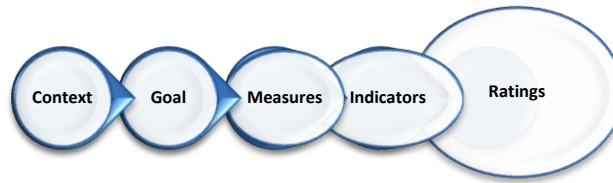# STUDENT LEARNING OBJECTIVE (SLO) PROCESS TEMPLATE

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).

Context → Goal → Measures → Indicators → Ratings

1. Classroom Context

1a. Name	Edward Dreiburgh	1b. School	Harris High School	1c. District	Harris School District
1d. Class/ Course Title	Choir	1e. Grade Level	9-12	1f. Total # of Students	60
1g. Typical Class Size	60	1h. Class Frequency	5 days per week	1i. Typical Class Duration	40 minutes

2. SLO Goal

2a. Goal Statement	Demonstrate the independent performance skills, techniques, elements, and principles appropriate for a choral performing ensemble.
2b. PA Standards	9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities. 9.1.12.C: Integrate and apply advanced vocabulary to the arts forms.
2c. Rationale	The quality and musicality of a choir is dependent on each individual as a contributor to the collective whole.

3. Performance Measures (PM)

3a. Name	• **PM #1:** Individual Vocal Assessment • **PM #2:** Individual Sight Singing	3b. Type	☒ District-designed Measures and Examinations ☐ Nationally Recognized Standardized Tests ☐ Industry Certification Examinations ☐ Student Projects ☐ Student Portfolios ☐ Other:_____
3c. Purpose	• **PM #1:** See Individual Vocal Assessment Performance Task Framework • **PM #2:** See Individual Sight Singing Performance Task Framework	3d. Metric	☐ Growth (change in student performance across two or more points in time) ☐ Mastery (attainment of a defined level of achievement) ☒ Growth and Mastery

3e. Administration Frequency	• **PM #1:** Individual Vocal Assessment Twice a year (once at the end of the first quarter and once at the end of the third quarter) • **PM #2:** Individual Sight Singing Twice a year (once at the end of the first quarter and once at the end of the third quarter)	3f. Adaptations/ Accommodations	☒ IEP Adaptations may include a variety of musical, social, or emotional supports toward completing the performance assessment. ☐ ELL	☒ Gifted IEP Students can be challenged to perform tasks in a small ensemble setting. ☐ Other

3g. Resources/ Equipment	• **PM #1:** <u>Individual Vocal Assessment</u> Current choir repertoire, consisting of an eclectic representation of music from various styles, levels of difficulty, and written in various approaches (homophonic, polyphonic, syllabic, etc.), copies of rubric, recording device. • **PM #2:** <u>Individual Sight Singing</u> Music to be sight-read – Teacher will provide a melody at a level consistent with the musical selections within their reading skill range, video/audio recording device.	3h. **Scoring Tools**	• **PM #1:** <u>Individual Vocal Assessment</u> Rubric • **PM #2:** <u>Individual Sight Singing</u> Rubric
3i. **Administration & Scoring Personnel**	• **PM #1:** <u>Individual Vocal Assessment</u> Certified choral music professionals or a student can administer all performance indicator tasks. An equivalent professional peer can score all performance indicator tasks. • **PM #2:** <u>Individual Sight Singing</u> Certified choral music professionals can administer and score all performance indicator tasks.	3j. **Performance Reporting**	• **PM #1:** <u>Individual Vocal Assessment</u> Scores will be reported in a summary report of students who meet the performance indicator for each assessment. • **PM #2:** <u>Individual Sight Singing</u> Scores will be reported in a summary report of students who meet the performance indicator for each assessment.

4. Performance Indicators (PI)

4a. **PI Targets:** **All Student Group**	• **PI Target #1** Achieve *Advanced* or *Proficient* in six out of eight dimensions of the <u>Individual Vocal Assessment</u> rubric. • **PI Target #2** Achieve *Advanced* or *Proficient* in two out of three dimensions of the <u>Individual Sight Singing</u> rubric.
4b. **PI Targets:** **Focused Student Group** **(optional)**	• **PI Target #1** For *Advanced* or *Proficient* in fewer than three dimensions of the <u>Individual Vocal Assessment</u> rubric, demonstrate improved scores in three out of eight dimensions with no decrease in scores in the other dimensions. • **PI Target #2** For *Advanced* or *Proficient* in fewer than two dimensions of the <u>Individual Sight Singing</u> rubric, demonstrate improved scores in one out of three dimensions with no decrease in scores in the other dimensions.

4c. **PI Linked** **(optional)**		4d. **PI Weighting** **(optional)**	**PI**	**Weight**
			#1	25%
			#2	75%

5. Elective Rating				
5a. Level	*Failing* 0% to 64% of students will meet the PI targets.	*Needs Improvement* 65% to 79% of students will meet the PI targets.	*Proficient* 80% to 89% of students will meet the PI targets.	*Distinguished* 90% to 100% of students will meet the PI targets.

