

**MT. DIABLO UNIFIED SCHOOL DISTRICT  
COURSE OF STUDY**

**COURSE TITLE:** INSTRUMENTAL MUSIC IV - AP MUSIC THEORY

**COURSE NUMBER:**

**DEPARTMENT:** Visual and Performing Arts

**GRADE LEVEL(S):** 9-12

**CREDITS PER SEMESTER:** 5

**LENGTH OF COURSE:** One Year

**REQUIRED OR ELECTIVE:** Elective. This course fulfills one semester of the one-year Fine Arts requirement and the U.C. / C.S.U. "f" requirement

**PREREQUISITES:** Completion of Vocal Music I & II, Instrumental Music I & II, or a combination of Vocal and Instrumental Music, with a grade of "C" or higher, or by permission of Music Educator based on prior music and/or performance skills.

**BOARD OF EDUCATION ADOPTION:**

**COURSE DESCRIPTION:**

Instrumental Music IV, AP Music Theory, is an advanced course for students with skill levels of Accomplished to Advanced. AP Music Theory will continue to develop the students Artistic Skills in the areas of Artistic Perception, Creative Expression, Historical & Cultural Context, Aesthetic Valuing, Connections/Relationships/Applications, Creativity, Performing/Presenting/Producing, Responding, and the Connecting of music through study and performance. Continued emphasis will be placed on musicianship skills which include: Aural Skills (Internal & External Hearing (perceiving sound) & Listening (processing sound)) Visual Skills (Musical Literacy (reading, writing, thinking & creating in the language of music)), and Kinesthetic Skills (Performance Abilities (Study of Body Movement & the Perception of one's own Body Movement)) required to have a theoretical knowledge of the creation and performance of music. Emphasis will also be placed on the Mastery of Rudiments and Terminology of Music, Sophisticated and Creative Tasks, and Aural and Visual Identification Procedures. This is a capstone course in music and is part of the Mt. Diablo Unified School District's Visual and Performing Arts Pathways. AP Music Theory continues to develop and advance the knowledge and skills necessary for success in this class and course sequence within the VAPA Pathway in Music.

**COURSE OUTLINE:**

The course outline of AP Music Theory is structured into three key components: Artistic Literacy, National Content Standards, and California State Content Standards.

The fundamental components of Artistic Literacy in the National Standards are:

1. The Arts as Communication
2. The Arts as Creative Personal Realization
3. The Arts as Culture, History, and Connectors

4. The Arts as Means to Wellbeing
5. The Arts as Community Engagement

The fundamental components of instruction in the Visual and Performing Arts National Content Standards are:

1. Creating
2. Performing/Presenting/Producing
3. Responding
4. Connecting

The fundamental components of instruction in the Visual and Performing Arts California State Content Standards:

1. Artistic Perception
2. Creative Expression
3. Historical and Cultural Context
4. Aesthetic Valuing
5. Connections, Relationships, Applications

### **1.0 MAJOR GOALS:**

The major goals of AP Music Theory are to foster a growth mindset through the development and acquisition of the Philosophical Foundations and Lifelong Goals of Artistic Literacy, and the National and State Anchor Standards of Music in the Performing Arts.

#### **1.1 National Standards in Artistic Literacy:**

##### **1.1.1 The Arts as Communication:**

1.1.1.1 Philosophical Foundation: In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are always of knowing).

1.1.1.2 Lifelong Goals: Artistically literate citizens use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.

##### **1.1.2 The Arts as Creative Personal Realization**

1.1.2.1 Philosophical Foundation: Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.

1.1.2.2 Lifelong Goals: Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.

### 1.1.3 The Arts as Culture, History, and Connectors

1.1.3.1 Philosophical Foundations: Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.

1.1.3.2 Lifelong Goals: Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

### 1.1.4 The Arts as Means to Wellbeing

1.1.4.1 Philosophical Foundation: Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.

1.1.4.2 Lifelong Goals: Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.

### 1.1.5 The Arts as Community Engagement

1.1.5.1 Philosophical Foundation: The arts provide means for individuals to collaborate and connect with others in an enjoyable inclusive environment as they create, prepare, and share artwork that bring communities together.

