



Springfield Public Schools
Springfield, New Jersey 07081

AP Music Theory

Curriculum Guide

2021

This curriculum may be modified through varying materials, techniques, and strategies as per an individual student's IEP.

Springfield Board of Education
Approved August 16, 2021



SPRINGFIELD PUBLIC SCHOOLS
ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING 21ST CENTURY GLOBAL SKILLS

Springfield Public Schools Springfield, New Jersey

**Rachel Goldberg
Superintendent of Schools**

**Erica Scudero
Assistant Superintendent**

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EXTRACT OF THE MINUTES OF A MEETING OF
THE BOARD OF EDUCATION OF
THE TOWNSHIP OF SPRINGFIELD
COUNTY OF UNION, NEW JERSEY
AS RECORDED IN THE OFFICIAL MINUTE BOOK

The Board of Education of the Township of Springfield, in the County of Union, New Jersey, convened in Regular Session on August 16, 2021 at 7:03 PM.

The following members of the Board of Education were present:

Present: Mrs. Meredith Murphy, Mrs. Kristy Rubin, Mrs. Paula Saha, Mrs. Hilary Turnbull, Mrs. Laura Gamarekian

Absent: Mr. Anthony Delia, Mr. Marc Miller, Mr. Hector Munoz, Mr. Scott Silverstein

The following resolution was offered by Mrs. Saha, seconded by Mrs. Rubin and adopted by the Board of Education by the Roll Call vote as indicated.

TITLE: REVISED CURRICULUM

RESOLVED :

At the recommendation of the Superintendent, to approve the following revised curriculum –

- | | | |
|------------------------------------|---|--------------|
| • Advance Ceramics and 3-D Designs | - | High School |
| • Advance TV Production | - | High School |
| • AP Art and Design | - | High School |
| • AP Art History | - | High School |
| • AP Music Theory | - | High School |
| • Digital Photography | - | High School |
| • Drawing and Painting | - | High School |
| • Foundations in Crafts | - | High School |
| • Foundations in Studio Art | - | High School |
| • Introduction to Graphic Design | - | High School. |

ROLL CALL:

Yeas: Unanimous by all Members present.

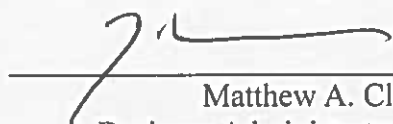
MOTION CARRIED

STATE OF NEW JERSEY)

)
COUNTY OF UNION)

I, Matthew A. Clarke, Business Administrator/Board Secretary of the Township of Springfield in the County of Union, State of New Jersey, hereby, certify that the foregoing extract from the minutes of the meeting of the Board of Education of said District duly called and held on August 16, 2021 has been compared by me with the original minutes as officially recorded in my Office in the Minute Book of said Township of Springfield Board of Education and is a true, complete copy thereof and of the whole of said original minutes so far as the same relates to the subject matter referred to on said extract. In witness, I have hereunto set my hand and affixed the corporate seal of said Board of Education this 17th day of August 2021.

SEAL



Matthew A. Clarke
Business Administrator/Board Secretary





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Vision/Philosophy

Historically, music has always been an important component in educational curricula. To the ancient Greeks, the function of education was to develop the mind, the body, and the soul. To accomplish these goals, early Greek education required oratory for the mind, gymnastics for the body, and music for the soul. Pythagoras believed that musical "laws and ratios" were the same as those controlling the universe. Music was also viewed as a moral force that affected the character of men. The "Doctrine of Ethos" stated that certain types of music could positively (or negatively) change the will and character of people. Music was considered a force that affected everything which existed, and as a result one can find in Greek mythology many feats and miracles attributed to musicians. Later, during the Middle Ages, music assumed its place among the subjects of importance, which constituted the higher division of the seven liberal arts (arithmetic, astronomy, geometry, and music), termed the quadrivium.

