

Handout 1.6: Revised Choir SLO

This template will be completed while referring to the SLO Template Checklist.

Teacher Name: Ms. Blumenthal

Content Area and Course(s): Choir

Grade Level(s): 9, 10, 11, 12

Academic Year: 2012–13

Please use the guidance provided in addition to this template to develop components of the SLO and populate each component in the space below.

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Baseline and Trend Data

What information is being used to inform the creation of the SLO and establish the amount of growth that should take place?

In prior years, assessment of my students included individual student assessments of participation and effort, student self- reflection, and an overall evaluation student skill during class and during performances. Last year, I provided feedback to students on their progress half way through the semester as well as at the end of the semester (with their final grade). At both points of the semesters, nearly all students receive full credit for their participation. Approximately 50 percent of students noted that they lack a clear understanding of the techniques and specific strategies needed to improve. We always receive positive feedback on choir performances, but I lack data on individualized student performance.

Given the lack of baseline data, I administered a pre-assessment in 2012. The pretest consisted of two parts: 1) a performance rubric that scored student performance in eight categories (10 points each, for a total of 80 points) and 2) a music theory and problem solving section, containing 10 short answer questions (2 points each, for a total of 20 points). The assessment is district-developed and was created in collaboration with all high school music teachers in the district.

The pretest results for my 31 choir students were the following:

Distribution of Scores on the Performance Rubric

Score Range (out of 80)	Number of Students
0-20	2
21-40	5
41-60	20
61-80	4

Distribution of Scores on the Music Theory and Problem Solving Section

Score Range (out of 20)	Number of Students
1-5	2

6-10	20
11-15	5
16-20	4

Distribution of Scores on the Combined Assessment

Score Range (out of 100)	Number of Students
0-20	2
21-40	4
41-60	14
61-80	10
81-100	1

The distribution of scores shows that most students struggle more with music theory than they do with performances. Analysis of the rubrics used to grade the performance task, students display effort and are comfortable with ensemble singing, but they can build upon interpretation and pitch.

Student Population

Which students will be included in this SLO? Include course, grade level, and number of students.

This SLO applies to my 94 students in my choir. This course includes freshmen, sophomore, junior, and senior students. These students are distributed into four classes (of 20, 24, 22, 28 students). The population is a mix of students who have remained in the elective for multiple years and students who are joining choir for the first time. These students do not need to audition for the choir to participate. In general, these students have a lower background knowledge and skill in vocal music than those students in the 2nd period concert choir. However, some students (10) take private vocal lessons outside of the class.

My schedule also includes instructing two other courses: concert choir during 2nd period, for which student auditions are required for participation, and Music Composition and Technology during 3rd and 7th period. These courses are covered under separate SLOs.

Interval of Instruction

What is the duration of the course that the SLO will cover? Include beginning and end dates.

The duration of the course is one semester, from January 2013 to April 2013. Students meet every day for 40 minutes. The choir also has three two-hour evening rehearsals prior to the April concert.

Standards and Content

What content will the SLO target? To what related standards is the SLO aligned?

This SLO aligns to Ohio's 2012 Revised Music Standards, high school levels I – III, beginning to mastery levels. The actual content statements of the standards vary since my students are at various levels in their development of skill and knowledge of music. However, I am using the developing standards as a benchmark and then differentiating the challenge level for my students as needed. This SLO aligns with the following high school level II standards:

1PR Sing or play, alone and/or in ensembles, advanced music literature and demonstrate accurate intonation and rhythm, fundamental skills, advanced technique and a high degree of musicality.
 2PR Prepare and accurately perform a varied repertoire of ensemble music showing continuous individual improvement in performance ability well above the level of complexity found in the selected literature.
 3PR Demonstrate sight-reading abilities at a mastery level of complexity.
 7PR Sing or play a significant music composition, demonstrating an understanding of music styles and form.

1CE Interpret articulations, expressive symbols and terms while performing.
 2CE Identify and trace the development of music forms across historical periods.
 4CE Describe the elements of music and their functions.
 5CE Identify traditional harmonic progressions in selected repertoire.
 6CE Identify modality aurally and visually.
 7CE Identify musical forms used in vocal and instrumental genres from world cultures.

2RE Describe how the use of elements of music affects the aesthetic impact of a music selection.
 4RE Analyze and determine the correct technique (e.g., posture, breath support, hand position, embouchure, vocal placement) required for proper tone production.
 5RE Describe the use of elements of music as they relate to expression in a varied repertoire of music.

Assessment(s)

What assessment(s) will be used to measure student growth for this SLO?

To assess my students, I will use a district-created post-assessment. The assessment is structured as follows:

20%	Music theory and problem solving: Students will be given 10 short-answer questions assessing their theoretical and technical knowledge of selected sample compositions, and knowledge of vocal exercises and vocal health. Two of the 10 questions incorporate a problem-solving and interpretation component related to composition.
80%	Performance: Students will be assessed in the following main categories: presentation, accuracy, verbal clarity, effort, tone quality, part singing, interpretation, and behavior. Each main category consists of subcategories as well. This portion of the assessment consists of two performances that are averaged together for the final score.

The performance assessments will be graded using a district-created rubric. All music teachers in the district have been trained on the rubric and have attended calibration sessions to ensure consistent

scoring. Performances will be audiorecorded so that another music teacher may double-score selected performances if needed.

Growth Target(s)

Considering all available data and content requirements, what growth target(s) can students be expected to reach?

Baseline Score Range (on 100-pt. district-created pre-assessment administered in January 2013)	Expected Performance (on 100-pt. district-created post-assessment administered in April 2013)
0-40	70
41-50	71
51-60	72
61-100	At least 1/3 the possible growth between the pre-assessment score and 100. For example, a student who scored 80 on the pre-assessment would be expected to score 87 on the post-assessment.

Rationale for Growth Target(s)

What is your rationale for setting the above target(s) for student growth within the interval of instruction?

I set tiered growth targets to ensure that all students will be able to demonstrate appropriate growth. Students with lower baseline ranges will be expected to, at a minimum, reach basic thresholds of passing. At the higher levels, students are expected to demonstrate 1/3 the difference between 100 and their pre-assessment score. These targets recognize that vocal skill progression may level out for some students that is not equivalent to a perfect rubric score. Consequently, growth estimates may appear somewhat conservative. However, all students will need to demonstrate growth and are expected to demonstrate significant skill and progress in vocal music.

In the past, students noted that they lacked specific strategies for improving their performance. This SLO targets skills related to performance as well as knowledge of music theory that students will need to apply during vocal performances. If students build these knowledge and skills, they will be better able to self-monitor their vocal performances and identify areas of strength and weakness on their own.

Attainment of these growth targets will prepare students for continued participation in vocal music or other performing arts. Students will build upon the foundational knowledge they already have and develop performance, music theory, and problem solving skills. Such skills will help students become more well-rounded students.

In a time where budgets are tight and music is often cut, the performing arts are currently not a district or school priority. However, the music department at the district level has asked us to focus on authentic assessment of performances. This SLO incorporates assessments that align with this departmental priority.