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| **STUDENT LEARNING OBJECTIVE (SLO) PROCESS TEMPLATE**  SLO is a process to document a measure of educator effectiveness based on student achievement of content standards. SLOs are a part of Pennsylvania’s multiple-measure, comprehensive system of Educator Effectiveness authorized by Act 82 (HB 1901). |

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| 1. [C:\Program Files (x86)\Microsoft Office\MEDIA\CAGCAT10\j0293236.wmf](file:///C:\Users\FUBARFIXER6\Desktop\Template%2010\Help%20Desk%201.docx)**Classroom Context** | | | | | |
| **1a. Name** | Larry Mason | **1b. School** | Harris Elementary | **1c. District** | Harris SD |
| **1d. Class/ Course Title** | Beginning Instrumental Music | **1e. Grade Level** | 4, 5 | **1f. Total # of Students** | 50 |
| **1g. Typical**  **Class Size** | 8 | **1h. Class Frequency** | Once every six days, all year | **1i. Typical Class Duration** | 40 minutes |

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| 1. **SLO Goal**[C:\Program Files (x86)\Microsoft Office\MEDIA\CAGCAT10\j0293236.wmf](file:///C:\Users\FUBARFIXER6\Desktop\Template%2010\Help%20Desk%202.docx) | |
| **2a. Goal Statement** | Students will demonstrate progress and improvement toward developing essential independent instrumental performance skills, with the goal of performing alone and with others in a variety of musical settings. |
| **2b. PA Standards** | Music 9.1.5. A, 9.1.5.C |
| **2c. Rationale** | The ability of a student to perform successfully on a musical instrument is dependent upon the development of specific essential skills. |

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| 1. [C:\Program Files (x86)\Microsoft Office\MEDIA\CAGCAT10\j0293236.wmf](file:///C:\Users\FUBARFIXER6\Desktop\Template%2010\Help%20Desk%203.docx)**Performance Indicators (PI)** | | | |
| **3a. PI Targets: All Student Group** | **Elementary Instrumental Music Individual Performance Assessment (IPA)**  Students will demonstrate a rating of “consistently uses” or growth in at least 50% of assessed components.Growth will be interpreted as a movement from “Rarely” to “Usually / Consistently” or “Usually” to “Consistently” on the Elementary Instrumental IPA Student Evaluation Rubric. | | |
| **3b. PI Targets: Focused Student Group** | N/A | | |
| **3c. PI Linked**  **(optional)** | N/A | **3d. PI Weighting**  **(optional)** | |  |  | | --- | --- | | **PI** | **Weight** | |  |  | |  |  | |

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| 1. [C:\Program Files (x86)\Microsoft Office\MEDIA\CAGCAT10\j0293236.wmf](file:///C:\Users\FUBARFIXER6\Desktop\Template%2010\Help%20Desk%204.docx)**Performance Measures (PM)** | | | | | | |
| **4a. Name** | **Elementary Instrumental Music IPA** | | **4b. Type** | X District-designed Measures and Examinations  \_\_\_\_Nationally Recognized Standardized Tests  \_\_\_\_Industry Certification Examinations  \_\_\_\_Student Projects  \_\_\_\_Student Portfolios  \_\_\_\_ Other:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | | |
| **4c. Purpose** | **Elementary Instrumental Music IPA**  Individual assessments inform each student of his/her progress as an independent musician. The purpose of this assessment is to provide data regarding student progress in the development of essential instrumental skills. | | **4d. Metric** | Growth (change in student performance across two or more points in time)  Mastery (attainment of a defined level of achievement)  Growth and Mastery | | |
| **4e.**  **Administration**  **Frequency** | | **Elementary Instrumental Music IPA**  Students will be evaluated twice per year. First year students will be evaluated at the midpoint and end of the year. The mid-point of the year will be determined by comparing the students’ first and last lesson dates. Second year students will be evaluated at the beginning of the year and the end of the year. | **4f. Adaptations/**  **Accommodations** | | IEP  additional time allotted, alternative print formats; teacher-directed instruction to help students feel more comfortable about being assessed individually, etc  ELL | Gifted IEP  Other |
| **4g. Resources/**  **Equipment** | | **Elementary Instrumental Music IPA**  This should be performed in a room with adequate space; no other activities can occur while the assessment is in progress. A music stand and performance materials (sheet music) will be available. A basic audio/visual recording device will be available. | **4h. Scoring Tools** | | **Elementary Instrumental Music IPA**  1st Year Instrumental IPA Student Evaluation Rubric | |
| **4i. Administration & Scoring Personnel** | | **Elementary Instrumental Music IPA**  Administration and scoring of the assessment should be done by an equivalent certified music teacher. | **4j. Performance Reporting** | | **Elementary Instrumental Music IPA**  A summary list of student achievement of the performance indicator will be provided. | |