Recently, a number of education reports have also emphasized the necessity of including music in general education. Ernest Boyer writes that music and the arts "are a means by which a civilization can be measured... [and] are an essential part of the human experience. They are not a frill. We recommend that all students study the arts. These skills are no longer just desirable. They are essential if we are to survive together with civility and joy."¹ Likewise, other people have argued persuasively that music and the arts must be included in education on the same level as other important subjects like English, science, and math. Mortimer Adler states that there are three essential categories in education "language, literature, and the fine arts; mathematics and natural sciences; history, geography, and social studies. They comprise the most fundamental branches of learning. No one can claim to be educated who is not reasonably well acquainted with all three."² Or, as Charles Leonhard states: "Music is a significant part of the cultural heritage. Music educators are the agents for the preservation, refinement and transmission of that heritage to each succeeding generation of Americans."³

The State of New Jersey, in the Core Curriculum Content Standards for Visual and Performing Arts states that students must be exposed to study of the arts to be considered well-rounded human beings. It also states that an arts education is critical to not only personal success, but adds to the level at which students can contribute to society in general. With the arts holding such weighty significance, it should also be assumed that the advanced study of music should be offered to those students indicating a desire and aptitude to explore and understand the most technical and intricate structural and compositional procedures. These students need the forum to generate and validate their own musical values and the opportunity to articulate and defend their individual choices.

Music is a universal language that has always played a key role in the story of our civilization. The Arts transcend boundaries of nation, age, race, and religion to speak their own language. The beautification of our world has gone on throughout history as people strive to produce, record, and order the physical elements of their environment. The music curriculum reflects the philosophy that, as a subject, music is not an extra but an integral part of a student's education and life.



Therefore, the ultimate goal of this Advanced Placement Music Theory course is to develop a student's ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score. In addition to technical knowledge and skills, students will gain exposure to and familiarity with a wide variety of musical literature, and will gain the ability to apply their knowledge and skills towards both the interpretation of others' works, and the origination of their own.

- 1 Ernest Boyer, "High School" (New York: Harper and Row, 1983), 97-98.
- 2 Mortimer Adler, "The Paideia Proposal" (New York: Macmillan, 1982), 22-24.
- 3 Charles Leonhard, "A Realistic Rationale for Music Teaching" (Reston, VA: Music Educators National Conference, 1985), 7-8.

Course Description

AP Music Theory is a course of study for the serious musician who aspires to a career in the music field or wishes to deepen and broaden their understanding of the "pencil and paper" aspects of music theory and aural skills. Students learn tonal harmonic functions through analysis, dictation, and some composition. The course includes ear training, melodic and rhythmic dictation, listening to a variety of styles of music, and analyzing representative music compositions. AP Music Theory utilizes composition and notation software to further student exploration, enhance the learning process, and increase practical skills. Students are encouraged to sit for the AP exam offered in May.

Prerequisite: Instrumental or vocal proficiency AND instructor recommendation.

Student Outcomes

A solid music theory program offers instruction in musicianship skills essential for the serious music student. The program objectives are:

- To provide complete and thorough training in all basic musicianship skills
- To offer advanced, college-level theory for the highly motivated student
- To stimulate and encourage exploration of the creative process through composition of concert art music ("classical").

The curriculum for Advanced Placement Music Theory has been designed to emphasize complex theoretical concepts such as analysis, composition, and aural skills. After taking this course, students will be prepared to take the AP Music Theory Test in May and to continue with their theory studies in a college music program. It is based upon the curriculum designed by the College Board, and includes other necessary topics such as music history and piano skills. Students spend a short amount of time reviewing the fundamentals of music theory, after which they study Roman numeral analysis, harmonic progression, voice leading, and ear training such as melodic and harmonic dictation. Intensive music theory studies supplement students' classroom and individual musical instruction, allowing further development in these areas.

Goals and Objectives



General Goals

*Based on the official College Board AP Program Course Description for Music Theory

In this course, students will be required to read, notate, compose, perform, and listen to music. The development of aural skills will be a primary objective of this AP Music Theory course. The students will listen to music attentively and analytically, developing their “musical memory” and their ability to articulate responses to formal, stylistic, and aesthetic qualities of the works. Performance – using keyboard, singing, and students’ primary instrument – will also be a part of this learning process. Although sight-singing is the only performance skill that is directly tested by the AP examination, training in all these areas will develop the aural skills that are tested.

