



Course Numbers

- ADD HS Courses
- BND601/602 (and BND601IB/BND602IB) 6th Grade Band S1/S2
- BND701/702 (and BND701IB/BND702IB) 7th Grade Band S1/S2
- BND801/802 (and BND801IB/BND802IB) 8th Grade Band S1/S2

Secondary Band

2017-2018



<http://performingarts.dmschools.org>
<http://grading.dmschools.org>

Version: Pre-Alpha

Standards-Referenced Grading Basics

The teacher designs instructional activities that grow and measure a student's skills in the elements identified on our topic scales. Each scale features many such skills and knowledges, also called **learning targets**. These are noted on the scale below with letters (A, B, C) and occur at Levels 2 and 3 of the scale. In the grade book, a specific learning activity could be marked as being 3A, meaning that the task measured the A item at Level 3.



The **Learning Goal** is the complete Level 3 of the scale.

Each lettered bullet point represents one **Learning Target**.

Each arrow bullet point represents an **unpacked requirement** of the target

Scale Level Symbols	
	The targets on this level can be changed
	Targets on this level can not be changed
	More targets can be added to this level
	No targets are written at this level

When identifying a Topic Score, the teacher looks at all evidence for the topic. The table to the **right** shows which Topic Score is entered based on what the Body of Evidence shows.

Only scores of 4, 3.5, 3, 2.5, 2, 1.5, 1, and 0 can be entered as Topic Scores.

Multiple Opportunities

It's not about going back to do a retake, or back to redo something; it's about going forward, continually scaffolding student learning through multiple opportunities, and noting that improved learning. Our curriculum builds on itself. "Multiple opportunities" are about taking an assessment and connecting it to past topics. It's about allowing students to demonstrate their learning multiple times in units subsequent to their current unit, or when learning is scaffolded into future units.

Multiple Opportunities will be noted in the guide to the right of the scales. Here you will see initial thinking of connections to other topics. This is also a place where teachers can add connections through their PLCs.

Evidence shows the student can...	Topic Score
Demonstrate all learning targets from Level 3 and Level 4	4.0
Demonstrate all learning targets from Level 3 with partial success at Level 4	3.5
Demonstrate all learning targets from Level 3	3.0
Demonstrate some of the Level 3 learning targets	2.5
Demonstrate all learning targets from Level 2 but none of the learning targets from Level 3	2.0
Demonstrate some of the Level 2 learning targets and none of the Level 3 learning targets	1.5
Demonstrate none of the learning targets from Level 2 or Level 3	1.0
Produce no evidence appropriate to the learning targets at any level	0

Guiding Practices of Standards-Referenced Grading

1. A consistent 4-point grading scale will be used.
2. Student achievement and behavior will be reported separately.
3. Scores will be based on a body of evidence.
4. Achievement will be organized by learning topic and converted to a grade at semester's end.
5. Students will have multiple opportunities to demonstrate proficiency.
6. Accommodations and modifications will be provided for exceptional learners.

Phase Model:

The Phase Model is an Organizational Curriculum Model for SRG. Topics are arranged in sequence with the topic scale adjusting to account for the level of learner. This allows for yearlong topics. Once a student becomes proficient in the topic at a particular level they change “phase” to continue to deepen their knowledge base.

Learning Goals for all curricular areas are organized by overarching concepts called topics. Within those topics live a learning goal. All learning goals for the performing arts are guided by the 2014 National Music Standards and assessed on the provided reporting scales.

