

Student Learning Objectives Form

Teacher Name	Mr. Wolfson	Date	09/27/2021
School	Bluebonnet HS	Appraiser Name	Dr. Treble
Grade	10th grade	Subject Area	Orchestra II

Step 1: What is the focus for my SLO?

a. Identify the focus area of the SLO.

The Focus area for this SLO is for the students to grow in their ability to play with accuracy as part of an ensemble group.

b. What is the SLO Skill Statement for this content area/subject?

Students perform with accuracy as part of an ensemble group demonstrating the ability a) to maintain consistent rhythm as an ensemble, and adjust rhythm as needed including synchronizing bowings, b) to maintain consistent tone and dynamics as an ensemble, and c) to understand and follow conductor gestures and signals, both individually and as a member of the ensemble as a whole.

c. What led to the decision to focus on this content area/subject and the SLO Skill Statement?

Performing as part of an ensemble, as opposed to performing as an individual lies at the heart of what it means to be an orchestra. Critical elements include maintaining and adjusting rhythm in a coordinated group performance, maintaining tone and dynamics (including playing in tune both individually and collectively, and learning how to read conductor's gestures.

d. What TEKS for the content area or subject correspond to these most important skills? You may provide an enumerated list of TEKS, but be prepared to share the verbiage of the TEKS with your appraiser.

1) Foundations: music literacy. The student describes and analyzes music and musical sounds. The student develops organizational skills, engages in problem solving, and explores the properties and capabilities of various musical idioms. The student is expected to: (A) compare and contrast exemplary musical examples using technology and available live performances; (B) compare and contrast melodic and harmonic parts using a melodic reading system such as solfège, numbers, letter names, note names, or scale degrees; (C) compare and contrast concepts of music notation, intervals, and chord structure using appropriate terminology; (D) compare and contrast concepts of rhythm and meter using appropriate terminology and counting system; (E) compare and contrast musical forms such as song, binary, ternary, and rondo selected for performance and listening; (F) compare and contrast concepts of balance and blend using appropriate terminology; (G) compare and contrast concepts of music such as rhythm, meter, melody, harmony, key, expression markings, dynamics, and timbre; and (H) apply health and wellness concepts related to music practice such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practices.
(2) Foundations: music literacy. The student reads and notates music using an appropriate notation system. The student is expected to: (A) read and notate music that incorporates rhythmic patterns in simple, compound, and asymmetric meters; and (B) interpret music symbols and expressive terms referring to dynamics, tempo, and articulation.
(3) Creative expression. The student demonstrates musical artistry by singing or playing an instrument individually and in groups. The student performs music in a variety of genres at an increasing level of difficulty. The student performs from notation and by memory as appropriate. The student develops cognitive, affective, and psychomotor skills. The student is expected to: (A) demonstrate increasingly mature, characteristic sound appropriate for the genre; (B) refine and apply psychomotor and kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques; (C) demonstrate rhythmic accuracy using appropriate tempo; (D) demonstrate observance of key signatures and modalities; (E) demonstrate correct intonation, appropriate phrasing, and appropriate dynamics;

Step 2: What do I think my students will be able to do?

Use your knowledge of prior students' performance and end-of-year expectations for students in previous, vertically aligned courses to describe typical students in the class. A best practice is to start by describing a typical entering skill level, then, the highest entering skill level ("well above typical skill"), and the lowest entering skill level ("well below typical skill") and finally, complete the in-between levels ("above typical skill" and "below typical skill").