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| 1. [C:\Program Files (x86)\Microsoft Office\MEDIA\CAGCAT10\j0293236.wmf](file:///C:\Users\FUBARFIXER6\Desktop\Template%2010\Help%20Desk%205.docx)**Teacher Expectations** | | | | |
| **5a. Level** | ***Failing***  0% to 59% of students will meet the PI targets. | ***Needs Improvement***  60% to 74% of students will meet the PI targets. | ***Proficient***  75% to 89% of students will meet the PI targets. | ***Distinguished***  90% to 100% of students will meet the PI targets. |

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Teacher Signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date\_\_\_\_\_\_ Evaluator Signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date\_\_\_\_\_\_

| **5b. Elective Rating** | Distinguished (3)  Proficient (2)  Needs Improvement (1)  Failing (0) | **Notes/Explanation** |
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Teacher Signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date\_\_\_\_\_\_ Evaluator Signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date\_\_\_\_\_\_

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| **PERFORMANCE MEASURE**  **TASK FRAMEWORK TEMPLATE**  This template is used to organize performance tasks used in the SLO process. |

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| **Performance Measure** | | | | | |
| **a.** | **Performance Measure Name** | Elementary Instrumental Music IPA (Individual Playing Task) | | | |
| **SLO Alignment** | | | | | |
| **b.** | **Class/Course Title** | Beginning Instrumental Music | **c.** | **Grade(s)/ Level** | 4, 5 |
| **d.** | **PA Standards** | [9.1.5.A](http://www.pdesas.org/Standard/StandardsBrowser#22254?cf=y), [9.1.5.C](http://www.pdesas.org/Standard/StandardsBrowser#22256?cf=y) | | | |
| **e.** | **Performance Measure Purpose** | Individual assessments inform each student of his/her progress as an independent musician. The purpose of this assessment is to provide data regarding student progress in the development of essential instrumental skills. | | | |

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| 1. **Administration (Teacher)** | | |
| **1a.** | **Administration Frequency** | Students will be evaluated twice per year. First year students will be evaluated at the midpoint and end of the year. The mid-point of the year will be determined by comparing the students’ first and last lesson dates. Second year students will be evaluated at the beginning of the year and the end of the year. |
| **1b.** | **Unique Task Adaptations/**  **Accommodations** | IEP: additional time allotted, alternative print formats; teacher-directed instruction to help students feel more comfortable about being assessed individually, etc. |
| **1c.** | **Resources/**  **Equipment** | This should be performed in a room with adequate space; no other activities can occur while the assessment is in progress. A music stand and performance materials (sheet music) will be available. A basic audio/visual recording device will be available. |

