

Portfolio Planning Worksheet:

Teacher Name: 6th Middle School Band
Campus: Bands Middle School

Date: 12/18/2024
Course: Band 1

Part A: Curricular Content Focus

1. What are the most important skills I develop in students through this course?
(In your own words)

The most important skills in middle school band include developing a strong foundation in music reading and performance. Students learn to interpret music notation, including notes, rhythms, dynamics, and articulations, which are essential for understanding and performing their parts accurately. This foundation not only supports their success in band but also helps students grow as confident and independent learners.

2. Where are my students actually with respect to these skills upon entering my class?
(How will I know?)

Upon entering my class, most 6th graders will have a basic understanding of music concepts from elementary music, such as simple rhythms, basic notation, and some dynamics. However, applying these skills to an instrument and playing in an ensemble will be challenging. Concepts like articulation, advanced rhythms (e.g., sixteenth notes), and tempo terms (e.g., allegro, ritardando) will be unfamiliar. Building this foundation will require structured lessons, modeling, and consistent practice.

3. Based on where my students actually are with these skills, where should they be at the end of the course if I provide effective instruction?

By the end of the course, students should confidently read and perform music, applying dynamics, tempi, and articulations with accuracy. They should have a good understanding of rhythms, common meters, and demonstrate proper instrument technique.

Part B: TEKS Selection and Justification

1. **List the TEKS** to include in student portfolios to measure their growth. Include those that “persist throughout the course and that have transferability – the knowledge and skills that not only lead to success in the current course but that have lifelong application.”

2. Explain the importance of these TEKS. How do these skills persist or transfer to other life experiences?

TEKS #	§117.208. Music, Middle School 1; c1(C), c2(C) Texas Administrative Code
c1(C)	c1(C) describe musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, corresponding rests, and meter, including 2/4, 3/4, and 4/4, using standard terminology
c2(A)	c2(A) identify music symbols and terms referring to notation, including repeat sign; dynamics, including crescendo, decrescendo, piano, and forte; tempi, including accelerando, ritardando, moderato, and allegro; and articulations, including staccato and legato
c2(E)	c2(E) sight read unison and homophonic music using the appropriate clef in a minimum of two keys and three meters, including 2/4, 3/4, and 4/4
Justify or Explain the importance of these TEKS:	Developing these skills is essential for band students as they provide the foundation for literacy and performance. Understanding music symbols and terms, such as dynamics (e.g., crescendo, piano, forte), tempi (e.g., moderato, allegro), and articulations (e.g., staccato, legato), allows students to interpret and express music effectively. Additionally, learning clef, key signatures and rhythmic elements, including note values, rests, and meters, fosters accuracy and precision in playing. These foundational skills are crucial for building confident, independent and lifelong learners.

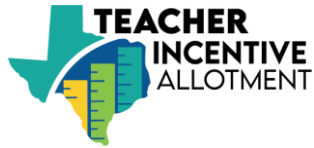
Part C: TEKS Breakdown & Planning for Rubric Assignments/Projects/Performances

In column 1, list the TEKS again, and for each one, describe in your own words the actions students are asked to perform. In column 2, list what assignments/projects/performances you will have students complete in order to demonstrate their skill level with these TEKS. Include examples of the artifacts or evidence that you will include in the portfolio to demonstrate the knowledge and skill.

TEKS for Portfolio (and what students need to be able to do to demonstrate)	Planned Projects/Assignments (and how you will use as evidence)
c1(C) describe musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, corresponding rests, and meter, including 2/4, 3/4, and 4/4, using standard terminology	c1(C) Rhythm Composition Project: Student will create a short rhythmic composition using whole, half, quarter, eighth, and sixteenth notes, along with their corresponding rests, withing a chosen meter (2/4, 3/4, 4/4). They will write their rhythms on staff paper and perform them on their instruments or by