Course Objectives

Aural Skills (NJ CCCS VPA 1.1, 1.4,)

Sight-singing skills (NJ CCCS VPA 1.2, 1.3, 1.4) Written

Skills (NJ CCCS VPA 1.3, 1.4)

Compositional Skills (NJ CCCS VPA 1.1, 1.2, 1.3, 1.4) Analytical Skills

(NJ CCCS VPA 1.1, 1.3, 1.4)

Technological Skills (NJCCS TECH 8.1.12 A, E, F)

All the above through the use of:

- Listening exercises
- Performances exercise
- Written exercises
- Web-Based exercises
- Creative exercises
- Analytical exercises



Course Content

I. Fundamental Terminology and

II. Fundamental Notational Skills :

1. Notate and identify pitch in four clefs: treble, bass, alto, and tenor.
2. Notate, hear, and identify simple and compound meters.
3. Notate and identify all major and minor key signatures.
4. Notate, hear, and identify the following scales: chromatic, major, and the three forms of the minor.
5. Name and recognize scale degree terms, e.g., tonic, supertonic, etc.
6. Notate, hear, and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian (authentic forms only).
7. Notate, hear, and identify whole tone and pentatonic scales.
8. Notate, hear, and identify all major, minor, diminished, and augmented intervals inclusive of an octave.
9. Notate, hear, and identify triads including inversions.
10. Define and identify common tempo and expression markings.

III. Compositional Skills :

1. Compose a bass line for a given melody to create simple two-part counterpoint in seventeenth- and/or eighteenth-century style; analyze the implied harmonies.
2. Realize a figured bass according to the rules of eighteenth-century chorale style, major or minor key, using any or all of the following devices: diatonic triads and seventh chords, inversions, nonharmonic tones, and secondary-dominant and dominant seventh chords.
3. Realize a four-part chorale-style progression from Roman and Arabic numerals.

IV. Score Analysis :

1. Notate, hear, and identify authentic, plagal, half, Phrygian half, and deceptive cadences in major and minor keys.
2. Identify in score the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.
3. Small-scale and large-scale harmonic procedures, including:
 - A. identification of cadence types
 - B. Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
 - C. identification of key centers and key relationships; recognition of modulation to closely related keys



4. Melodic organization and developmental procedures:
 - A. scale types; modes
 - B. melodic patterning
 - C. motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
5. Rhythmic/metric organization:
 - A. meter type (e.g., duple, triple, quadruple) and beat type (e.g., simple, compound) B. rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
6. Texture:
 - A. types (e.g., monophony, homophony, polyphony) B. devices (e.g., textural inversion, imitation)

NOTE: Scores for analysis may include two-stave piano scores, single-voice melodies, solo voice with piano accompaniment, and trio or quartet scores written at concert pitch, which may include an alto or tenor clef line.

V. Aural Skills :

1. Detect pitch and rhythm errors in written music from given aural excerpts.
2. Notate a melody from dictation, 6 to 8 bars, MAJOR keys, mostly diatonic pitches, simple or compound time, treble or bass clef, 3 to 4 playings.
3. Notate a melody from dictation, 6 to 8 bars, MINOR key, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings.
4. Sight sing a melody, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, treble or bass clef, using solfege, pitch names, numbers, or any comfortable vocal syllable(s).
5. Hear the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.
6. Notate the soprano and bass pitches and Roman and Arabic numeral analysis of a harmonic dictation, in eighteenth-century chorale style. Features may include seventh chords, secondary dominants, major or minor key, 3 to 4 playings.
7. Identify processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles:
 - A. melodic organization (e.g., scale-degree function of specified tones, scale types, mode, melodic patterning, sequences, motivic development)
 - B. harmonic organization (e.g., chord function, inversion, quality)
 - C. tonal organization (e.g., cadence types, key relationships)
 - D. meter and rhythmic patterns
 - E. instrumentation (i.e., identification of timbre)
 - F. texture (e.g., number and position of voices, amount of independence, presence of imitation, density)
 - G. formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)



NOTE: Most examples are drawn from the standard repertoire of Western art music. Some examples will also include representation of jazz, popular, vernacular, or world music outside of the Western tradition.