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| 1. **Process (Student)** | | |
| **2a.** | **Task Scenarios** | The IPA will be administered twice per year. The initial administration will take place at the midpoint of student progress, determined by the date of the first lesson and the last assessment. The purpose of the first administration will be to create baseline data for future evaluation; this administration will also be formative in nature.  The final administration will take place at the end of the year, and will be summative. Data indicating growth will be obtained from this administration of the performance measure. |
| **2b.** | **Process Steps** | This performance measure will comprise:  1. Sight reading tonal and rhythm patterns (patterns may combined, as in a melody)  Standard 9.1.5 a, b, h DoK 4  2. Perform a prepared excerpt(s) drawn from lesson materials  Standard 9.1.5 a, b, h DoK 4 |
| **2c.** | **Requirements** | Students will be informed of the assigned prepared excerpt and the date on which the performance measure task will be administered two weeks prior to the date of administration. |
| **2d.** | **Products** | An audio or audio/video recording of the performance will be generated. |

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| 1. **Scoring (Teacher)** | | |
| **3a.** | **Scoring Tools** | Elementary Instrumental Music IPA Student Evaluation Rubric |
| **Elementary Instrumental Music IPA Student Evaluation Rubric**  \*Note that this is a generic form that is meant to be altered for instrument specific skills.  **Student Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Student Instrument \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Date of Evaluation \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Assessment Number (circle one) 1 2**  **Task**: The students will sight read tonal and rhythmic patterns (a melody, if preferred) and will perform a short prepared excerpt.  Specific Sight Reading Task\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Specific Prepared Excerpt\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **Evaluation**  C = Student CONSISTENTLY MEETS the performance criteria.  U = Student USUALLY MEETS the performance criteria.  R = Student RARELY MEETS the performance criteria.   |  |  |  |  | | --- | --- | --- | --- | | **C** | **U** | **R** | **Sight Reading Performance Criteria** | |  |  |  | Student performs correct pitches. | |  |  |  | Student performs correct rhythms. | |  |  |  | Student performs with a steady pulse. | |  |  |  | Student produces characteristic tone. |  |  |  |  |  | | --- | --- | --- | --- | | **C** | **U** | **R** | **Prepared Excerpt Performance Criteria** | |  |  |  | Student performs correct pitches. | |  |  |  | Student performs correct rhythms. | |  |  |  | Student performs with a steady pulse. | |  |  |  | Student produces characteristic tone. | |  |  |  | Student performs musical / expressive elements that are contained in the exercise. |  |  |  |  |  | | --- | --- | --- | --- | | **C** | **U** | **R** | **Executive Skill Performance Criteria** | |  |  |  | Posture: feet on floor, back straight, body erect. | |  |  |  | Breath is supported with air speed and direction. | |  |  |  | Student can demonstrate correct fingerings / bowing techniques, etc. |   **Instrument Specific Performance Components (embouchure and hand position)**   |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | | **C** | **U** | **R** | **Embouchure Checklist *(where applicable)*** |  | **C** | **U** | **R** | **Hand Position Checklist** | |  |  |  | Teacher inputs instrument specific data here. |  |  |  |  | Teacher inputs instrument specific data here. | |  |  |  | See appendix for recommended components. |  |  |  |  | See appendix for recommended components. | |  |  |  |  |  |  |  |  |  | |  |  |  |  |  |  |  |  |  | |  |  |  |  |  |  |  |  |  | |  |  |  |  |  |  |  |  |  | |  |  |  |  |  |  |  |  |  | |  |  |  |  |  |  |  |  |  | |  |  |  |  |  |  |  |  |  | |  |  |  |  |  |  |  |  |  | |  |  |  |  |  |  |  |  |  | | | |