Teacher Signature _____Date_____ Evaluator Signature _____Date_____

5b. Rating	☐ Distinguished (3) ☐ Proficient (2) ☐ Needs Improvement (1) ☐ Failing (0)	**Notes/Explanation**

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**	Individual Vocal Assessment

<table>
<tr><td colspan="5" align="center">SLO Alignment</td></tr>
<tr><td>b.</td><td>Class/Course Title</td><td>Choir</td><td>c.</td><td>Grade(s)/ Level 9-12</td></tr>
<tr><td>d.</td><td>PA Standards</td><td colspan="3"><u>9.1.12.A</u>: Know and use the elements and principles of each art form to create works in the arts and humanities.</td></tr>
<tr><td>e.</td><td>Performance Measure Purpose</td><td colspan="3">The Individual Vocal Assessment is designed to measure a student's growth and mastery of independent performance skills that prepare students to make a positive musical contribution in a choral performing ensemble. This performance task will be administered twice a year (once in the first quarter and once in the third quarter) and the results will be used to evaluate a student's ability to apply the targeted content standards.</td></tr>
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	1. Administration (Teacher)	
1a.	**Administration Frequency**	Twice a year (once at the end of the first quarter and once at the end of the third quarter)
1b.	**Unique Task Adaptations/ Accommodations**	• IEP: Adaptations may include a variety of musical, social, or emotional supports toward completing the performance assessment. • Gifted IEP: Students can be challenged to perform tasks in a small ensemble setting.
1c.	**Resources/ Equipment**	Current choir repertoire, consisting of an eclectic representation of music from various styles, levels of difficulty, and written in various approaches (homophonic, polyphonic, syllabic, etc.), copies of rubric, recording device

	2. Process (Student)	
2a.	**Task Scenarios**	Demonstrate the ability to sing a choral part independently in an unaccompanied setting, exhibiting mastery and/or growth in such components as tone quality, expression and style, phrasing, pitch, intonation, rhythm, diction, and articulation.
2b.	**Process Steps**	Students will perform a 16-measure, teacher-chosen unaccompanied excerpt from the concert music (repertoire). These will be recorded by having students sing either into a microphone or within the visual and audio range of a video camera. Music selected for the second assessment will be of an equivalent difficulty level, level III or higher, as determined by professional music organizations.
2c.	**Requirements**	The student will perform *a cappella*. Students receive instructions and a scoring rubric as part of the class syllabus, and will be informed of the specific 16-measures to be performed several weeks in advance.
2d.	**Products**	Audio/video-audio recording

	3. Scoring (Teacher)	
3a.	**Scoring Tools**	Individual Vocal Assessment rubric

INDIVIDUAL VOCAL ASSESSMENT RUBRIC

Singing Rubric	1-Below Basic	2-Basic	3-Proficient	4-Advanced
Tone Quality **DOK 4**	Tone is rarely focused, clear or centered regardless of the range, significantly detracting from the overall performance.	Tone is often focused, clear and centered, but exhibits some flaws in production, and is occasionally uncontrolled in the normal singing range. Extremes in range are usually uncontrolled. Occasionally, the tone quality distracts from overall performance.	Tone is focused, clear, and centered through the majority of the singing range. Extremes in range/lack of support/vowel shape sometimes cause tone to be less controlled. Tone quality typically does not distract from the performance.	Tone is consistently focused, clear, and centered throughout the range of the voice.
Expression/ Style **DOK 4**	Rarely performs expression and style in performance.	Occasionally performs with nuance and style that is indicated in the musical score or which is suggested by the instructor.	Typically performs with nuance and style that is indicated in the printed musical score or which is suggested by the instructor.	Consistently performs with a creative nuance and style in response to the printed musical score and or which is suggested by the instructor.
Phrasing **DOK 4**	Phrasing is rarely consistent with and sensitive to the style of the music.	Phrasing is occasionally consistent with and sensitive to the style of music.	Phrasing is typically consistent with and sensitive to the style of music.	Phrasing is always consistent with and sensitive to the style of music.
Pitch Accuracy **DOK 2**	5 or more pitch errors are present.	3-4 pitch errors are present.	1-2 pitch errors are present.	All pitches are correct.
Intonation **DOK 4**	Student rarely sings in tune resulting in poor tonal center or unrecognizable melody. Student performs 5 or more notes that do not meet an acceptable level of intonation.	Pitches are often sung in tune. Performance occasionally lacks a consistent tonal center. 3-4 pitches do not meet an acceptable level of intonation.	Most pitches are sung in tune, maintaining tonal center (key) throughout. 1-2 notes do not meet an acceptable level of intonation.	All notes are in tune.
Rhythm **DOK 2**	Rhythms are rarely accurate and the beat is inconsistent. Student demonstrates 5 or more rhythmic errors distracting significantly from the overall performance.	Some rhythms are accurate. The beat is somewhat inconsistent. Rhythm problems occasionally distract from the overall performance. Student demonstrates 3-4 rhythmic errors.	Most rhythms are accurate. Student demonstrates a consistent beat throughout the excerpt. Student demonstrates 1-2 rhythmic errors.	All rhythms are accurate. Student demonstrates a consistent beat throughout the excerpt.
Diction **DOK 2**	Student consistently performs consonants and vowels with	Student often performs consonants and vowels with understatement and	Student performs consonants and vowels with	Student performs consonants and vowels clearly, and the text of

understatement and distortion. The text is not discernible.	distortion, and the text is often not discernible.	minimal understatement and distortion. The text can be understood most of the time.	the music is understandable.