Learning Guide:

	Notes	Rhythm	Sound	Articulation	Literacy	Engagement
PHASE I	<p>A: Student plays (researches, problem-solves) a range of at least one octave.</p> <p>B: Student plays (researches, problem-solves) music with the notes concert A and Ab.</p>	<p>A: Student demonstrates... Whole, Half, and Quarter Notes and Rests, Eighth Notes in pairs, Dotted Half Notes ...counting and playing.</p>	<p>Student plays: A: Consistent, idiomatic tone throughout a stepwise melodic line B: Piano and Forte</p>	<p>Student plays correct articulation: A: “T” sound for the front of the note B: Executes slurs appropriately for the instrument</p>	<p>A: Student plays repeat signs, 1st and 2nd endings, one bar repeat, time signatures 4/4 and C, pickup notes, learned note names. B: Identifies all learned note names</p>	<p>Student demonstrates: A: Preparedness for rehearsal B: Appropriate use of instrument C: Proper posture and concert etiquette</p>
PHASE II	<p>A: Student plays (researches, problem-solves) Concert F, B\flat, and E\flat scales within 45 seconds (octave shifts allowed).</p> <p>B: Student plays (researches, problem-solves) music that utilizes the key of one of the identified Phase II Major Scales and incorporates some chromatics.</p> <p>C: Student identifies (classifies, compares & contrasts) the Phase II key signatures and the usage of</p>	<p>A: Student demonstrates... Phase I rhythms, dotted quarter notes, eighth notes and rests ...counting and playing.</p>	<p>A: Student plays (in addition to Phase I) with consistent sound within appropriate grade-level music B: Student plays Pianissimo through Fortissimo as well as crescendos and diminuendos C: Student adjusts pitch using the instrument’s tuning mechanism with a tuner</p>	<p>Student demonstrates (in addition to Phase I): A: Accent B: Staccato</p>	<p>A: Student plays (in addition to Phase I) Accidentals, Piano, Forte, tempo marks Allegro, Moderato, Andante, Ritardando, D.C. Al Fine, D.S. Al Coda, Time Signatures 3/4 and 2/4, learned note names. B: Evaluate a concert or recording</p>	<p>Student demonstrates: A: Appropriate notation markings in music B: Focus throughout rehearsal and performances</p>

	the chromatics in appropriate literature.					
PHASE III	<p>A: Student plays (researches, problem-solves) Concert C, F, B\flat, E\flat, A\flat, and Chromatic Scales within 90 seconds.</p> <p>B: Student plays (researches, problem-solves) music that utilizes one of the identified Phase III Major Scales and incorporates some chromatics.</p> <p>C: Student identifies (classifies, compares & contrasts) the key signatures and the usage of the chromatics in appropriate literature.</p>	<p>A: Student demonstrates... Phase I and II rhythms, sixteenth notes in pairs and fours, eighth note triplets, simple meter changes, eighth-quarter-eighth syncopation ...counting and playing.</p>	<p>A: Student plays (in addition to Phase I & II) with consistent idiomatic tone during separated lines, across extended phrases, and with dynamic changes</p> <p>B: Student hears and adjusts tuning discrepancies</p>	<p>Student plays (in addition to Phase I and II):</p> <p>A: Tenuto, Marked (Marcato) Accent</p> <p>B: Trills (if idiomatic)</p> <p>C: Fortepiano, Sforzando</p>	<p>A: Student plays (in addition to Phase II) Mezzo/Issimo, Crescendo/Diminuendo, tempo marks Rallentando, Accelerando, Maestoso, A Tempo, Time Signatures 6/8 and cut time, Enharmonics, Ledger Lines</p> <p>B: Evaluate a concert or recording using standard ballot</p> <p>C: Identify all notes on the basic fingering chart at sight</p> <p>D: Differentiate which instruments transpose</p>	<p>Student demonstrates:</p> <p>A: Time management to coordinate personal and school schedules for rehearsal and performance</p> <p>B: Collection of compositions representing a variety of forms and styles through performance</p>
PHASE IV	<p>A: Student plays (researches, problem-solves) music that utilizes key changes and incorporates some chromatics.</p> <p>B: Student identifies (classifies, compares & contrasts) the key signatures and the usage of the chromatics in appropriate literature.</p> <p>C: Student plays (researches, problem-solves) A, D, G, C, F, B\flat, E\flat, and A\flat, in 2 octaves or more if possible in 8th notes at a metronome marking of quarter note = 88, in two octaves when appropriate.</p>	<p>A: Student demonstrates... Phase I, II, and III rhythms, half and quarter note triplets, single set of sixteenth note triplets, eighth and sixteenth notes in any combination in simple and compound meter, single grace notes, dotted eighth-sixteenth-eighth in compound meter, simple and compound meter changes ...counting and playing.</p>	<p>Student (in addition to Phase I - III):</p> <p>A: Discriminates pitch and makes minor adjustments to match</p> <p>B: Adjusts pitch and tone appropriately over a wide dynamic range</p>	<p>Student plays (in addition to Phase I - III):</p> <p>A: Tenuto Accent</p> <p>B: Trills with flats and sharps (per instrument)</p> <p>C: Legato – “Doo” Tonguing and Marcato</p>	<p>A: Student plays (in addition to Phase III) all tempo marks as printed in the literature, time signatures 9/8 and 12/8</p> <p>B: Critique a concert</p>	<p>Student demonstrates:</p> <p>A: Performances outside of the classroom ensemble</p> <p>B: Preparedness for outside performances</p>

