

## Office of Educator Effectiveness

# Student Learning Objective (SLO) Template

- This SLO serves as the Professional Growth and Development Plan (Section I only)
- This SLO serves as **one** of multiple goals of the Professional Growth and Development Plan. (Section I and II)

### Section I. SLO

<b>Teacher Name:</b> Millie Shiflett	<b>Teacher School:</b>
<b>SLO Evaluator Name:</b> <b>SLO Evaluator Position/Role:</b>	
<b>Grade Level:</b> 6-8	<b>SLO Content Area:</b> Chorus
<b>SLO Type:</b> <i>Choose One</i>  <input checked="" type="checkbox"/> Individual <i>(written by an individual teacher)</i>  <input type="checkbox"/> Team <i>(team of teachers focus on a similar goal but are held accountable for only their students)</i>	<b>SLO Approach:</b> <i>Choose One</i>  <input checked="" type="checkbox"/> Class <i>(covers all of the students in one class period i.e., 2nd period Biology, 4th period Beginning Pottery, etc.)</i>  <input type="checkbox"/> Course <i>(covers all of the students enrolled in multiple sections of the course (i.e., all of a teacher's Biology 2 students, all of a teacher's Beginning Pottery students, etc.)</i>
<b>SLO Interval of Instruction</b> <i>Choose One</i>  <input checked="" type="checkbox"/> Year <input type="checkbox"/> Semester <input type="checkbox"/> Other  If <i>Other</i> , provide rationale (i.e. quarter long course) and indicate days of instruction.  Rationale: <a href="#">Click here to enter text.</a> Days of Instruction: 100	<b>Assessment Dates</b>  Pre Assessment Date: September 27th, 2019  Post Assessment Date: March 27th, 2020

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### I. Student Population

All students assessed during the SLO period are in 7<sup>th</sup> grade Chorus. 7<sup>th</sup> grade Chorus consists of 92 students, both male and female, divided among two class periods. Of the 92 students, 32 (34.7%) have no previous Chorus experience at Boiling Springs Middle School

### II. Historical and Trend Data

Students enter middle school chorus with varying backgrounds of musical knowledge and experience. For the majority of chorus students wishing to continue into high school, they require an ability to successfully read music in order to perform individually, and as a part of an ensemble. Therefore, developing their ability to read and effectively execute musical notation proves critical to their success.

At our school, students have the option of taking chorus one or more years. The majority of the selected students have taken chorus previously as sixth graders, while some are new to the class entirely. As such, returning students have a basic understanding of music notation and sight reading using solfege, whereas new students only have the tools and knowledge they have learned in the beginning weeks of school.

As a district, we have chosen sight reading skills as our primary focus for growth because of its importance as a basic skill for success in our classrooms, and also to align with the adjudication requirements for the SCMEA Concert Performance Assessment Standards. At the end of the SLO period, students will successfully sight read in two separate parts, an 8 measure example using solfege, proper vocal technique, dynamics, and expressive interpretation.

I will assess students both individually and as a group using a rubric, which addresses the following skills: rhythm, dynamics, pitch, articulation, and steady tempo.

### III. Baseline Data

During the fifth week of class, I administered a sight reading assessment that included the following:

- Reading quarter, dotted-half, eighth, dotted quarter, and half notes
- Sight reading music in two separate parts in treble clef
- 4/4 meter, crescendo, decrescendo, and staccato markings

Students could score a maximum score of 25 points on the rubric. I divided the scores into the following subcategories:

- Advanced: 19-25 points
- Proficient: 12-18 points
- Beginning: 5-11 points

The entire group of students scored in the lowest subgroup (under 11 points). This places the class as a whole at a beginning level.

### IV. Post Assessment

Students are assessed on Pre- and Post- Assessment using a sight reading example that includes the following:

- Reading quarter, dotted-half, eighth, dotted quarter, half notes and whole notes
- Sight reading music in two separate parts in treble clef
- 4/4 meter, crescendo, decrescendo, and staccato markings

Successful performance of the sight reading example as determined by the performance criteria (teacher rubric) will measure the identified content of the SLO in accordance with the coordinating standards.

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I will administer both Pre- and Post-Assessments in class by having students practice and perform the given examples together as a class. The entire class will be video recorded by the teacher, while also individually making their own audio recordings. These recordings will be e-mailed to the teacher to be kept on file.

Neither the Pre- nor Post- Assessment will be tied to grades.