Singing Rubric	1-Below Basic	2-Basic	3-Proficient	4-Advanced
Articulation DOK 2	Student articulation is rarely accurate, according to the written excerpt, resulting in very little to no clarity and contrast.	Student articulation is occasionally accurate, according to the written musical excerpt, adding some clarity and contrast.	Student articulation is accurate, mostly clear stylistically, agile, and unified, according to the written musical excerpt. Minor and infrequent inconsistencies do not significantly distract from the musical clarity and contrast.	Student articulation is accurate, stylistically clear, agile, and unified, according to the written musical excerpt.

3b.	**Scoring Guidelines**	Certified choral music professionals can use the rubric to score recording samples.
3c.	**Score/Performance Reporting**	Students will receive scored rubrics as a part of instructional feedback; principals will receive a summary report of student achievement as a part of the SLO process.

PERFORMANCE MEASURE
TASK FRAMEWORK TEMPLATE

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

	Performance Measure				
a.	**Performance Measure Name**	Individual Sight Singing			
	SLO Alignment				
b.	**Class/Course Title**	Choir	c.	**Grade(s)/ Level**	9-12
d.	**PA Standards**	9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities. 9.1.12.C: Integrate and apply advanced vocabulary to the arts forms.			
e.	**Performance Measure Purpose**	Individual sight singing assessments are appropriate for measuring a student's development of independent sight singing skills that prepare students to make a positive musical contribution in a choral performing ensemble.			

	1. Administration (Teacher)	
1a.	**Administration Frequency**	Twice a year (once at the end of the first quarter and once at the end of the third quarter)
1b.	**Unique Task Adaptations/ Accommodations**	• IEP: Adaptations may include a variety of musical, social, or emotional support toward completing the performance assessment. • Gifted IEP: Students can be challenged to perform tasks in a small ensemble setting.
1c.	**Resources/ Equipment**	Music to be sight-read – Teacher will provide a melody at a level consistent with the musical selections within their reading skill range, video/audio recording device

	2. Process (Student)	
2a.	**Task Scenarios**	Perform at sight an unfamiliar piece of music of at least 4 measures in duration that is appropriate to one's voice range, and is at a level consistent to the musical selections within the reading skill range. Each student will be allowed to examine the excerpt for thirty seconds before they are asked to perform. Students may use a neutral syllable or *solfeggio* to sing the passage. Students will be given a starting pitch just prior to their performance. Student will be recorded using an audio/video device. Students will be scored on their pitch and rhythmic accuracy and if used, the use of the *solfeggio*. A student identification number should be announced on the tape before each individual student performs.
2b.	**Process Steps**	1. Student will enter the space in which the assessment will take place, and be given 30 seconds or so to become oriented to the task and to study the piece to be sight-read. 2. The student will be given a note to begin on, or be asked to choose a starting note they prefer. 3. When the student indicates they are ready, the recording operator will start the recording device and indicate that they should begin. 4. Student will perform the assigned piece once, while sitting or standing within the critical distance of a microphone attached to the recording device.
2c.	**Requirements**	The students will have had extensive sequential instruction and practice reading notation in the ensemble, through the use of reading exercises and musical selections within their reading skill range. Preceding the introduction of sight-reading, it is presumed that

		discussions and practice of notation skills would have been extensive. This would include both rhythmic, melodic dictation, and *solfeggio*.
2d.	**Products**	Audio/video recording

3. Scoring (Teacher)		
3a.	**Scoring Tools**	Sight Singing Rubric

SIGHT SINGING RUBRIC

Sight Singing	Below Basic	Basic	Proficient	Advanced
Rhythmic Accuracy DOK 2	Student demonstrates 3 or more errors during recitation and a limited knowledge of the task is demonstrated.	Student demonstrates many components of the task correctly, but has 2 errors during recitation.	Student demonstrates most components of the task correctly, but has 1 error during recitation.	Student correctly demonstrates all components of the task.
Melodic Accuracy DOK 2	Student demonstrates 3 or more errors during recitation and a limited knowledge of the task is demonstrated.	Student demonstrates many components of the task correctly, but has 2 errors during recitation.	Student demonstrates most components of the task correctly, but has 1 error during recitation.	Student correctly demonstrates all components of the task.
Solfeggio Accuracy DOK 2	Student demonstrates 3 or more errors during recitation and a limited knowledge of the task is demonstrated.	Student correctly demonstrates many components of the task, but has 2 errors during recitation.	Student correctly demonstrates most components of the task, but has 1 error during recitation.	Student correctly demonstrates all components of the task.

3b.	**Scoring Guidelines**	Certified Choral Music professionals can use the rubric to score recording samples.
3c.	**Score/Performance Reporting**	Students will receive copies of scored rubrics as a part of the instructional process. Principals will receive a summary report of student achievement as a part of completing the SLO process.