

Rubric for Auditing Your Music Program

Description: Use this rubric to reflect on the programming and rehearsal strategies you used in your last concert. This document is designed to help you be intentional in your rehearsals and concert programming. It can also help you identify areas of personal growth.

Criteria	Demonstrating	Developing	Beginning
Cultural Competence	Most of the students develop their cultural competence through our curriculum and programming and hear from diverse voices	Some of the students develop their cultural competence through our curriculum and programming and hear from diverse voices	Few of the students develop their cultural competence through our curriculum and programming and hear from diverse voices
Cultural Appreciation	Most of the repertoire and curricular choices respect cultural traditions and are made with the assistance of cultural bearers	Some of the repertoire and curricular choices respect cultural traditions and are made with the assistance of cultural bearers	Few of the repertoire and curricular choices respect cultural traditions and are made with the assistance of cultural bearers
Student Agency & Choice	Most of the students are given opportunities to contribute to our curriculum and programming	Some of the students are given opportunities to contribute to our curriculum and programming	Few of the students are given opportunities to contribute to our curriculum and programming
Rehearsal Strategies	The repertoire is consistently approached with the proper cultural respect, sensitivity, and responsible research. Students-centered activities consistently allow students to make meaningful connections to the represented culture	The repertoire is occasionally approached with the proper cultural respect, sensitivity, and responsible research. Students-centered activities occasionally allow students to make meaningful connections to the represented culture	The repertoire is rarely approached with the proper cultural respect, sensitivity, and responsible research. Students-centered activities rarely allow students to make meaningful connections to the represented culture
Oral Traditions	Oral traditions are consistently represented in our programming	Oral traditions are occasionally represented in our programming	Oral traditions are rarely represented in our programming
Representation	Most of the students' identities are represented in our curriculum and programming	Some of the students' identities are represented in our curriculum and programming	Few of the students' identities are represented in our curriculum and programming
Diversity	Most of the students are exposed to identities different than their own through our curriculum and programming	Some of the students are exposed to identities different than their own through our curriculum and programming	Few of the students are exposed to identities different than their own through our curriculum and programming
Composers from Equity-seeking groups	Composers from equity-seeking groups are well-represented in our programming	Composers from equity-seeking groups are occasionally represented in our programming	Composers from equity-seeking groups are rarely represented in our programming

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Living Composers	Living composers are well-represented in our programming and were compensated	Living composers are occasionally represented in our programming and were compensated	Living composers are rarely represented in our programming and were compensated
LGBTQIA2S+ Composers	LGBTQIA2S+ composers are well-represented in our programming and are compensated	LGBTQIA2S+ composers are occasionally represented in our programming and are compensated	LGBTQIA2S+ composers are rarely represented in our programming and are compensated
Women Composers	Female composers are well-represented in our programming and are compensated	Female composers are occasionally represented in our programming and are compensated	Female composers are rarely represented in our programming and are compensated

Definitions:

- **Culturally relevant and culturally responsive pedagogies:** are concerned with liberatory teaching so that instruction and learners gain an understanding of the social, political, and historical knowledge to challenge and critique society and even what and how they are learning in the [music] classroom.
(<https://www.nsta.org/science-and-children/science-and-children-marchapril-2021/culturally-relevant-and-culturally>)
- **Cultural competence:** the ability of individuals and systems to work or respond effectively across cultures in a way that acknowledges and respects the culture of the person or organization being served.
(<https://extension.psu.edu/what-is-cultural-competence-and-how-to-develop-it>)
- **Cultural appreciation:** honoring another culture through exploration and seeking an understanding as a way to honor that culture, beliefs, and traditions.
(<https://www.housing.wisc.edu/2022/10/inclusive-language-cultural-appreciation-and-cultural-appropriation/>)
- **Oral tradition:** The spoken relation and preservation, from one generation to the next, of a people's cultural history and ancestry, often by means of storytelling. (The American Heritage® Dictionary of the English Language, 5th Edition)
- **Equity-seeking groups:** groups that identify barriers to equal access, opportunities, and resources due to disadvantage and discrimination and actively seek social justice and reparation. (Canada Council for the Arts)
- **Diversity:** the inclusion of people of different races, cultures, etc. in a group or organization. (Merriam-Webster Dictionary)
- **Inclusion:** the act or practice of including and accommodating people who have historically been excluded (as because of their race, gender, sexuality, or ability). (Merriam-Webster Dictionary)
- **Access:** the inclusion of people of different races, cultures, etc. in a group or organization. (Merriam-Webster Dictionary)
- **Representation:** the act of presenting or describing a person or thing in a particular way. (Britannica)
- **Student agency:** refers to learning through activities that are meaningful and relevant to learners, driven by their interests, and often self-initiated with appropriate guidance from teachers. To put it simply, student agency gives students voice and often, choice, in how (and what) they learn. (<https://www.renaissance.com/edword/student-agency/>)
- **LGBTQIA2S+:** Lesbian, Gay, Transgender, Queer, Questioning, Intersex, Asexual, Two-Spirit, Plus. (Institute for Composer Diversity)
- **Women:** cisgender women, trans women, and women identifying and presenting composers. (Institute for Composer Diversity)
- **Diversifying repertoire** can include music from composers with access barriers, composers with physical/visible (invisible) disabilities, composers who are neurodivergent, composers of color, composers from the LGBTQIA2S+ community, and composers who may identify in multiple intersectionalities. (Institute for Composer Diversity)