1.1.5.2 Lifelong Goals: Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

## 1.2 National Content Standards:

### 1.2.1 Creating:

1.2.1.1 Anchor Standard 1: Generate and conceptualize artistic ideas and work.

1.2.1.2 Anchor Standard 2: Organize and develop artistic ideas and work.

1.2.1.3 Anchor Standard 3: Refine and complete artistic work.

### 1.2.2 Performing/Presenting/Producing:

1.2.2.1 Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

1.2.2.2 Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

1.2.2.3 Anchor Standard 6: Convey meaning through the presentation of artistic work.

1.2.3 Responding:

1.2.3.1 Anchor Standard 7: Perceive and analyze artistic work.

1.2.3.2 Anchor Standard 8: Interpret intent and meaning in artistic work.

1.2.3.3 Anchor Standard 9: Apply criteria to evaluate artistic work.

1.2.4 Connecting:

1.2.4.1 Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

1.2.4.2 Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

1.3 California State Standards:

1.3.1 Artistic Perception: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music.

1.3.2 Creative Expression: Creating, Performing and Participating in Music.

1.3.3 Historical and Cultural Context: Understanding the Historical Contributions and Cultural Dimensions of Music.

1.3.4 Aesthetic Valuing: Responding to, Analyzing, and Making Judgments About Works of Music.

1.3.5 Connections, Relationships, Applications: Connecting and Applying What is Learned in Music to Learning in Other Arts Forms and Subject Areas and to Careers.

## **2.0 PERFORMANCE OBJECTIVES:**

The performance objectives of AP Music Theory are based on the essential elements of the National Content Standards in Music to Create, Perform/Present/Produce, Respond, and Connect, as well as the California State Content Standards in Artistic Perception, Creative Expression, Historical and Cultural Context, Aesthetic Valuing, Connections, Relationships and Applications. The expected outcome is to move the students from Accomplished and Advanced to College ready..

2.1 National Standards (Create):

2.1.1 Anchor Standard 1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

2.1.2 Anchor Standard 2. Musicians' creative choices are influenced by their expertise, context, and expressive intent.

2.1.3 Anchor Standard 3 (evaluate and refine). Musicians' evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

2.1.3.1 Anchor Standard 3 (Present). Musicians' presentation of creative work is the culmination of a process of creation and communication.

## 2.2 National Standards (Performing/Presenting/Producing):

2.2.1 Anchor Standard 4 (Select): Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

2.2.1.1 Anchor Standard 4 (Analyze): Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

2.2.1.2 Anchor Standard 4 (Interpret): Performers' make interpretive decisions based on their understanding of context and expressive intent.

2.2.2 Anchor Standard 5: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

2.2.3 Anchor Standard 6: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

## 2.3 National Standards (Responding):

2.3.1 Anchor Standard 7 (Select): Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

2.3.1.1 Anchor Standard 7 (Analyze): Response to music is informed by analyzing context (social, cultural, and historical) and how creator(s) or performer(s) manipulate the elements of music.

2.3.2 Anchor Standard 8: Through their use of elements and structures of music, creators, and performers provide clues to their expressive intent.

2.3.3 Anchor Standard 9: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established Criteria.

## 2.4 National Standards (Connecting):

2.4.1 Musicians' connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

2.4.2 Understanding connections to varied contexts and daily life enhances musician's creating, performing, and responding.

## 2.5 California State Standards (Artistic Perception):

2.5.1 Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

2.5.1.1 Read an instrumental or vocal score of up to four staves and explain how the elements of music are used.

2.5.1.2 Transcribe simple songs when presented aurally into melodic and rhythmic notation (level of difficulty: 1 on a scale of 1-6).

2.5.1.3 Sight-read music accurately and expressively (level of difficulty: 3 on a scale of 1-6).

- 2.5.1.4 Analyze and describe the use of musical elements and devices (e.g., articulation, dynamic markings) in aural examples in a varied repertoire of music representing diverse genres, styles, and cultures.
- 2.5.1.5 Identify and explain a variety of compositional devices and techniques used to provide unity, variety, tension, and release in aural examples.
- 2.5.1.6 Analyze the use of form in a varied repertoire of music representing diverse genres, styles, and cultures.

## 2.6 California State Standards (Creative Expression):

- 2.6.1 Students apply vocal and instrumental musical skills in performing a varied repertoire of music.
  - 2.6.1.1 Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, vowel shape, and articulation - written and memorized, by oneself and in ensembles (level of difficulty: 4 on a scale of 1-6).
  - 2.6.1.2 Sing music written in three or four parts with and without accompaniment.
  - 2.6.1.3 Sing in small ensembles, with one performer for each part.
  - 2.6.1.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 4 on a scale of 1-6).
  - 2.6.1.5 Perform on an instrument in small ensembles, with one performer for each part.
- 2.6.2 Students compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.
  - 2.6.2.1 Compose music, using musical elements for expressive effect.
  - 2.6.2.2 Compose and arrange music for voices or various acoustic or digital/electronic instruments, using appropriate ranges for traditional sources of sound.
  - 2.6.2.3 Arrange pieces for voices and instruments other than those for which the pieces were originally written.
  - 2.6.2.4 Improvise harmonizing parts, using an appropriate style.
  - 2.6.2.5 Improvise original melodies over given chord progressions.

