

**Introduction to**

**Music Theory**

MUS153

Standards Referenced Grading page 2

Topic 1: Pitch page 3

Topic 2: Rhythm page 4

Topic 3: Intervals and Triads page 4

Topic 4: Composition page 5

**grading.dmschools.org performingarts.dmschools.org**

**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 the letters (A, B, and 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.

|  |  |
| --- | --- |
| **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 |

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 Bodies of Evidence show.

Only scores of 4.0, 3.5, 3.0, 2.5, 2.0, 1.5, 1.0, and 0 can be entered as Topic Scores.

**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.

**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 upon 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.

**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 the learner. This allows for multiple-year topics. Once a student becomes proficient in the topic at a particular level, they change phase to continue to deepen their knowledge base.

**Topic 1: Pitch**

|  |  |  |  |
| --- | --- | --- | --- |
|  | 4-Exceding | 3-Meeting | 2-Developing |
|  | 4A: Models at a level above learning goal.  | 3A: Distinguish pitches in the grand staff.3B: Notate major scales.3C: Distinguish major key signatures.  |  |

**Topic 2: Rhythm**

|  |  |  |  |
| --- | --- | --- | --- |
|  | 4-Exceding | 3-Meeting | 2-Developing |
|  | 4A: Develop a strategy to lead sectional and rehearsal work. | 3A: Distinguish duration symbols and their respective beat values. 3B: Compose a rhythmic excerpt.  |  |

**Topic 3: Intervals and Triads**

|  |  |  |  |
| --- | --- | --- | --- |
|  | 4-Exceding | 3-Meeting | 2-Developing |
|  | 4A: Models at a level above learning goal.  | 3A: Distinguish diatonic intervals. 3B: Distinguish diatonic triads. 3C: Analyze triads using diatonic Roman numerals.  |  |

**Topic 4: Composition**

|  |  |  |  |
| --- | --- | --- | --- |
|  | 4-Exceeding | 3-Meeting | 2-Developing |
| PHASE I | 4A: Modeling at a level above learning goal. | 3A: Compose a melody following Common Practice Era melody writing considerations. 3B: Experiment with diatonic chords and decide the most appropriate chords to harmonize a melody.  |  |