PHASE V	<p>A: Student performs (identifies errors, compares & contrasts) music that utilizes two of the added Phase V scales and incorporates some chromatics.</p> <p>B: Student identifies (classifies, compares & contrasts) the key signatures and the usage of the chromatics in appropriate literature.</p> <p>C: Student plays (researches, problem-solves) all 12 Major Scales in 8th notes at a metronome marking of quarter note = 88 and in two or more octaves when appropriate for their instrument.</p>	<p>A: Student demonstrates... Phase I, II, III, and IV rhythms, asymmetrical meter (i.e. 7/8, 5/8, etc.), triplets beyond triplets, extended grace notes, 32nd notes, simple and compound meter changes with increasing complexity, double dotted notes ...counting and playing.</p>	<p>Student (in addition to Phase I - IV):</p> <p>A: Plays with consistent in-tune tone over a wide dynamic range with correct articulations</p> <p>B: Plays vibrato</p> <p>C: Discriminates pitch and partially adjusts tuning based on the tendencies of their instrument and within a chord</p>	<p>Student plays (in addition to Phase I - IV):</p> <p>A: Turns and Mordents</p> <p>B: Phase I-IV articulations in combination</p> <p>C: Adjustments in articulation in the music according to the style of the piece</p>	<p>A: Student evaluates (in addition to Phase IV) time signature construction.</p> <p>B: Differentiate which instruments transpose</p> <p>C: Categorize how concert scales differ depending on transposition</p>	<p>Student demonstrates:</p> <p>A: Leadership by coordinating and leading small group sectionals or ensembles independently</p>
PHASE VI	<p>A: Student performs (identifies errors, compares & contrasts) music in any key, with chromatics.</p> <p>B: Student plays (researches, problem-solves) all Natural Minor Scales in 8th notes at a metronome marking of quarter note = 88.</p> <p>C: Student plays (researches, problem-solves) all Major Scales in 16th notes at a metronome marking of quarter note = 88.</p>	<p>A: Student demonstrates... Phase I, II, III, IV, and V rhythms, 64th notes, simple and compound meter changes with increasing complexity, ...counting and playing.</p> <p>B: Transcribes music to sixteenth notes</p> <p>C: Navigates frequent changes in meter, simple compound, and asymmetric</p>	<p>Student (in addition to Phase I - V):</p> <p>A: Discriminates pitch based on the tendencies of their instrument and adjusts accordingly</p> <p>B: Discriminates pitches within a chord and accurately adjusts tuning</p>	<p>Student plays:</p> <p>A: Phase I-V articulations in increasingly complex rhythmic patterns</p> <p>B: Double and/or triple tonguing (if idiomatic)</p>	<p>A: Student demonstrates knowledge of... Note names on Bass, Treble, Alto, and Tenor Clefs, all Major and Natural Minor scales.</p> <p>B: Transpose from a different-keyed instrument</p> <p>C: Create program notes for a piece or concert</p>	<p>Student demonstrates:</p> <p>A: Engagement with the community to create original performances independent of the school ensemble</p>