Initial Student Skill Profile		
SLO Skill Statement	Students perform with accuracy as part of an ensemble group demonstrating the ability a) to maintain consistent rhythm as an ensemble, and adjust rhythm as needed including synchronizing bowings, b) to maintain consistent tone and dynamics as an ensemble, and c) to understand and follow conductor gestures and signals, both individually and as a member of the ensemble as a whole.	
Level	Descriptors	Number of Students in this level
Well above typical skill	Students can understand, recognize and mimic rhythmic patterns as represented by musical notation. Students can play all of the notes in tune, following the rhythm patterns as noted in the musical notation. Students demonstrate correct fingering in 1st, 2nd and 3rd hand positions when playing unfamiliar music/music they have not seen before.	2
Above typical skill	Students can understand, recognize and mimic rhythmic patterns as represented by musical notation. Students can play all of the notes in tune, following the rhythm patterns as noted in the musical notation. Students demonstrate correct fingering in 1st, 2nd and 3rd hand positions when playing familiar music.	6
Typical skill	Students can understand, recognize and mimic rhythmic patterns as represented by musical notation. Students can play the notes mostly in tune, following the rhythm patterns as noted in the musical notation. Students demonstrate correct fingering in 1st, 2nd and 3rd hand positions when playing familiar music.	10
Below typical skill	Students can understand, recognize and mimic some simple rhythmic patterns as represented by musical notation. Students can play only some notes in tune, following the rhythm patterns as noted in the musical notation. Students inconsistently demonstrate correct fingering in 1st 2nd and 3rd hand positions when playing familiar music and/or only demonstrate correct fingering in 1st position.	5
Well below typical skill	Students are inconsistently able or unable to understand, recognize and mimic simple rhythmic patterns as represented by musical notation. Students can play only some notes in tune, following the rhythm patterns as noted in the musical notation. Students unable to use correct fingering using the various hand positions.	3

a. Who will be included in your SLO?

When choosing your class or classes, gather informal data about your students to determine which class or classes is/are most representative of the cross-section of students that you teach.

- Elementary classroom teachers: select your entire class.
- Elementary departmentalized teachers or secondary teachers: identify the targeted class or classes (class, grade and subject).

For this SLO I will include my 2nd period class, which is my largest class, and the most representative class, overall. There are 26 students in this class, 15 girls and 11 boys, with a wide variety of skill levels.

b. What multiple sources of evidence/student work (both current and historical) did you use to map students to the Initial Student Skill Profile?

I used the following sources of evidence: music literacy pre-test, "name the rhythm" performance task, initial individual performance of a standard Orchestra I piece, rated for student's ability to maintain rhythm, maintain correct fingering position and ability to play in tune, student's self-rating of their performance on the standard Orchestra I piece, student's ability to recognize in-tune playing versus out-of-tune playing when listening to musical recordings.

c. Match your current students to the descriptions in the Initial Student Skill profile.

- List the total number of students at each level in the right hand column above, and
- Record the level for each individual student on the Student Growth Tracker.
- Check here when both tasks are complete: ☒

Step 3: What are my expectations for these students?

- a. Use information about how students mapped to the Initial Student Skill Profile to describe the expected skill sets across all five levels, that student will be expected to demonstrate at the end of the year. In other words, what are the specific skills that will describe what high, average, and low performers will be able to do at the end of the course? Complete the Targeted Student Skill Profile below

The profile should describe your expectations for what this particular group of students' performance will look like at the end of the interval. For example, the description at the middle level describes what you expect to be a typical skill level at the end of the interval.

Targeted Student Skill Profile	
SLO Skill Statement	Students perform with accuracy as part of an ensemble group demonstrating the ability a) to maintain consistent rhythm as an ensemble, and adjust rhythm as needed including synchronizing bowings, b) to maintain consistent tone and dynamics as an ensemble, and c) to understand and follow conductor gestures and signals, both individually and as a member of the ensemble as a whole.
Level	Expectations
Well above typical skill	Students perform with accuracy as part of an ensemble. Students able to take the lead in their section with respect to consistent rhythm, tone and dynamics. Students model responding to conductor gestures for fellow student musicians and demonstrate the ability to know when adjustments/corrections need to be made in the playing of a particular piece
Above typical skill	Students able to perform as part of an ensemble, using synchronized bowings, playing in tune, and responding to conductor gestures, as they relate to rhythm, tone and dynamics of the piece being performed. Students recognize when bowings become unsynchronized in their section. Students able to adjust tempo of playing to match that of the ensemble. Students respond to all conductor gestures with precision.
Typical skill	Students able to perform as part of an ensemble, using synchronized bowings, playing in tune, and responding to conductor gestures, as they relate to rhythm, tone and dynamics of the piece being performed.
Below typical skill	Students able to demonstrate correct fingerings, in tune playing and consistent rhythm when playing independently, but struggle to adjust playing accordingly when performing as part of an ensemble. Students understand conductor gestures, and sometimes are able to respond to them.
Well below typical skill	Students recognize and can mimic rhythms as represented in a musical score. Students able to maintain a steady rhythm when playing independently, but inconsistently are able to play in tune. Students lose steady rhythm when playing as part of an ensemble.