<p>Students will need to accurately identify and describe rhythmic notation, including whole, half, quarter, eighth, and sixteenth notes and their corresponding rests, using standard music terminology.</p>	<p>clapping, demonstrating their understanding of rhythmic patterns and meter.</p> <p>Evidence: students will submit their rhythmic composition, showing correct use of notes, rests, and their placement with the chosen meter. Additional evidence comes from an audio recording of their performance, either on instrument or through clapping, demonstrating accurate execution of their composition</p>
<p>c1(C) describe musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, corresponding rests, and meter, including 2/4, 3/4, and 4/4, using standard terminology</p> <p>Students will need to explain how rhythms function within meters such as 2/4, 3/4, and 4/4, showing an understanding of how beats are grouped and organized in written music.</p>	<p>c1(C) Meter Activity: Student will create a poster or digital presentation explaining the meters (2/4, 3/4, 4/4). They will need to include examples of rhythmic patterns in written, describe how beats are grouped, and present their work to the class.</p> <p>Evidence: A poster or digital presentation, which should clearly define the meters, including examples of rhythmic patterns, and explain beat grouping that properly fit within the meter chosen.</p>
<p>c2(A) identify music symbols and terms referring to notation, including repeat sign; dynamics, including crescendo, decrescendo, piano, and forte; tempi, including accelerando, ritardando, moderato, and allegro; and articulations, including staccato and legato</p> <p>Students will need to identify music symbols in pieces selected to perform. These pieces will have symbols such as repeat signs, dynamics, tempo changes, and a variety of articulations.</p>	<p>c2(A) Music Analysis: Students will choose a short musical piece that includes repeat signs, different dynamics (crescendo, decrescendo, piano, forte) and tempi (accelerando, ritardando, moderato, allegro). They will need to describe what a repeat sign, each dynamic and tempo change is and how they affect the interpretation of the music.</p> <p>Evidence: Students will create a digital presentation that visually illustrates a piece of music with repeat signs, dynamics and tempi changes. The presentation should include an explanation of repeat signs, a description of the dynamic and tempo changes, visual symbols to represent the changes, and an explanation of how these changes influence the music's expressions.</p>
<p>c2(E) sight read unison and homophonic music using the appropriate clef in a minimum of two keys and three meters, including 2/4, 3/4, and 4/4</p>	<p>c2(E) Sight-Reading Project: Students will perform a unison and homophonic excerpt sight-reading excerpt that will contain at least 2 keys (e.g., C major and G major) and two of three</p>

<p>Students will need to accurately sight-read a musical excerpt with at least two key signatures and two of three meters (2/3, 3/4, 4/4).</p>	<p>meters (2/4, 3/4, 4/4) using the appropriate clef for their instrument.</p> <p>Evidence: Students will record their sight-reading performance, demonstrating accuracy in rhythm and pitch. They will also submit a short-written reflection discussing their sight-reading excerpt, including the key and meter of the piece.</p>
<p>c2(E) sight read unison and homophonic music using the appropriate clef in a minimum of two keys and three meters, including 2/4, 3/4, and 4/4.</p> <p>Student will need to create a composition that includes 2 key signatures and at least 2 meter changes. They will need to accurately perform the piece with appropriate key signature, meter, dynamic, tempo, and other musical elements.</p>	<p>c2(E) Composition Project: Student will create an excerpt on staff paper that includes 2 keys and two of the three meters (2/4, 3/4, or 4/4). The piece should also incorporate basic dynamic and tempi.</p> <p>Evidence: Students will submit their composition and a reflective journal explaining their choices regarding key, meter, dynamic, and tempo selections. They will also provide a performance recording of their piece.</p>