Topic One: Notes

Phase I-VI

Topic-Specific Descriptors:

'Play' indicates the student may research, problem-solve

'Identifies' indicates the student may classify, compare, and/or contrast

'Performs' indicates the student may identify errors, compare and/or contrast

	4-Exceeding	3-Meeting	2-Developing
Phase I	4A: Modeling at a level above learning goal.	A: Student plays (researches, problem-solves) a range of at least one octave. B: Student plays (researches, problem-solves) music with the notes concert A and Ab.	
Phase II	4A: Modeling at a level above learning goal.	A: Student plays (researches, problem-solves) Concert F, Bb, and Eb scales within 45 seconds (octave shifts allowed). B: Student plays (researches, problem-solves) music that utilizes the key of one of the identified Phase II Major Scales and incorporates some chromatics. C: Student identifies (classifies, compares & contrasts) the Phase II key signatures and the usage of the chromatics in appropriate literature.	
Phase III	4A: Modeling at a level above learning goal.	A: Student plays (researches, problem-solves) Concert C, F, Bb, Eb, Ab, and Chromatic Scales within 90 seconds. B: Student plays (researches, problem-solves) music that utilizes one of the identified Phase III Major Scales and incorporates some chromatics. C: Student identifies (classifies, compares & contrasts) the key signatures and the usage of the chromatics in appropriate literature.	
Phase IV	4A: Modeling at a level above learning goal.	A: Student plays (researches, problem-solves) music that utilizes key changes and incorporates some chromatics. B: Student identifies (classifies, compares & contrasts) the key signatures and the usage of the chromatics in appropriate literature. C: Student plays (researches, problem-solves) A, D, G, C, F, Bb, Eb, and Ab, in 2 octaves or more if possible in 8 th notes at a metronome marking of quarter note = 88, in two octaves when appropriate.	
Phase V	4A: Modeling at a level above learning goal.	A: Student performs (identifies errors, compares & contrasts) music that utilizes two of the added Phase V scales and incorporates some chromatics. B: Student identifies (classifies, compares & contrasts) the key signatures and the usage of the chromatics in appropriate literature. C: Student plays (researches, problem-solves) all 12 Major Scales in 8 th notes at a metronome marking of quarter note = 88 and in two or more octaves when appropriate for their instrument.	
Phase VI	4A: Modeling at a level above learning goal.	A: Student performs (identifies errors, compares & contrasts) music in any key, with chromatics. B: Student plays (researches, problem-solves) all Natural Minor Scales in 8 th notes at a metronome marking of quarter note = 88 C: Student plays (researches, problem-solves) all Major Scales in 16 th notes at a metronome marking of quarter note = 88.	

Anchor Standards:

Phase I - VI

Levels 1 & 4 trigger change in PHASE

Topic Two: Rhythm

Topic-Specific Descriptors:

