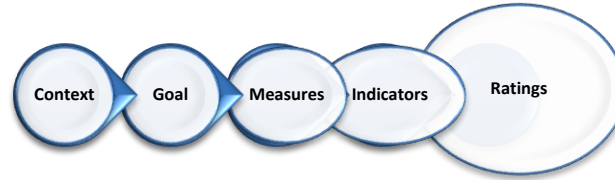


STUDENT LEARNING OBJECTIVE (SLO) PROCESS TEMPLATE

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).



1. Classroom Context

1a. Name	Larry Mason	1b. School	Harris Elementary	1c. District	Harris School District
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 6 days for a year	1i. Typical Class Duration	40 minutes

2. SLO Goal

2a. Goal Statement	The goal of Grades 4-5 Music SLO includes: (a) demonstrating skills, techniques, elements and principles of the arts learned, studied, refined, and practiced; and, (b) using tools and resources as well as experiences and skills to create art.
2b. PA Standards	<p><u>9.1.5.A</u>: Know and use the elements and principles of each art form to create works in the arts and humanities.</p> <p><u>9.1.5.B</u>: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.</p> <p><u>9.1.5.H</u>: Use and maintain materials, equipment, and tools safely at work and performance spaces.</p>
2c. Rationale	The ability of a student to perform successfully on a musical instrument is dependent upon the development of specific essential skills.

3. Performance Measures (PM)

3a. Name	PM #1: <u>Elementary Instrumental Music IPA</u>	3b. Type	<input checked="" type="checkbox"/> District-designed Measures and Examinations <input type="checkbox"/> Nationally Recognized Standardized Tests <input type="checkbox"/> Industry Certification Examinations <input type="checkbox"/> Student Projects <input type="checkbox"/> Student Portfolios <input type="checkbox"/> Other: _____
3c. Purpose	PM #1: See <u>Elementary Instrumental Music IPA</u> Performance Task Framework	3d. Metric	<input type="checkbox"/> Growth (change in student performance across two or more points in time) <input type="checkbox"/> Mastery (attainment of a defined level of achievement) <input checked="" type="checkbox"/> Growth and Mastery

3e. Administration Frequency	PM #1: <u>Elementary Instrumental Music IPA</u> Twice per year. First-year students will be evaluated at the midpoint and end of the year. Second-year students will be evaluated at the beginning of the year and the end of the year.	3f. Adaptations/ Accommodations	<input checked="" type="checkbox"/> IEP <input type="checkbox"/> ELL	<input type="checkbox"/> Gifted IEP <input type="checkbox"/> Other
All accommodations will be afforded based on IEP, ELL, and 504 plans.				
3g. Resources/ Equipment	PM #1: <u>Elementary Instrumental Music IPA</u> Private room, music stand, performance materials, and audio/visual recording device	3h. Scoring Tools	PM #1: <u>Elementary Instrumental Music IPA</u> Rubric	
3i. Administration & Scoring Personnel	PM #1: <u>Elementary Instrumental Music IPA</u> Certified music teacher will administer and score performance tasks	3j. Performance Reporting	PM #1: <u>Elementary Instrumental Music IPA</u> A summary list of student achievement of the performance indicator.	

4. Performance Indicators (PI)

4a. PI Targets: All Student Group	PI Target #1 Demonstrate a rating of “ <i>Consistently Meets</i> ” or growth in at least 50% of assessed components. Growth will be interpreted as a movement from “ <i>Rarely Meets</i> ” to “ <i>Usually/Consistently Meets</i> ” or “ <i>Usually Meets</i> ” to “ <i>Consistently Meets</i> ” on the <u>Elementary Instrumental IPA Student Evaluation Rubric</u> .									
4b. PI Targets: Focused Student Group (optional)	N/A									
4c. PI Linked (optional)	N/A	4d. PI Weighting (optional)	<table border="1"> <tr><th>PI</th><th>Weight</th></tr> <tr><td>#1</td><td></td></tr> <tr><td>#2</td><td></td></tr> </table>	PI	Weight	#1		#2		
PI	Weight									
#1										
#2										

5. Elective Rating

5a. Level	<u>Failing</u> 0% to 59% of students will meet the PI targets.	<u>Needs Improvement</u> 60% to 74% of students will meet the PI targets.	<u>Proficient</u> 75% to 89% of students will meet the PI targets.	<u>Distinguished</u> 90% to 100% of students will meet the PI targets.
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Teacher Signature _____ Date _____ Evaluator Signature _____ Date _____

5b. Rating	<input type="checkbox"/> Distinguished (3) <input type="checkbox"/> Proficient (2) <input type="checkbox"/> Needs Improvement (1) <input type="checkbox"/> Failing (0)	<u>Notes/Explanation</u>
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Teacher Signature _____ Date _____ Evaluator Signature _____ Date _____

PERFORMANCE MEASURE TASK FRAMEWORK TEMPLATE

This template is used to organize performance tasks used in the SLO process.

Performance Measure				
a.	Performance Measure Name	Elementary Instrumental Music Individual Playing Assessment (IPA)		
SLO Alignment				
b.	Class/Course Title	Beginning Instrumental Music	c.	Grade(s)/ Level
				4-5
d.	PA Standards	<p><u>9.1.5.A:</u> Know and use the elements and principles of each art form to create works in the arts and humanities.</p> <p><u>9.1.5.B:</u> Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.</p> <p><u>9.1.5.H:</u> Use and maintain materials, equipment, and tools safely at work and performance spaces.</p>		
e.	Performance Measure Purpose	The Elementary Instrumental Music IPA is designed to evaluate student's growth as an independent musician on the essential instrumental skills. This performance task will be formative as well as summative in nature.		
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	All accommodations will be afforded based on IEP, ELL, and 504 plans.		
1c.	Resources/ Equipment	Private room, music stand, performance materials, and audio/visual recording device		
2. Process (Student)				
2a.	Task Scenarios	Student performs two excerpts as an independent musician on two different occasions.		
2b.	Process Steps	<ol style="list-style-type: none"> 1. Student will be assigned a prepared excerpt prior to the date the performance task is administered. 2. Student will sight read tonal and rhythm patterns (patterns may be combined, as in a melody) chosen by the instructor. 3. Student will perform an assigned, prepared excerpt chosen by the instructor and drawn from lesson materials. 		
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	Audio or audio/video recording		
3. 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 student 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)
			Teacher inputs instrument specific data here.
			See appendix for recommended components.

C	U	R	Hand Position Checklist
			Teacher inputs instrument specific data here.
			See appendix for recommended components.

Appendix
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 resting 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 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 corners 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 corners 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 corners 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 corners 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 are placed inside the bell, against the instrument at the "2 o'clock position".
- RH - The hand is not clogging the bell.

TROMBONE

❖ Embouchure:

- Firm corners; 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 1/2 and 1/2 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*).

3b.	Scoring Guidelines	Certified music teacher will administer and score performance tasks
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.