## 2.7 California State Standards (Historical and Cultural Context):

- 2.7.1 Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

- 2.7.1.1 Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.
- 2.7.1.2 Explain the various roles that musicians perform, identify representative individuals who have functioned in each role, and explain their activities and achievements.
- 2.7.1.3 Describe the differences between styles in traditional folk genres within the United States.
- 2.7.1.4 Perform music from various cultures and time periods.
- 2.7.1.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

#### 2.8 California State Standards (Aesthetic Valuing):

- 2.8.1 Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.
  - 2.8.1.1 Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply those criteria in personal participation in music.
  - 2.8.1.2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.
  - 2.8.1.3 Explain how people in a particular culture use and respond to specific musical works from that culture.
  - 2.8.1.4 Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.

#### 2.9 California State Standards (Connections, Relationships, Applications):

- 2.9.1 Students apply what they learn in music across subject areas.
  - 2.9.1.1 Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts.
- 2.9.2 Students develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills.
  - 2.9.2.1 Analyze the role and function of music in radio, television, and advertising.
- 2.9.3 Students also learn about careers in and related to music.
  - 2.9.3.1 Research musical careers in radio, television, and advertising.

### 3.0 CONTENT OUTLINE:

The content outline of AP Music Theory is designed for students to acquire knowledge through experience in General Musical Elements, Principles of Music Theory, and Elements of Music Theory.

### 3.1 General Music Elements

- 3.1.1 Timbre/Instrumentation: the characteristic or quality of a musical sound or voice as distinct from its pitch and intensity.
- 3.1.2 Rhythm: the systematic arrangement of musical sounds, principally according to duration and periodic stress.
- 3.1.3 Melody: is a linear succession of musical tones that the listener perceives as a single entity. It is a combination of pitch and rhythm.
- 3.1.4 Expression: making the appropriate use of dynamics, phrasing, timbre and articulation to bring the music to life.
- 3.1.5 Texture: is how the tempo, melodic, and harmonic materials are combined in a composition, thus determining the overall quality of the sound in a piece.
- 3.1.6 Harmony: the process by which the composition of individual sounds, or superpositions of sounds, is analysed by hearing. This means simultaneously occurring frequencies, pitches (tones, notes), or chords.
- 3.1.7 Form: refers to the overall structure or plan of a piece of music. It describes the layout of a composition as divided into sections.
- 3.1.8 Text/Extramusicality: Vocal words in music. Lying outside the province of music.

### 3.2 Principles and Elements of AP Music Theory

#### 3.2.1 Musical Terminology

- 3.2.1.1 Terms for intervals, triads, seventh chords, scales and modes.
- 3.2.1.2 Terms pertaining to rhythm and meter, melodic construction and variation, harmonic function, cadences and phrase structure, texture, small forms and musical performance.

#### 3.2.2 Notational Skills

- 3.2.2.1 Rhythms and Meters
- 3.2.2.2 Clefs and Key Signatures
- 3.2.2.3 Notes (pitches), Scales and Modes
- 3.2.2.4 Intervals and Chords
- 3.2.2.5 Melodic transposition

#### 3.2.3 Basic Compositional Skills

- 3.2.3.1 Four-voice realization of figured-bass symbols and Roman numerals.
- 3.2.3.2 Composition of a bass line (with chord symbols) for a given melody

#### 3.2.4 Score Analysis (with or without aural stimulus)

- 3.2.4.1 Small-scale and large-scale harmonic procedures
  - 3.2.4.1.1 Identification of Cadence Types