MP/Week	Music Theory Objective	Corresponding Aural Skills	Assessment
1/1	Elements of music and basic notation Musical staff/clefs/letter names Key signatures and scale degrees Basic vocab (tempo, expression)	Rhythmic Dictation	Quizzes, written and aural tests, projects, homework
1/2	Linear Pitch and vocabulary Major and minor scale construction Modes	Identify scales (major, 3 forms of minor) Group scale sight singing	Quizzes, written and aural tests, projects, homework
1/3	Intervals and their inversions	Identify and sing Major, minor, diminished, augmented intervals	Quizzes, written and aural tests, projects, homework
1/4	Whole tone/pentatonic scales Rhythmic notation and vocab Meter-simple/compo und Transposition	Identify scales Rhythmic dictation Detect pitch and rhythm errors in written music from aural excerpts	Quizzes, written and aural tests, projects, homework
1/5	Vertical pitch and vocab Diatonic triads (Maj, min, aug, dim) Triadic inversions Triad drills	Identify triad quality Identify triad inversions	Quizzes, written and aural tests, projects, homework
1/6	Melodic contour, sequence, and progression Melodic vocab	Melodic dictation (major and minor) Group sight singing	Quizzes, written and aural tests, projects, homework, sight singing tests
1/7	Cadences 4-part writing rules: spacing, voice-leading, bass movement, doublings	Identify cadences in major and minor keys Melodic dictation (major and minor) Group sight singing	Quizzes, written and aural tests, projects, homework, sight singing tests
1/8	Primary triads in root position Common-tone progression, Complete/incomplete chords, Chordal analysis	Harmonic sight singing Identify progressions Analyze progressions	Quizzes, written and aural tests, projects, homework, sight singing tests



	Similar, parallel, contrary, oblique motion		
1/9	Review weeks 1-8 – first marking period exam	Melodic dictation, rhythmic dictation, individual sight singing Review	Quizzes, written and aural tests, projects, homework, sight singing tests
2/1	Inversions of the primary triads Reading figured bass Proper voicing	Identify inversions/progressions Identify proper vs improper	Quizzes, written and aural tests, projects, homework, sight singing tests
2/2	Avoiding parallel/hidden 5th and 8vs Cadential 6/4 chord Modulation, transposition, sequence, imitation, ostinato, augmentation, diminution, inversion, retrograde, fragmentation	Recognize cadences Aurally identify theory vocabulary	Quizzes, written and aural tests, projects, homework, sight singing tests
2/3	Construct cadences (authentic, plagal, half, deceptive) Music analysis	Recognize cadences Harmonic dictation/recognition	Quizzes, written and aural tests, projects, homework, sight singing tests

2/4	Melodic composition Secondary triads	Melodic dictation Identify chord quality Individual sight singing	Quizzes, written and aural tests, projects, homework, sight singing tests
2/5	Phrase Structure Forms (simple/rounded binary, ternary, theme & variation, strophic)	Compose a bass line to a given melody. Identify forms in musical examples	Quizzes, written and aural tests, projects, homework, sight singing tests
2/6	Four-measure inventions Two-part counterpoint	Harmonic Dictation Individual sight singing	Quizzes, written and aural tests, projects, homework, sight singing tests



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2/7	Harmonic progression Harmonization of melodies Harmonization of given bass and soprano lines	Identify progressions Identify correct vs incorrect Melodic/harmonic sight singing	Quizzes, written and aural tests, projects, homework, sight singing tests
2/8	Harmonization continued Notate soprano and bass pitches and Roman and Arabic numeral analysis	As above	Quizzes, written and aural tests, projects, homework, sight singing tests
2/9	Non-harmonic tones: Passing, neighboring, appoggiatura, escape, changing (cambiata), anticipations, pedal tone	Identify and sing Two-voice counterpoint dictation	Quizzes, written and aural tests, projects, homework, sight singing tests
2/10	Review 1st and 2nd marking period 2nd marking period exam	Melodic dictation, 2 voice counterpoint dictation Sight singing, review	Quizzes, written and aural tests, projects, homework, sight singing tests
3/1	Diatonic 7th chords (V7 and inversions) Other diatonic seventh chords (ii, vii)	Identify Identify and compare	Quizzes, written and aural tests, projects, homework, sight singing tests
3/2	Review harmonic progression Review non-harmonic tones	2 voice counterpoint dictation sight-singing, melodic dictation	Quizzes, written and aural tests, projects, homework, sight singing tests
3/3	Harmonization of melodic lines using non-harmonic tones	Review	Quizzes, written and aural tests, projects, homework, sight singing tests
3/4	Introduce secondary dominants	Recognize in progressions	Quizzes, written tests, homework
3/5	Introduce secondary diminished and seventh chords	Recognize in progressions	Quizzes, written tests, homework
3/6	Review all secondary chords	Review Sight singing Melodic and harmonic dictation	Quizzes, written and aural tests, projects, homework, sight singing tests