| **3b.** | **Scoring Guidelines** | **Instrument Specific Performance Components (embouchure and hand position)**  **FLUTE**  Embouchure   * Firm corners of mouth slightly downward as if pouting. * Center of lips are relaxed. * Embouchure hole is centered on the lips and the flute is parallel with line of lips. * Bottom of embouchure hole touches the bottom red of the lip with approx. 1/3 of the embouchure covered by the lower lip. * Takes air in through mouth and blows lips apart with a gentle stream of air directed toward the opposite edge of the embouchure hole.   Hand Position   * LH - Thumb curved slightly to contact key just above first thumb joint. * LH - Wrist curved slightly with body of flute testing on index finger between first joint and knuckle * Both Hands - Fingers naturally curved while centering fleshy part of finger tips on keys; fingers close to the keys when performing (no more than 1/2 inch above). * RH - thumb placed under flute opposite the space between first and second fingers. * RH - Little finger centered on first available of key to the right to aid balancing.   **CLARINET**  Embouchure   * Chin is pointed and chin muscles are drawn downward. * The lower teeth are covered with fleshy upper part of the lower lip. * The upper teeth touch the mouthpiece approx. 3/8" from the tip. * The lips seal the mouthpiece creating equal pressure from all directions. * A steady stream of air is used, while keeping the comers firm.   Hand Position   * LH - Fleshy part of thumb diagonal across clarinet, tip touching register * RH - Side of thumb placed under thumb rest at base of finger nail. * Both Hands - Fingers pointed slightly downward while maintaining natural curve. * Both Hands - Fleshy part of fingertips centered on the keys. * Both Hands - Thumbs and wrists are straight.   **OBOE**  Embouchure   * Chin is pointed and chin muscles are drawn downward. * The teeth are covered with fleshy parts of the lips. * The reed is placed on the center of the lower lip. * The lips seal the reed creating equal pressure from all directions. * A steady stream of air is used, while keeping the comers firm (no puffing of cheeks).   Hand Position   * LH - Fleshy part of thumb diagonal across oboe, with the side of thumb touching octave key (do not depress the octave key or support the weight of oboe with thumb). * RH - Side of thumb placed under thumb rest at base of finger nail. * Both Hands - Fingers slanted downward while maintaining natural curve. * Both Hands- Fingers no more than 1/2 inch above while performing. * Both Hands - Fleshy part of fingertips centered on the keys. * Both Hands - Thumbs and wrists are straight.   **BASSOON**  Embouchure   * Chin is pointed and chin muscles are drawn downward. * The teeth are covered with fleshy parts of the lips. * The reed is placed on the center of the lower lip. * The lips seal the reed creating equal pressure from all directions. * A steady stream of air is used, while keeping the comers firm (no puffing of cheeks).   Hand Position   * LH - Center of fleshy part of thumb on the whisper key. * LH - Bassoon rested on the base of index finger. * Both Hands - Fingers slanted downward while maintaining natural curve. * Both Hands - Fingers no more than 1/2 inch above while performing. * Both Hands - Fleshy part of fingertips centered on the keys. * Both Hands - Thumbs and wrists are straight. * RH - Center of fleshy part of thumb over the "pancake" key.   **Saxophone**  Embouchure   * Chin muscles are drawn downward. * The lower teeth are covered with fleshy upper part of the lower lip. * The upper teeth touch the mouthpiece approx. 1/2" from the tip. * The lips seal the mouthpiece creating equal pressure from all directions. * A steady stream of air is used, while keeping the comers firm.   Hand Position   * LH - Fleshy part of thumb diagonal across saxophone, tip touching octave key. * RH - Side of thumb placed under thumb rest. * Both Hands - Fingers slanted downward while maintaining natural curve. * Both Hands - Fleshy part of fingertips centered on the keys. * Both Hands - Fingers close to keys no more than 1/2 inch above while performing.   **TRUMPET**  Embouchure   * Firm corners; pucker lips slightly; center of chin relaxed. * Draw chin muscles downward. * Mouthpiece is placed in vertical center of embouchure. * Mouthpiece placed with 1/2 upper and 1/2 lower lip within the rim of mouthpiece. * Teeth proper distance apart.   