'Counting and playing' indicates the student may classify, adapt, and/or solve

**Phase
I-VI**

	4-Exceeding	3-Meeting	2-Developing
Phase I	4A: Modeling at a level above learning goal.	A: Student demonstrates... Whole, half, quarter notes and rests, eighth notes in pairs, dotted half notes ...counting and playing.	
Phase II	4A: Modeling at a level above learning goal.	A: Student demonstrates... Phase I rhythms, dotted quarter notes, eighth notes and rests ...counting and playing.	
Phase III	4A: Modeling at a level above learning goal.	A: Student demonstrates... Phase I and II rhythms, sixteenth notes in pairs and fours, eighth note triplets, simple meter changes, eighth-quarter-eighth syncopation ...counting and playing.	
Phase IV	4A: Modeling at a level above learning goal.	A: Student demonstrates... Phase I, II, and III rhythms, half and quarter note triplets, single set of sixteenth note triplets, eighth and sixteenth notes in any combination in simple and compound meter, single grace notes, dotted eighth-sixteenth-eighth in compound meter, simple and compound meter changes ...counting and playing.	
Phase V	4A: Modeling at a level above learning goal.	A: Student demonstrates... Phase I, II, III, and IV rhythms, asymmetrical meter (i.e. 7/8, 5/8, etc.), tuplets beyond triplets, extended grace notes, 32 nd notes, simple and compound meter changes with increasing complexity, double dotted notes ...counting and playing.	
Phase VI	4A: Modeling at a level above learning goal.	A: Student demonstrates... Phase I, II, III, IV, and V rhythms, 64 th notes, simple and compound meter changes with increasing complexity ...counting and playing. B: Transcribes music to sixteenth notes C: Navigates frequent changes in meter, simple compound, and asymmetric	

Anchor Standards:

Phase I - VI

Levels 1 & 4 trigger change in PHASE

Topic Three: Sound

Phase I-VI

Topic-Specific Descriptors:

'Play' indicates the student may experiment, compare, and/or contrast, research, problem-solve

'Adjusts' indicates the student may distinguish, adapt

'Discriminates' indicates the student may distinguish, adapt, experiment

	4-Exceeding	3-Meeting	2-Developing
Phase I	4A: Modeling at a level above learning goal.	Student plays: A: Consistent, idiomatic tone throughout a stepwise melodic line B: Piano and Forte	
Phase II	4A: Modeling at a level above learning goal.	A: Student plays (in addition to Phase I) with consistent sound within appropriate grade-level music B: Student plays Pianissimo through Fortissimo as well as crescendos and diminuendos C: Student adjusts pitch using the instrument's tuning mechanism with a tuner	
Phase III	4A: Modeling at a level above learning goal.	A: Student plays (in addition to Phase I & II) with consistent idiomatic tone during separated lines, across extended phrases, and with dynamic changes B: Student hears and adjusts tuning discrepancies	
Phase IV	4A: Modeling at a level above learning goal.	Student (in addition to Phase I - III): A: Discriminates pitch and makes minor adjustments to match B: Adjusts pitch and tone appropriately over a wide dynamic range	
Phase V	4A: Modeling at a level above learning goal.	Student (in addition to Phase I - IV): A: Plays with consistent in-tune tone over a wide dynamic range with correct articulations B: Plays vibrato C: Discriminates pitch and partially adjusts tuning based on the tendencies of their instrument and within a chord	
Phase VI	4A: Modeling at a level above learning goal.	Student (in addition to Phase I - V): A: Discriminates pitch based on the tendencies of their instrument and adjusts accordingly B: Discriminates pitches within a chord and accurately adjusts tuning	

Anchor Standards:

Phases I - VI

Levels 1 & 4 trigger change in PHASE

Topic Four: Articulation

Phase I-VI

Topic-Specific Descriptors:

'Play' indicates the student may categorize, adapt, research, problem-solve, distinguish

	4-Exceeding	3-Meeting	2-Developing
Phase I	4A: Modeling at a level above learning goal.	Student plays correct articulation: A: "T" sound for the front of the note B: Executes slurs appropriately for the instrument	
Phase II	4A: Modeling at a level above learning goal.	Student plays (in addition to Phase I): A: Accent B: Staccato	
Phase III	4A: Modeling at a level above learning goal.	Student plays (in addition to Phase I and II): A: Tenuto, Marked (Marcato) Accent B: Trills (if idiomatic) C: Fortepiano, Sforzando	
Phase IV	4A: Modeling at a level above learning goal.	Student plays (in addition to Phase I - III): A: Tenuto Accent B: Trills with flats and sharps (per instrument) C: Legato – "Doo" Tonguing and Marcato	
Phase V	4A: Modeling at a level above learning goal.	Student plays (in addition to Phase I - IV): A: Turns and Mordents B: Phase I-IV articulations in combination C: Adjustments in articulation in the music according to the style of the piece	
Phase VI	4A: Modeling at a level above learning goal.	Student plays: A: Phase I-V articulations in increasingly complex rhythmic patters B: Double and/or triple tonguing (if idiomatic)	

