a continuous basis. Teachers are evaluating performance or knowledge as the rehearsal or class occurs and addressing the need for improvement. In order to create a more authentic and meaningful process, it is important that students are engaged in the assessment experience. This can happen when students participate in self-assessment as well as assessment of other performances.	Depending on the stage of the lesson/project, students may not be in the same place or on the same step during class time. The teacher is aware of where students are in their process and adjusts their instruction to assist and engage all students. Instruction changes may be made on an individual, small group, or large group basis, and the teacher should know which is appropriate for the moment. Assessment data in a visual art classroom may include observations, journal entries, survey responses, works in progress, etc. (not necessarily numbers, percentages, test scores, etc.).

15	Domain: **Instructional Effectiveness**		Dimension: **Establishes Closure**	
Teacher summarizes and fits into context what has been taught.				
1 **Ineffective**	2 **Needs Improvement**	3 **Effective**	4 **Highly Effective**	5 **Superior**
There is no ending to the lesson. Students disengage at the end of the class with no teacher direction.	The teacher ends the lesson without a summary of the main points of the segment of instruction or day's learning/activity.	Ends the day's learning / activity by summarizing the lesson or asking students to summarize the lesson.	Ends the day's learning / activity by summarizing the lesson in a variety of ways. Students are able to summarize in a variety of ways and reflect on their own learning.	Ends the day's learning / activity by facilitating students in summarizing and discussing main ideas.
Does not connect what is learned to prior learning and does not relate how the learning will be needed in the future.	Does not connect what is learned to prior learning and does not relate how the learning will be needed in the future.	Connects what is learned to prior learning.	Relates instruction to prior and future learning.	Students are able to connect the lesson to prior learning and articulate how learned skills can be used in the future. Linkages with real world situations are woven into the lessons.

Domain: Instructional Effectiveness | Dimension: Establishes Closure
Indicator 15 Teacher summarizes and fits into context what has been taught.

Indicator 15 Arts Education Best Practices

Dance	Drama/Theatre
Teacher states what the learning/focus of the day has been. Teacher then connects the learning/focus to long-term objectives. Students are able to provide a summary of the day's learning/focus. Students are also able to connect learning/focus to long-term dance objectives.	The teacher works to support students as they summarize the lesson and discuss future learning. However, closure doesn't always happen at the end of the class period. The lesson/project could extend into after school rehearsal, etc. Theatre units last several days and sometimes weeks. Closure may not happen daily or during a set observation time.
Music	**Visual Art**
Summary does not need to be a piece of paper. For example, an exit ticket in the music room would look like a final run through of a song, a goodbye song, marking music collectively, a group call and response of what objectives were covered, etc.). Closure is varied based on the objectives presented. Because of the fluidity in the music classroom, closure might not happen in every class at the 'end' of class. This summary may happen throughout the lesson.	Closure, as listed, may not happen in every lesson due to clean up or where students are in the project process. Closure may include a verbal or written self-critique and may happen as students are cleaning up materials. Connection to prior learning often happens at the beginning of the next lesson or the end of a unit/project.