3/7	Realize figured bass Analyze 4-part chorale using Roman and Arabic numerals to represent chords and inversions	Review	Quizzes, written and aural tests, projects, homework, sight singing tests
3/8	Harmonization of melody by writing bass line, chords, chord symbols Aural drills	Melodic and harmonic dictation Sight singing	Quizzes, written and aural tests, projects, homework, sight singing tests

3/9	Review all material thus far Sample AP Exam/3rd marking period exam	Review	Quizzes, written and aural tests, projects, homework, sight singing tests
4/1	Review and grading of AP Exam Selections from past AP Exams	Review Past AP selections	
4/2	Review all aspects of AP Exam Selections from past AP Exams	Review Past AP selections	
4/3	Sample AP Exam #2	Grading and discussion of sample exam #2	
4/4	Review/AP exam		
4/5	Composition – compose melody with or without text Harmonize appropriately	Same	Projects
4/6	Composition/computer notation Put original composition onto computer using notation software	Same	Projects
4/7	Individual composition projects		Projects



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4/8	Finish compositions Exploration of 20th century music	Atonal listening 20th century sight singing	
4/9	Continue exploration of 20th century music	Aleatoric music, electronic music, half and quarter tone scales and modes	



Materials

Primary Texts:

Aldwell, Edward and Carl Schachter. Harmony and Voice Leading. 3rd ed.

Belmont, CA: Wadsworth Group/Thomson Learning, 2003.

Also includes a 2-volume workbook.

Ottman, Robert. Music for Sight Singing. 5th ed. Upper Saddle River, NJ: Prentice Hall, 2001.

Computer-aided resources will include, but are not limited to the following:

- Finale music notation software
- www.musictheory.net

Information will also come from various other sources including, but not limited to:

- Benward, Bruce and Marilyn Saker. Music in Theory and Practice. 7th ed. Vol. I New York, NY: McGraw-Hill, 2002.
- Benward, Bruce and Gary White. Music in Theory and Practice. Vol. II. 6th ed. Madison, WI: Brown & Benchmark, 1998.
- Various online and computer-aided tutorials
- Teacher-prepared worksheets and exercises



Proposal for AP Music Theory

AP MUSIC THEORY

A major component of a high school music curriculum should be a course introducing the student to musicianship, theory, musical materials, and procedures. It emphasizes many aspects of music such as harmony, melody, texture, rhythm, form, musical analysis, elementary composition, and to some extent, history and style. Musicianship skills such as dictation and other listening skills, sight-singing, and keyboard harmony are considered an important part of such a theory course. The ultimate goal is to develop the student's ability to recognize, understand, evaluate, and describe the basic materials and processes of music that are heard or presented in a score.

The student's ability to read and write musical notation is fundamental to such a course. It is also assumed that the student has acquired at least basic performance skills in voice or on an instrument.

COURSE OBJECTIVES

- Aural skills
- Sight-singing skills
- Written skills
- Compositional skills
- Analytical skills
 - o All through the use of:
 - Listening exercises
 - Performance exercises
 - Written exercises
 - Creative exercises
 - Analytical exercises

COURSE CONTENT

This course will seek first to instill mastery of the rudiments and terminology of music including:

- Notation
- Intervals
- Scales and keys
- Chords
- Metric organization
- Rhythmic patterns



Building on this foundation, the course will progress to include more sophisticated and creative tasks, such as:

- Composition of a bass line for a given melody, implying appropriate harmony
- Realization of figured bass
- Realization of a Roman numeral progression
- Analysis of repertoire, including study of motivic treatment, examination of rhythmic and melodic interaction between individual voices of a composition, and harmonic analysis of functional tonal passages.
- A brief introduction to twentieth-century scales, chordal structures, and compositional procedures will be incorporated through both analysis and original composition.