TIA@TEA.TEXAS.GOV
 TIATEXAS.ORG

Part D: Portfolio Rubric Design

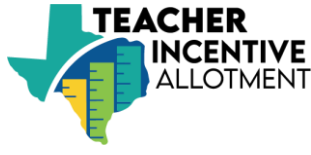
Standards and Projects	Significantly Limited Proficiency	Limited Proficiency	Partial Proficiency	Proficient	Advanced
Place standards used and a project description here.	Detailed description of identifiable performance characteristics reflecting a beginning level of performance	Detailed description of identifiable performance characteristics reflecting a developing level of performance	Detailed description of identifiable performance characteristics reflecting a somewhat proficient level of performance	Detailed description of identifiable performance characteristics reflecting a proficient level of performance	Detailed description of identifiable performance characteristics reflecting an advanced level of performance
Course Name: Band 1					
c1(C) Rhythm Composition Project: Student will create a short rhythmic composition using whole, half, quarter, eighth, and sixteenth notes, along with their corresponding rests, withing a chosen meter (2/4, 3/4, 4/4). They will write their rhythms on staff paper and perform	Composition is unreadable or incomplete and contains 7+ errors in notation. In addition, there was no audio recording for the students.	Composition only includes 2 note values and rests with 5 - 6 errors. The performance also had at least 5 - 6 rhythmic mistakes.	Composition only includes 4 note values and rests, but with 3 – 4 errors in notation. The performance had at least 2 rhythmic errors.	Composition includes whole, half, quarter, eighth, and sixteenth notes with only 1-2 minor mistakes. The performance was well executed, but also had at least 1 mistake.	Composition includes whole, half, quarter, eighth, and sixteenth notes and corresponding rests, written accurately in the chosen meter. The performance was flowless, with precise rhythm, timing, and tempo.

<p>them on their instruments or by clapping, demonstrating their understanding of rhythmic patterns and meter.</p>					
<p>c1(C) Meter Matching Activity: Student will create a poster or digital presentation explaining the meters (2/4, 3/4, 4/4). They will need to include examples of rhythmic patterns, describe how beats are grouped, and present their work to the class.</p>	<p>The meter definition is incorrect or missing, and explanations are not clear or absent.</p>	<p>The student's explanation contains at least 6 errors, and rhythmic examples are unclear or incomplete. Explanation lacks key details.</p>	<p>The student defines the meters with at least 4 errors but includes 1 correct rhythmic example. Explanation is somewhat unclear or lacking detail.</p>	<p>The student defines all meters correctly with minor errors and includes 2 rhythmic examples. Explanations are mostly clear, with basic understanding of beat grouping.</p>	<p>The student provides a clear, detailed, and accurate explanation of the meters (2/7, 3/4, 4/4), including beat grouping and measure placement. Rhythmic examples are precise and well-notated, with clear beat placement. The presentation is engaging, confident, and error-free.</p>
<p>c2(A) Music Analysis: Students will choose a short musical piece that includes repeat signs, different dynamics (crescendo, decrescendo, piano, forte) and tempi</p>	<p>Makes at least 8 errors in identifying or explaining the repeat sign, dynamics, and tempi changes, providing no meaningful analysis.</p>	<p>Makes 6-7 errors in identifying or explaining the repeat sign, dynamics, and tempi changes, with vague or incomplete explanations.</p>	<p>Makes 4-5 errors in identifying or explaining the repeat sign, dynamics, and tempi changes, with some inaccuracies in explanation.</p>	<p>Makes 2-3 minor errors in identifying or explaining the repeat sign, dynamics, and tempi changes, with a good understanding of their effect.</p>	<p>Makes 0-1 minor errors in identifying or explaining the repeat sign, dynamics, and tempi changes, with clear depth and clarity in analysis.</p>