16	Domain: **Instructional Effectiveness**		Dimension: **Student Achievement**	
Effective development and use of modified assessments and curriculum for special education students and other students experiencing difficulties in learning.			
1 Ineffective	**2** Needs Improvement	**3** Effective	**4** Highly Effective	**5** Superior
There is no evidence that the teacher is knowledgeable of the IEP or that the teacher modifies instruction for all students on an IEP regardless of student's learning goals.	There is some evidence that the teacher is aware of the IEP; however, the IEP is not being used to guide instruction for the student.	Modifies assessments for special education student populations in alignment with the IEP.	Modifies assessments for special education student populations as indicated in the IEP and as needed, working with individual students to develop a mutually acceptable plan for "success."	Modifies assessments and curriculum for special student populations as indicated in the IEP and as needed, working with individual students to develop a mutually acceptable plan for "success."
		Provides required feedback to student, roster teacher and/or parent.	Provides frequent / timely feedback to student, teacher or parent.	Provides frequent/timely feedback to student, roster teacher and parent of the results of modifications on student progress and participates as a team member in recommending needed changes in modifications.
		Assures that all students have access to standard / common core / district curriculum.	Assures that all students have access and modifications to standard /common core /district curriculum.	The teacher consistently advocates for all special needs students to have direct access to standard /common core /district curriculum.
Gives up, blames the student, or blames the student's home environment if the student has difficulty learning.	When a student has difficulty learning, the teacher makes an ineffectual effort and quickly gives up or blames the student or the student's home environment.	Accepts responsibility for the success of all students.	When a student has difficulty learning, the teacher perseveres to identify effective approaches to reach the student, drawing on a broad repertoire of strategies.	Perseveres in seeking effective approaches for students who need help using an extensive repertoire of strategies and soliciting additional resources from the school and community. Maintains contact with the student to monitor and support the student's success even after the student has moved on to another class.

Domain: Instructional Effectiveness | Dimension: Student Achievement
Indicator 16 Effective development and use of modified assessments and curriculum for special education students and other students experiencing difficulties in learning.

Indicator 16 Arts Education Best Practices

General Arts Education Guidance
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. The teacher actively makes decisions to meet the needs of all students. Teacher reads IEPs and includes adaptations into lessons. For example, providing visual demonstrations for non-verbal or EL students or modifying the rubric and/or lesson expectations based on a student's IEP. 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. They connect with the student providing encouragement and support even after the student leaves their roster.

17	Domain: **Professional Growth and Continuous Improvement**

Uses Professional Growth as a Continuous Improvement Strategy

1 Ineffective	2 Needs Improvement	3 Effective	4 Highly Effective	5 Superior
Does not participate in professional development that updates their content knowledge and professional practices.	Participates in a portion of the required minimum hours of professional development. The professional development does not update their content knowledge and current professional practices.	Participates in the required minimum hours of professional development updating their content knowledge and current professional practices.	Participates in the required hours of professional development and seeks additional training to update their content knowledge and professional practices beyond what is required.	In addition to participating in the required hours of prof. development and add'l training, the teacher makes a substantial contribution to the profession through activities such as, coaching and mentoring new teachers, training teachers in professional practices, making presentations, conducting action research, working towards Master Teacher Certification and/or writing articles for grade level, department level, internal / school-wide and/or external publication. Writings that could be used as "models" may include classroom newsletters, parent / community communications, etc.

Domain: Professional Growth and Continuous Improvement
Indicator 17 Uses Professional Growth as a Continuous Improvement Strategy

Indicator 17 Arts Education Best Practices

General Arts Education Guidance
Understanding an arts educator's professional growth will require a one-on-one conversation. Their professional learning 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 professional learning 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 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.

18	Domain: **Professional Growth and Continuous Improvement**
	Exhibits behaviors and efficiencies associated with professionalism.

1 Ineffective	2 Needs Improvement	3 Effective	4 Highly Effective	5 Superior
Exhibits documentable patterns of repeated inconsistent reliability-based behavior patterns as delineated in performance category 3 – Effective.	Exhibits inconsistent reliability-based behavior patterns as evidenced by flawed punctuality and dependability; not adhering to prescribed arrival and departure times; not following notification and reporting procedures for absences; not complying with reporting timelines and other time sensitive info./compliance requests.	Exhibits consistent reliability-based behavior patterns as evidenced by punctuality and dependability; adhering to prescribed arrival and departure times; following notification and reporting procedures for absences; complying with reporting timelines and other time sensitive info./compliance requests.	Exhibits highly consistent reliability-based behavior patterns as evidenced by punctuality and dependability; adhering to prescribed arrival and departure times; following notification and reporting procedures for absences; complying with reporting timelines and other time sensitive info./compliance requests.	Serves as a model and mentor exhibiting consistent reliability-based behavior patterns as evidenced by punctuality and dependability; adhering to prescribed arrival and departure times; following notification and reporting procedures for absences; complying with reporting timelines and other time sensitive info./compliance requests.