The course might also include emphasis on procedures based in common- practice tonality:

- Functional triadic harmony in traditional four-voice texture.
- Tonal relationships
- Modulation to closely-related keys
- Standard rhythms and meters
- Phrase structure

In this course, students will be required to read, notate, compose, perform, and listen to music. The development of aural skills will be a primary objective of this AP Music Theory course. The students will listen to music attentively and analytically, developing their “musical memory” and their ability to articulate responses to formal, stylistic, and aesthetic qualities of the works. Performance- using keyboard, singing, and students’ primary instrument- will also be a part of this learning process. Although sight-singing is the only performance skill that is directly tested by the AP examination, training in all these areas will develop the aural skills that are tested.

Students will work both inside and outside the classroom. Regular homework assignments are an indispensable component of instruction. Concert performances will be used as extensions of the classroom. Pre-concert activities such as sight-singing, dictation, and analysis of excerpts chosen from the concert program, or post- concert reports guided by well-designed study questions will help students connect the content of the theory class with the world of live music. In addition to technical knowledge and skills, students will gain exposure to and familiarity with a wide variety of musical literature, and the ability to apply their knowledge and skills to it.



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GLOBAL SKILLS

IEP AND 504 ACCOMMODATIONS AND MODIFICATIONS FOR EARLY CHILDHOOD AND ELEMENTARY SCHOOL STUDENTS:

Large print textbooks
Textbooks for at-home use
Additional time for assignments
Review of directions
Use of mnemonics
Have student restate information
Concrete examples
Adaptive writing utensils
Support auditory presentations with visuals
Use of a study carrel
Assistance in maintaining uncluttered space
Weekly home-school communication tools (notebook, daily log, phone calls or email messages)
Space for movement or breaks
Study sheets and teacher outlines
Extra visual and verbal cues and prompts
Math sheets with highlighted instructions
Graph paper to assist in organizing or lining up math problems
Use of computers and calculators
Books on tape
Graphic organizers
Quiet corner or room to calm down and relax when anxious
Preferential seating
Alteration of the classroom arrangement
Reduction of distractions
Answers to be dictated
Hands-on activities
Use of manipulatives
No penalty for spelling errors or sloppy handwriting
Follow a routine/schedule
Alternate quiet and active time
Teach time management skills
Rest breaks
Verbal and visual cues regarding directions and staying on task
Agenda book and checklists
Adjusted assignment timelines
Visual daily schedule



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GLOBAL SKILLS**

Varied reinforcement procedures
Immediate feedback
Work-in-progress check
Personalized examples

TESTING AND ASSESSMENT ACCOMMODATIONS AND MODIFICATIONS:

Answers to be dictated
Frequent rest breaks
Additional time
Oral testing
Untimed tests
Choice of test format (multiple-choice, essay, true-false)
Alternate ways to evaluate (projects or oral presentations instead of written tests)
Accept short answers
Open-book tests
Read test and directions to student
Provide study outline prior to tests
Highlight key directions
Test in alternative site
Use of calculator
Extra credit option
Preview test procedures
Simplified test wording; rephrased test questions and/or directions

GENERAL ACCOMMODATIONS AND MODIFICATIONS:

Use of alternative books or materials on the topic being studied
Computerized spell-check support
Word bank of choices for answers to test questions
Provision of calculator and/or number line for math tests
Reworded questions in simpler language
Projects instead of written reports
Highlighting important words or phrases in reading assignments
Modified workload or length of assignments/tests
Modified time demands
Modified grades based on IEP

BEHAVIOR ACCOMMODATIONS MODIFICATIONS:



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GLOBAL SKILLS**

Breaks between tasks
Cue expected behavior
Daily feedback to student
Have contingency plans
Use de-escalating strategies
Use positive reinforcement
Use proximity/touch control
Use peer supports and mentoring
Model expected behavior by adults
Have parent sign homework
Have parent sign behavior chart
Set and post class rules
Chart progress and maintain data