### **V. Progress Monitoring Key**

Students will be assessed for understanding and mastery of new skills daily. Some ways the teacher will check for understanding include:

- Written assessment via daily bell work assignments.
- Performance assessment.

If needed, the teacher will provide extra assistance to meet learning goal by doing the following:

- Taking more time to teach individual lessons to ensure understanding before moving on.
- Assist students with individual weaknesses by pairing with another student.
- Provide additional notes as needed

### **VI. Learning Goal (Objective)**

#### **Week 8**

Students will:

- Sing unison sight reading examples in step-wise motion, while beginning to incorporate and recognize skips.
- Begin to incorporate PULSING into their signing technique.
- Learn the difference between ties and slurs.
- Add tied notes into the middle of sight singing examples to prepare for more difficult rhythmic challenges in the future.
- Learn the varied values of whole rests to help recognize the importance of time signatures.
- Be assessed on pitch recognition.
- Sing ascending and descending scales daily (Score the Scale/Follow the Hand) to prepare for later lessons and to continue to improve pitch and vowel production through use.

#### **Week 18**

Students will (in addition to previous goals):

- Sing unison sight reading examples using steps and skips.
- Sing examples using a variety of time signatures
- Be able to identify note/rest values
- Begin to sight read eighth note patterns using the DOUBLING technique
- Begin identifying/ understanding key signatures

#### **Week 27**

Students will (in addition to previous goals):

- Begin to successfully sight read in two parts
- Hunt and focus on areas in a sight reading example that give them difficulty
- Identify their own difficulties and work almost entirely independently during their sight reading practice time
- Include dynamics and articulation markings as much as possible
- Sing using their best vocal technique and tuning skills.

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### Standard (s)

The sight reading assessment used for the SLO measures student understanding of the following standards/indicators:

**Artistic Processes:** Performing- I can perform a variety of music with fluency and expression.

**Anchor Standard 3:** I can produce a well-developed tone quality.

Benchmark CM.P IM.3: I can produce a centered tone in some tessituras specific to my vocal range.

- Indicator CM.PIM.3.1: I can sing my assigned part in tune with appropriate tone quality, resonance and vocal timbre.
- Indicator CM.P IM.3.2: I can sing with a centered tone and a steady tempo.

**Anchor Standard 4:** I can perform with technical accuracy and expression.

Benchmark CM.P NL.4: I can speak, chant, sing, and move to demonstrate awareness of beat.

- Indicator CM.P NL.4.1: I can speak, chant to the beat.

**Anchor Standard 5:** I can perform using music notation.

Benchmark CM.P NL.5: I can identify music notation symbols representing simple familiar tonal and rhythm patterns and tunes

- Indicator CM.P NL.5.2: I can identify note values.
- Indicator CM.P NL.5.3: I can identify simple familiar rhythm patterns with corresponding notation.
- Indicator CM.P NL.5.4: I can identify simple familiar tonal patterns with corresponding notation.

Benchmark CM.P NM.5: I can read and perform tonal and rhythmic patterns using music notation.

- Indicator CM.P NM.5.1: I can sing tonal patterns using a sightreading system.
- Indicator CM.P NM.5.2: I can identify basic time signatures.
- Indicator CM.P NM.5.3: I can sing using eighth, quarter, half and whole notes and rests.

Benchmark CM.P NH.5: I can read and perform simple unfamiliar and familiar songs using music notation.

- Indicator CM.P NH.5.1: I can perform simple unfamiliar rhythm patterns using music notation.
- Indicator CM.P NH.5.2: I can perform simple unfamiliar tonal patterns using music notation.
- Indicator CM.PNH.5.3: I can sing in unison and simple 2- part music.

Benchmark CM.P IL.5: I can identify music notation, symbols representing an expanded set of tonal, rhythmic, technical, and expressive ideas.

- Indicator CM.P IL.5.1: I can identify sharps, flats, naturals, and simple key signatures.
- Indicator CM.P IL.5.2: I can sightread stepwise tonic (do, re, mi, fa, so) patterns and simple meter based (2/4, 3/4, 4/4) rhythmic patterns.
- Indicator CM.P IL.5.3: I can identify advanced note values and time signatures that represent syncopation and smaller beat subdivisions in my music.
- Indicator CM.P IL.5.4: I can identify expressive markings in my music.

### VII. Growth Targets

A. Choose One

Tiered

Individual

Targeted (*Sub population(s) of students are the focus of the SLO goal. Appropriate for course approach as a second SLO when the first includes all students.*)

B. Considering all available data, identify the targets the students are expected to reach by the end of the SLO interval. List the growth target information below or on an attached spreadsheet.