Domain: Professional Growth and Continuous Improvement

Indicator 18 Exhibits behaviors and efficiencies associated with professionalism.

Indicator 18 Arts Education Best Practices

General Arts Education Guidance
Teachers in arts education classrooms should follow the same expectations as those in general classroom settings. Arts educators should be punctual and dependable, arriving to work on time and departing at the appropriate time. Absence procedures should be followed along with other compliance requests.

19	Domain: **Interpersonal Skills**

Effective Interactions and Collaboration with Stakeholders.

1 Ineffective	2 Needs Improvement	3 Effective	4 Highly Effective	5 Superior
Provides minimal or no information to families and colleagues and makes no attempt to engage them in the educational program.	Appears to be inconsistent and inaccurate in providing information to families and colleagues and engaging them in the educational program.	Interacts with families and colleagues in a timely, consistent, positive and professional manner. Complies with school procedures for communicating with families and colleagues and makes an effort to engage them in the educational program.	Communicates frequently and sensitively with families and colleagues and engages them in the educational program.	Communicates consistently and sensitively with families and colleagues and uses diverse methods to engage them in the educational program and supports their participation. Communication is clearly understood by diverse stakeholders.
Does not consult or collaborate with other staff members.	Plans and makes decisions assuming the result will be positive for everyone. Consults infrequently with other staff members.	Collaborates appropriately and makes decisions that reflect genuine professional consideration.	Maintains an open mind and participates in collaborative planning, reflection and decision making, respecting and considering the thoughts of colleagues.	Takes a leadership role in ensuring that all collaborative decisions, planning and reflection activities with colleagues are based on the highest professional standards. Seeks out the expertise and opinion of other professionals before considering collaborative decisions.

Domain: Interpersonal Skills
Indicator 19 Effective interactions and collaboration with stakeholders.

Indicator 19 Arts Education Best Practices

General Arts Education Guidance
Arts educators follow the same best practices as general classroom teachers. They may have additional communications with students in certain ensembles, classes, productions, etc., and these communications should follow district policies. Collaboration with colleagues may occur outside of the building and/or district if the teacher is a "singleton" in either space.

20	Domain: **Leadership**
	Exhibits Positive Leadership through Varied Involvements.

Ineffective	2 Needs Improvement	3 Effective	4 Highly Effective	5 Superior
Consistently declines becoming involved in school or district events when asked.	Avoids becoming involved in school or district events.	Agrees to participate in school or district events when asked.	Volunteers or eagerly accepts an invitation to substantially contribute to a school or district event.	Develops or leads important school or district events.
Impedes colleagues' efforts to share their knowledge or assume professional responsibility.	Makes no effort to assume professional responsibilities or share professional knowledge with colleagues in the school or district.	Finds ways to contribute to the profession and follows through.	Actively participates in assisting other educators in their growth as professionals.	Initiates important activities contributing to the profession, such as mentoring new teachers, writing articles for publication or making presentations.
Perpetuates biased, negative or disrespectful attitudes or practices in the school that impede the school's ability to serve all students.	Rarely contributes to the modification of school practices that would result in students being better served by the school.	Assumes a proactive role in addressing student needs.	Works within a team of colleagues to ensure that all students have a fair and equal opportunity to learn and succeed in school.	Leads others to challenge and reject biased, negative or disrespectful attitudes or practices in the school that impede the school's ability to serve all students.

Domain: Leadership
Indicator 20 Exhibits positive leadership through varied involvements.

Indicator 20 Arts Education Best Practices

General Arts Education Guidance
Arts educators follow the same best practices as general classroom teachers. Their role as a leader may be more 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 evident 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. 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 in arts education.