- 3.2.4.1.2 Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords and secondary-dominant chords.
- 3.2.4.1.3 Identification of key centers and key relationships; recognition of modulation to closely related keys.
- 3.2.4.2 Melodic Organization and developmental Procedures
  - 3.2.4.2.1 Scales (e.g., major, minor, pentatonic, whole-tone, modal)
  - 3.2.4.2.2 Motivic Development and Relationships (e.g., inversion, retrograde, sequence, imitation)
- 3.2.4.3 Rhythmic and Metric Organization
  - 3.2.4.3.1 Meter Type (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound)
  - 3.2.4.3.2 Rhythmic Devices and Procedures (e.g., augmentation, diminution, hemiola)
- 3.2.4.4 Texture
  - 3.2.4.4.1 Types (e.g., monophony, homophony, polyphony)
  - 3.2.4.4.2 Devices (e.g., imitation, canon)
- 3.2.4.5 Formal Devices and/or Procedures
  - 3.2.4.5.1 Phrase Structure
  - 3.2.4.5.2 Phrases in Combination (e.g., period, double period, phrase group)
  - 3.2.4.5.3 Small Forms
- 3.2.5 Aural Skills
  - 3.2.5.1 Sight-singing (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
  - 3.2.5.2 Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
  - 3.2.5.3 Harmonic dictation (notation of soprano and bass lines and harmonic analysis in a four-voice texture)
  - 3.2.5.4 Identification of isolated pitch and rhythmic patterns
  - 3.2.5.5 Detection of errors in pitch and rhythm in one and two voice examples
  - 3.2.5.6 Identification of processes and materials in the context of music literature representing a broad spectrum of genres, media and styles
    - 3.2.5.6.1 Melodic organization (e.g., scale-degree function of specified tones, scale types, mode, contour, sequences, motivic development)
    - 3.2.5.6.2 Harmonic organization (e.g., chord function, inversion, quality)
    - 3.2.5.6.3 Tonal organization (e.g., cadence types, key relationships)

- 3.2.5.6.4 Meter and Rhythmic patterns
- 3.2.5.6.5 Instrumentation (i.e., identification of timbre)
- 3.2.5.6.6 Texture (e.g., number and position of voices, degree of independence, presence of imitation density)
- 3.2.5.6.7 Formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition and contrast; small forms)

#### **4.0 TIME ESTIMATES:**

Time estimates for AP Music Theory are based on the application, of the synthesis, of the National Content Standards and California State Content Standards in Music.

- 4.1 Mt. Diablo Unified School District Content Standards in Music (100%)
  - 4.1.1 Creativity and Creative Expression in Music. 30%
  - 4.1.2 Performing/Presenting/Producing and the Artistic Perception of Music. 35%
  - 4.1.3 Responding and the Aesthetic Valuing of Music. 20%
  - 4.1.4 Connecting and Applying History, Culture, and other Art Forms to Music through its Relevance and Relationships to our lives. 15%

#### **5.0 INSTRUCTIONAL MATERIALS:**

Instructional materials for AP Music Theory are selected according to the method of delivery of instruction, and to assist students in the acquisition of knowledge and experience.

- 5.1 Text (state and district adopted AP Music Theory text)
- 5.2 Manuscript paper
- 5.3 Portfolios
- 5.4 Audio Equipment
- 5.5 Visual Equipment
- 5.6 Computers

#### **6.0 EVALUATION OF STUDENT PROGRESS:**

Formative Assessment, and Summative Evaluation of student progress in AP Music Theory is designed to provide critical feedback essential to the continued growth of the student over the year long course. The Authentic Assessment process is designed to engage students in the development of their own personalized growth plan for personal and academic success.

- 6.1 Formative Assessment
  - 6.1.1 Submissions based on gradated rubric to determine traditional letter grading of A, B, C, D, F; Pass (P) or Fail (F); and coupled with Descriptors for High School Performance Standards Levels Non-Participating, Developing, Proficient, Accomplished, Advanced.

Non-Participating	Developing	Proficient	Accomplished	Advanced
A level of non-achievement attained by students who do not complete a high-school level course in the arts (or equivalent).	A level of achievement attainable by students who complete a high-school level course in the arts (or equivalent) but not beyond the foundation of quality PreK-8 instruction.	A level of achievement attainable by students who complete a high-school level course in the arts (or equivalent) beyond the foundation of quality PreK-8 instruction.	A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the Proficient level.	A level and scope of achievement that significantly exceeds the Accomplished Level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.