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### Week 8

Students will:

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- Begin to incorporate PULSING into the signing technique.
- Learn the difference between ties and slurs.
- Add tied notes into the middle of sight singing examples so students prepare for more difficult rhythmic challenges in the future.
- Learn the varied values of Whole Rests to help recognize the importance of the time signatures.
- Be assessed on pitch recognition
- Sing ascending and descending scales daily (Score the Scale) to prepare for later lessons and to continue to improve pitch and vowel production through the use of the scales.

### Week 18

Students will (in addition to previous goals):

- Sing unison sight reading examples using steps and skips.
- Sing examples using a variety of time signatures
- Be able to identify note/rest values
- Begin to sight read eighth note patterns using the DOUBLING technique
- Begin identifying/ understanding key signatures

### Week 27

Students will (in addition to previous goals):

- Begin to successfully sight read in two parts
- Hunt and focus on areas in a sight reading example that give them difficulty
- Identify their own difficulties and work almost entirely independently during their sight reading practice time
- Include dynamics and articulation markings as much as possible
- Sing using their best vocal technique and tuning skills.

- C. Provide a rationale for the growth targets. Rationale may reflect typical vs. pretest performance, may include reasoning for using individualized targets for some but not all students, or any other influencing information used to determine anticipated growth.

Growth targets are based on goals within the utilized sight singing curriculum, and reflect what the majority of the class will be able to do together as a group within the specified time frame. These growth targets are anticipated to be accurate based on student performance in prior school years, including group scores at state performance assessment events.

### VIII. Instructional Strategies

- A. Describe the best instructional practices you will use to teach this content to students. Include how instruction will be differentiated based on data. What interventions will be used if more assistance is needed during the learning progress?

Students will receive daily practice/instruction on sight reading/ ear- training skills throughout the year. This content will gradually build upon prior knowledge learned throughout the year in order to reach the goal of 2-part sight reading. Some daily activities include:

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- Follow the Hand (pitch recognition)
- Score the Scale (listening exercise)
- Forbidden Interval (pitch recognition, interval training, ear training, vocal technique)
- Sight reading examples
- Chaos (Independent practice time for sight reading)

Student will work on skills both as a class, and individually during independent practice time. Students showing weaknesses in certain areas will be offered extra help as needed through peer tutoring or teacher tutoring.

### IX. Conference Reflection

#### A. Percentage of Students Who Met Growth Targets

\_\_\_\_\_ %

#### B. Reflection on Data

How does the data inform your instructional practice, goal setting, or your professional development for next year?

Conference	Date	Signatures
SLO Preliminary Conference		
SLO Mid-Course Conference		
SLO Summative Conference		

**Section II. To be completed only if additional goals are needed.**

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<p><b>Area to be addressed:</b> (optional)</p> <p><b>Related ADEPT Performance Standard(s):</b></p>	<p><b>Area to be addressed:</b> (optional)</p> <p><b>Related ADEPT Performance Standard(s):</b></p>
<p><b>Goal 2:</b></p>	<p><b>Goal 3:</b></p>
<p><b>Strategies:</b></p>	<p><b>Strategies:</b></p>
<p><b>Desired Outcome:</b></p>	<p><b>Desired Outcome:</b></p>
<p><b>Reflect how these goals are related to your Professional Learning:</b> (Teacher and Supervisor)</p>	

**Evidence that the supervisor will consider in determining progress/goal accomplishment:**

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### **Preliminary performance review** *(to be completed by the supervisor on the basis of the evidence)*

\_\_\_ The educator has *met* the above goal.

\_\_\_ The educator is making *satisfactory progress* toward achieving this goal.

\_\_\_ The educator is *not* making satisfactory progress toward achieving this goal.

### **Comments**

The signatures below verify that the teacher has received written and oral explanations of the preliminary performance review.

Teacher \_\_\_\_\_ Date: \_\_\_\_\_

Supervisor: \_\_\_\_\_ Date: \_\_\_\_\_

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### **Final performance review** *(to be completed by the supervisor on the basis of the evidence)*

- The educator has *met* the above goal.
- The educator is making *satisfactory progress* toward achieving this goal.
- The educator is *not* making satisfactory progress toward achieving this goal.

### **Comments**

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The signatures below verify that the teacher has received written and oral explanations of the final performance review.

Teacher \_\_\_\_\_ Date: \_\_\_\_\_

Supervisor: \_\_\_\_\_ Date: \_\_\_\_\_