- b. Use available data on your current students (e.g., attendance, grades in relevant courses, current student work, prior testing data, etc.) along with each student's description on the Initial Student Skill Profile to establish a target for each individual student covered in the SLO. Record these targets on the Student Growth Tracker.
- c. What evidence did you use to establish a targeted skill level for each student? Include multiple data sources.

- Recorded student performances during the 3rd and 6th week of school, rated for accuracy in playing, maintaining rhythm, and playing in tune
- Student scores on test identifying rhythms based on written musical notation
- Observed student performance demonstrating fingerings technique in 1st, 2nd and 3rd position (note: this will be done twice for each student within the first six weeks of school)
- Pre-test on conductors signals/gestures

- d. What will you include in the body of evidence (BOE) that will establish students' skill levels at the end of the interval? Describe the measures to be used and how they are aligned with the skills identified in the SLO.

- Individual performances rated for playing accuracy, dynamics, tone and playing in tune
- Performance as part of an ensemble during end of each 6 weeks
- Observed student ability to respond correctly to conductor's gestures during performance
- Performance task on synchronizing bowing when playing in small groups
- Recorded performance of students playing in sections, rated for synchronicity of bowing with the section
- Student's score on rhythms test, as compared to scores from beginning of the year

Step 4: How will I guide these students toward growth? (for use in discussion)

Be prepared to discuss answers to the following questions with your appraiser.

- How will you differentiate instruction for those students who are in the highest performing group as well as those who are in the lowest performing group? How will you guide all students toward reaching their targeted growth goals?
- What strategies will you use to monitor progress? How will you document your body of evidence for each student?
- Describe your plan for conferencing with your colleagues about student progress. Who will be members of your team and how often will you meet? How will you share notes, best practices, feedback, etc.?

Optional Notes

- a. Students receive individual lesson time, group/sectional lesson time, and whole ensemble lesson time, so that they can grow both as an individual musician as well as growing in their skill at being part of an ensemble. Depending on student need, I customize how the time is used during each of the lesson groupings described above, and in particular tailor students' individual lesson time to maximize the practice and content they will need in order to reach their respective targeted growth goals.
- b. Each student has a personal fitness goals progress tracker, as well as a daily log of activities. Log entries include both the number of repetitions completed, as well as the number and kind of weights used. In addition, all students will complete a self-assessment of progress, and the instructor will complete an assessment of each student's progress based on their goals and the data from their log of activities.
- c. As the only orchestra teacher, I do not have a direct colleague. However, I discuss student progress every three weeks with my appraiser, based on observed musical techniques that I track across five areas: playing in tune, fingering positions, maintaining rhythm, dynamics, and ability to play as part of an ensemble, as opposed to playing individually, which are very different skills. I also am part of a statewide orchestra teacher's online group, where we regularly share best practices, upload examples of sheet music we use to test students' ability to read music for various components, and post examples of quizzes, tests and performance tasks.

Student Learning Objectives Review & Approval

By signing below you acknowledge that you have discussed and agreed upon the Student Learning Objectives Plan, above.

Comments	Decision
	<input type="checkbox"/> Approved <input type="checkbox"/> Revise and Resubmit
Teacher Signature Mr. Wolfson	Date 09/27/2021
Appraiser Signature	Date

Revision Comments (if required)	Decision
	<input type="checkbox"/> Final Approval
Teacher Signature	Date
Appraiser Signature	Date