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GLOBAL SKILLS

IEP AND 504 ACCOMODATIONS AND MODIFICATIONS FOR MIDDLE AND HIGH SCHOOL STUDENTS:

Large print textbooks
Textbooks for at-home use
Additional time for assignments
A locker with adapted lock
Review of directions
Review sessions
Use of mnemonics
Have student restate information
Provision of notes or outlines
Concrete examples
Adaptive writing utensils
Support auditory presentations with visuals
Weekly or bi-weekly home-school communication
Space for movement or breaks
Study sheets and teacher outlines
Extra visual and verbal cues and prompts
Lab and math sheets with highlighted instructions
Graph paper to assist in organizing or lining up math problems
Use of tape recorder for lectures
Use of Interactive notebook
Use of a scribe
Use of computers and calculators
Books on tape
Graphic organizers
Quiet corner or room to calm down and relax when anxious
Preferential seating
Alteration of the classroom arrangement
Reduction of distractions
Answers to be dictated
Hands-on activities
Ability to type all assignments
Follow a routine/schedule
Teach time management and organizational skills
Rest breaks
Verbal and visual cues regarding directions and staying on task
Agenda book and checklists
Daily check-in with case manager or special education teacher
Adjusted assignment timelines
Visual daily schedule



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GLOBAL SKILLS**

Varied reinforcement procedures
Immediate feedback
Work-in-progress check
Personalized examples

TESTING AND ASSESSMENT ACCOMMODATIONS AND MODIFICATIONS:

Answers to be dictated
Frequent rest breaks
Additional time
Oral testing
Choice of test format (multiple-choice, essay, true-false)
Alternate ways to evaluate (projects or oral presentations instead of written tests)
Accept short answers
Open-book or open-note tests
Read test and directions to student
Provide study guides prior to tests
Highlight key directions
Test in alternative site
Use of calculator
Extra credit option
Pace long-term projects
Preview test procedures
Simplified test wording; rephrased test questions and/or directions

GENERAL ACCOMMODATIONS AND MODIFICATIONS:

Allow outlining, instead of writing for an essay or major project
Use of alternative books or materials on the topic being studied
Computerized spell-check support
Word bank of choices for answers to test questions
Provision of calculator for math tests
Film or video supplements in place of reading text
Reworded questions in simpler language
Projects instead of written reports
Highlighting important words or phrases in reading assignments
Modified workload or length of assignments/tests
Modified time demands



SPRINGFIELD PUBLIC SCHOOLS

**ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING 21ST CENTURY
GLOBAL SKILLS**

Pass/no pass option
Modified grades based on IEP

BEHAVIOR ACCOMMODATIONS FOR STUDENTS:

- Breaks between tasks
- Cue expected behavior
- Daily feedback to student
- Have contingency plans
- Use de-escalating strategies
- Use positive reinforcement
- Use proximity/touch control
- Use peer supports and mentoring
- Model expected behavior by adults
- Have parent sign homework
- Set and post class rules
- Chart progress and maintain data



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Accommodations and Modifications for ESL Students

- Give tests orally
- Give instructions/directions in writing and orally
- Assign a peer tutor, same language or English speaking
- Allow use of bilingual/translation dictionary
- Provide summaries of text or study guides of particular chapters
- Allow errors in speaking
- Allow errors in writing
- Accept writing in first language
- Highlight key vocabulary
- Reduce amount of work required
- Assess comprehension through demonstration or other alternative means (gestures, drawings)
- Rephrase questions, directions, and explanations
- Reduce multiple choices on assessments
- Provide study guides and/ or outlines
- Shorten reading assignments
- Allow extended time for test/project completion
- Use of audio books
- Use of graphic organizers
- Use reduced text, so that print is not dense
- Use visuals/pictures throughout lesson/unit/assignment
- Adapt homework to reflect language proficiency/home support
- Adapt homework to reflect home support
- Provide hands-on activities and explanations
- Allow extended time to answer questions, and permit drawing, as an explanation
- Use of translation dictionaries to locate words in the native language
- Use anecdotal records and portfolio of work as forms of assessment
- Use story retellings to assess comprehension