Hand Position   * LH - Thumb in the 1st valve slide trigger and Ring Finger in 3rd valve trigger ring. * LH - 1st, 2nd, & 3rd fingers beside third valve casing; little finger on 3rd valve slide. * Both Hands - Wrists straight elbows free from body; trumpet tilted slightly to player's right. * RH - thumb between 1st and 2nd valve directly below lead pipe. * RH - 1st, 2nd, & 3rd fingers curved with fleshy part on valves caps; little finger on top of ring/hook.   **FRENCH HORN**  Embouchure   * Firm corners: puckered inward toward the center of the mouth. * Draw chin muscles downward. * Mouthpiece is placed in the center of the embouchure. * Mouthpiece is positioned to the center of the mouth with 2/3 upper lip and 1/3 lower lip within the rim of the mouthpiece. * The upper and lower teeth are slightly apart and are in approximate alignment.   Hand Position   * LH - The thumb and little finger are on the appropriate braces. * LH - The pads of your first, second, and third fingers are on the keys. * RH – Fingers are bent at the large knuckle. * RH – Thumb is rested against the first finger. * RH – The back of your fingers is placed inside the bell, against the instrument at the “2 o’clock position”. * RH – The hand is not clogging the bell.   **TROMBONE**  Embouchure   * Firm comers; pucker lips slightly; center of lips relaxed. * Draw chin muscles downward. * Mouthpiece is placed in vertical center of embouchure. * Mouthpiece placed with 1/2 to 2/3 upper and 1/2 to 1/3 lower lip within the rim of mouthpiece. * Teeth proper distance apart.   Hand Position   * LH-Thumb gripped around the lower bell cross brace. * LH - 3rd, 4th, and 5th fingers grip the slide upper cross brace. * LH - Index finger extended over the mouthpiece or mouthpiece shank. * Both Hands - Wrists straight elbows free from body. * RH-Thumb, 1st, and 2nd fingers on slide with fleshy part of tips on the slide cross brace. • * RH - 3rd and 4th fingers below slide and relaxed.     **BARITONE/EUPHONIUM**  Embouchure   * Firm corners: puckered inward toward the center of the mouth. * Draw chin muscles downward. * Mouthpiece is placed in the center of the embouchure. * Mouthpiece placed with 1/2 to 2/3 upper and 1/2 to 1/3 lower lip within the rim of mouthpiece. * Teeth proper distance apart.   Hand Position   * LH – grip the outside tubing where the instrument feels balanced and secure * LH – wrist is straight * RH – Thumb between first and second valve casings * RH – fleshy parts of 1st, 2nd, 3rd, and 4th (if applicable) on valve pearls * RH – fingers curved, thumb straight   **TUBA**  Embouchure   * Corners of mouth are firm and puckered inward toward the center * chin muscles are drawn downward * mouthpiece centered ½ and ½ top to bottom * teeth slightly apart   Hand Position   * LH – grip the outside tubing where the instrument feels balanced and secure * LH – wrist is straight * RH – Thumb between first and second valve casings * RH – fleshy parts of 1st, 2nd, 3rd, and 4th (if applicable) on valve pearls * RH – fingers curved, thumb straight   **PERCUSSION** (grip for sticks *and* mallets)   * sticks are gripped between the first joint of the index finger and the pad of the thumb (fulcrum)   + not the second joint of the index finger   + thumb and index finger are perpendicular to each other * fulcrum located approx. 1/3 of the way up from the butt of the stick * stick rests in the first joint of the 2nd, 3rd, and pinky fingers. * fingers don’t break contact with the stick *(even the pinky)* * there is *open space* between the thumb and index finger * thumb is on the side of the stick, *not the top* * palm is flat (parallel to the floor), *NOT turned inward* * the butt-end of the stick leaves the hand halfway between the wrist and pinky *(NOT under the wrist!!!)*   Source Material:  Froseth, J. O., Dvorak, T. L., & Weaver, M. A. (2006). *Home helper: First lessons at school and at home.* Chicago, IL: GIA Publications.  Saunders, T. C. (n.d.). *Various sample assessment documents*. Unpublished material. |
| **3c.** | **Score/Performance Reporting** | Students will receive copies of the Scoring Rubric and Instrument Specific Performance Components following each administration of the performance measure. A summary list of student achievement of the performance indicator will be provided to complete the SLO process. |