<p>(accelerando, ritardando, moderato, allegro). They will need to describe what a repeat sign, each dynamic and tempo change is and how they affect the interpretation of the music.</p>					
<p>c2(E) Sight-Reading Project: Students will perform a unison and homophonic excerpt sight-reading excerpt that will contain at least 2 keys (e.g., C major and G major) and three meters (2/4, 3/4, 4/4) using the appropriate clef for their instrument</p>	<p>Makes at least 8 mistakes in rhythm or pitch, with significant difficulty adapting to keys and meters. No meaningful use of dynamics or articulation, and the written reflection is incomplete or missing.</p>	<p>Makes 6-7 mistakes in rhythm or pitch, showing hesitation and difficulty adapting to keys and meters. Minimal use of dynamics and articulation weakens musicality. Written reflection is vague and lacks specific insights.</p>	<p>Makes 4-5 mistakes in rhythm or pitch, with moderate adaptation to keys and meters. Dynamics and articulation are applied inconsistently. Written reflection provides basic analysis of performance with limited detail.</p>	<p>Makes 2-3 mistakes in rhythm or pitch, with strong adaptation to keys and meters. Dynamics and articulation are consistent, though not always nuanced. Written reflection thoughtfully identifies strengths and areas for improvement.</p>	<p>Makes 0-1 mistakes in rhythm or pitch, showing flawless adaptation to keys and meters. Dynamics and articulation are expressive and enhance the performance. Written reflection offers deep insights into strengths, challenges, and strategies.</p>
<p>c2(E) Composition Project: Student will create an excerpt on</p>	<p>Fails to create a coherent composition, missing 2 keys and/or</p>	<p>Creates a basic composition that uses only 1 key and</p>	<p>Creates a simple composition that uses 2 keys and 2 of</p>	<p>Creates a clear composition that uses 2 keys and 2 of</p>	<p>Creates a well-organized composition that</p>

<p>staff paper that includes 2 keys and two of the three meters (2/4, 3/4, or 4/4). The piece should also incorporate basic dynamic and tempi.</p>	<p>2 of the 3 meters (2/4, 3/4, 4/4) or appropriate dynamic and tempo changes.</p>	<p>1 or 2 meters (2/4, 3/4, 4/4) with minimal dynamic changes and inappropriate tempi.</p>	<p>the 3 meters (2/4, 3/4, 4/4) with some dynamic changes and appropriate tempi, but lacks clarity or variety.</p>	<p>the 3 meters (2/4, 3/4, 4/4) with basic dynamic changes and appropriate tempi.</p>	<p>effectively uses 2 keys and 2 of the 3 meters (2/4, 3/4, 4/4) with clear dynamic changes and appropriate tempi.</p>
--	--	--	--	---	--





TIA@TEA.TEXAS.GOV
TIATEXAS.ORG

Rubric for Texas Portfolio Planning Worksheet

Criteria	Exemplary (4)	Proficient (3)	Developing (2)	Beginning (1)
Curricular Content Focus	Clearly identifies essential skills with a comprehensive understanding of student starting points and desired outcomes.	Identifies key skills and provides a general understanding of student starting points and end goals.	Provides a limited overview of skills, with partial insight into student needs and outcomes.	Lacks clarity in identifying essential skills, starting points, or end goals.
TEKS Selection and Justification	Selects TEKS that persist and transfer, with thorough justification of their importance to lifelong learning.	Selects relevant TEKS with a general explanation of their long-term importance.	TEKS selection shows limited relevance or justification of importance.	TEKS selection lacks relevance or justification of importance.
TEKS Breakdown & Project Planning	Provides detailed descriptions of TEKS and aligns projects/assignments effectively with each standard.	Lists TEKS and aligns projects or assignments with standards, though some descriptions may lack specificity.	TEKS and project alignments are vague or inconsistent, with limited examples of evidence.	TEKS descriptions and project alignments are missing or poorly articulated.
Portfolio Rubric Design - Standards & Projects	Creates well-defined standards with clear performance characteristics across all proficiency levels.	Defines standards with most performance levels described; generally clear but may lack detail in places.	Standards and performance levels are minimally defined, with some levels unclear or missing.	Standards and performance levels are missing or vague, lacking detail across proficiency levels.
Portfolio Rubric Design - Evidence and Artifacts	Selects high-quality artifacts that clearly demonstrate student skill development in relation to TEKS.	Provides relevant artifacts to demonstrate skill development, though some may lack clear alignment with TEKS.	Artifacts are present but may not adequately reflect skill levels or TEKS alignment.	Artifacts are irrelevant, missing, or do not demonstrate skill development in alignment with TEKS.

Total Rubric Score: _____

Appraiser Signature: _____

Score Total Ranges:			
16 – 20	11-15	6-10	1-5
Exemplary	Proficient	Developing	Beginning
		(Revision Necessary)	(Revision Necessary)