Anchor Standards:

Phases I - VI

Levels 1 & 4 trigger change in PHASE

Topic Five: Literacy

Phase I-VI

Topic-Specific Descriptors:

'Play' indicates the student may distinguish, develop a strategy to, form conclusions, adapt, investigate

'Evaluates' indicates the student may form a conclusion, investigate, take a position on

	4-Exceeding	3-Meeting	2-Developing
Phase I	4A: Modeling at a level above learning goal.	A: Student plays repeat signs, 1 st and 2 nd endings, one bar repeat, time signatures 4/4 and C, pickup notes, learned note names. B: Identifies all learned note names	
Phase II	4A: Modeling at a level above learning goal.	A: Student plays (in addition to Phase I) Accidentals, Piano, Forte, tempo marks Allegro, Moderato, Andante, Ritardando, D.C. Al Fine, D.S. Al Coda, Time Signatures 3/4 and 2/4, learned note names. B: Evaluate a concert or recording	
Phase III	4A: Modeling at a level above learning goal.	A: Student plays (in addition to Phase II) Mezzo/Issimo, Crescendo/Diminuendo, tempo marks Rallentando, Accelerando, Maestoso, A Tempo, Time Signatures 6/8 and cut time, Enharmonics, Ledger Lines B: Evaluate a concert or recording using standard ballot C: Identify all notes on the basic fingering chart at sight D: Differentiate which instruments transpose	
Phase IV	4A: Modeling at a level above learning goal.	A: Student plays (in addition to Phase III) all tempo marks as printed in the literature, time signatures 9/8 and 12/8 B: Critique a concert	
Phase V	4A: Modeling at a level above learning goal.	A: Student evaluates (in addition to Phase IV) time signature construction. B: Differentiate which instruments transpose C: Categorize how concert scales differ depending on transposition	
Phase VI	4A: Modeling at a level above learning goal.	A: Student demonstrates knowledge of... Note names on Bass, Treble, Alto, and Tenor Clefs, all Major and Natural Minor scales. B: Transpose from a different-keyed instrument C: Create program notes for a piece or concert	

Anchor Standards:

Phases I - VI

Levels 1 & 4 trigger change in PHASE

Topic Six: Engagement

Phase I-VI

Topic-Specific Descriptors:

'Play' indicates the student may research, problem-solve

'Performs' indicates the student may identify for errors, compare and/or contrast

'Preparedness' includes having a pencil, music, instrument, and other required materials for rehearsal

	4-Exceeding	3-Meeting	2-Developing
Phase I	4A: Modeling at a level above learning goal.	Student demonstrates: A: Preparedness for rehearsal B: Appropriate use of instrument C: Proper posture and concert etiquette	
Phase II	4A: Modeling at a level above learning goal.	Student demonstrates: A: Appropriate notation markings in music B: Focus throughout rehearsal and performances	
Phase III	4A: Modeling at a level above learning goal.	Student demonstrates: A: Time management to coordinate personal and school schedules for rehearsal and performance B: Collection of compositions representing a variety of forms and styles through performance	
Phase IV	4A: Modeling at a level above learning goal.	Student demonstrates: A: Performances outside of the classroom ensemble B: Preparedness for outside performances	
Phase V	4A: Modeling at a level above learning goal.	Student demonstrates: A: Leadership by coordinating and leading small group sectionals or ensembles independently	
Phase VI	4A: Modeling at a level above learning goal.	Student demonstrates: A: Engagement with the community to create original performances independent of the school ensemble	

Anchor Standards:

Phases I - VI

Levels 1 & 4 trigger change in PHASE