6.1.1.1 Listening Assignments/Guides

6.1.1.2 Composition Assignments

6.1.1.3 Roman Numeral Analysis

6.1.1.4 Instrumental Excerpts

6.1.2 In class observation of student progression on projects.

6.1.2.1 Rhythmic, Melodic and Harmonic Dictation

6.1.2.2 Sight-Singing

6.2 Authentic Assessment

6.2.1 Teacher guided, Student goals in Artistic Achievement

6.2.2 Teacher guided, Student goals in Life, College & Career Skills

6.2.3 Teacher guided, Student goals in Course Achievement

6.3 Summative Evaluation

6.3.1 Summative Projects

6.3.2 Written Analysis

6.3.3 Attendance & Participation

### 6.3.4 Demonstration of Attainment of Life, College & Career Skills through Artistic Achievement

The table below summarizes key differences between assessment and evaluation

<b>Dimension of Difference</b>	<b>Assessment</b>	<b>Evaluation</b>
<b>Content:</b> timing, primary purpose	<i>Formative and Authentic:</i> ongoing, to improve learning	<i>Summative:</i> Final, to gauge quality
<b>Orientation:</b> focus of measurement	<i>Process-oriented:</i> how learning is going	<i>Product-oriented:</i> what's been learned
<b>Finding:</b> uses thereof	<i>Diagnostic:</i> identify areas for improvement	<i>Judgmental:</i> arrive at an overall grade/score

**COMMITTEE MEMBERS:**

- |                   |   |           |
|-------------------|---|-----------|
| 1. Jennifer Sachs | Executive Director, Instructional Support | DENT CTR. |
| 2. Gary Coartney  | VAPA TOSA/Music Educator                  | CHS       |
| 3. Alexa Tsarnas  | Music Educator                            | CPHS      |
| 4. Martin Lejano  | Music Educator                            | CHS       |
| 5. Greg Brown     | Music Educator                            | NHS       |
| 6. Jorge Jimenez  | Music Educator                            | CPHS      |
| 7. Zach Pattison  | Music Educator                            | YVHS      |
| 8. Chris Emigh    | Music Educator                            | CHS       |
| 9. Bruce Rockwell | Music Educator                            | CPHS      |
| 10. Geoff Carter  | Music Educator                            | NHS       |
| 11. Eric Osborn   | Music Educator                            | MDHS      |
| 12. Keith Coppage | Music Educator                            | MDHS      |
| 13. Mary Loth     | Music Educator                            | YVHS      |

## SIGNATURES

Date: 1/30/18

School: College Park High School, Northgate High School

Title of Proposed Course: Instrumental Music IV - AP Music Theory

Submitted by: Gary Coartney

Position: VAPA TOSA

Teacher(s) who will pilot: N/A

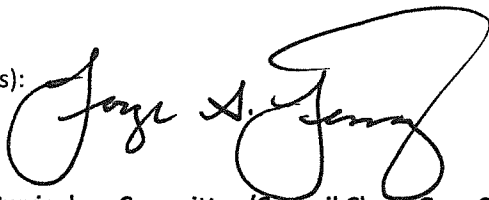
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*The required signatures below indicate an understanding of and support for the proposed course of study identified above.*

Department(s) name(s): Alexa Tsarnas (CPHS), Martin Lejano (CHS), Greg Brown (NHS), Chris Emigh (CHS), Zach Pattison (YVHS), Bruce Rockwell (CPHS), Geoff Carter (NHS), Eric Osborn (MDHS), Keith Coppage (MDHS), Mary Loth (YVHS)

Name of chair: Jorge Jimenez

Signature(s):



Date:

2/2/18

Name of Curriculum Committee/Council Chair: Gary Coartney

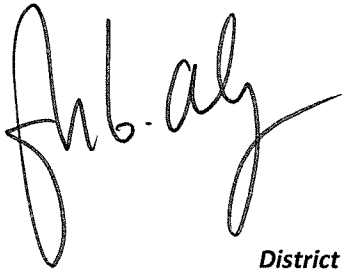
Signature:



Date:

2/2/18

Name of Principal: Joe Alvarez

Signature: 

Date: 1-31-18

**District Approval Signatures**


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District Subject Area Support Administrator (print): Jennifer Sachs

Signature: 

Date: 2-2-18

Assistant Superintendent: (print) Chris Halleran

Signature: 

Date: 2/2/18

Executive Director Personnel (print): Samantha Espinosa

Signature: 

Date: 2/8/18

Executive Director, Instructional Support: (print) Jennifer Sachs

Signature: 

Date: 2-2-18

**For Internal Use Only – This section to be completed by School Support**

Assigned Course ID \_\_\_\_\_

Assigned Short Title \_\_\_\_\_

Assigned Long Title \_\_\_\_\_

CBEDS/CALPADS Number \_\_\_\_\_