Course Syllabus ~ Fall 2013

<table>
<thead>
<tr>
<th>Time/Location</th>
<th>Class meets on Mondays and Wednesdays from 8:00-9:15 in PACM 120</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office Hours:</td>
<td>M/W – 10:30-12:00; T/Th – 1:30-2:30; or by appointment</td>
</tr>
<tr>
<td>E-Mail:</td>
<td><a href="mailto:Kelly.Miller@ucf.edu">Kelly.Miller@ucf.edu</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>407.823.4545</td>
</tr>
<tr>
<td>Office:</td>
<td>PACM 224</td>
</tr>
</tbody>
</table>

Catalog Description
This three-credit course is an examination of vocal and choral literature, planning skills and rehearsal techniques for choral groups. It holds a prerequisite of C or better in MUE 2040 and instructor consent.

Purpose of Course
Secondary Choral Methods I is designed to develop and exercise teaching skill for success in the secondary choral classroom. This course addresses the musical and non-musical aspects of a beginning choral conductor/teacher. As a conductor/teacher, you will need the ability to reflect critically about your teaching by intentionally examining pedagogy, materials, and personal resources related to the teaching/learning transaction.

Objectives
- Develop a philosophy of choral music education.
- Explore teaching as imagination: the art of imagining or brainstorming for instruction under a guided a system of score analysis, a system for development of teaching strategies, and an understanding of the learner and learning context.
- Explore concepts of choral tone including diction, vowels, and voice-building techniques.
- Develop and understanding of non-musical responsibilities of the conductor/teacher (including developing and managing a program, scheduling, budget, etc.).
- Examine relevant developmental, social, and vocal issues in the secondary choral classroom
- Develop a plan for classroom management.
- Understand and demonstrate how to effectively prepare and plan for rehearsals.
- Experiment with various teaching tasks including vocal warm-ups, sight-reading, teaching from the keyboard, and rehearsal of repertoire. Assignments and Teaching Rounds
- Experiment with adapting a piece of music, making the parts more accessible for a middle school level choir. Project 1
- Select quality repertoire that is appropriate (balanced, diverse) and discern implication of repertoire-as-curriculum. Project 2
- Create a portfolio of teaching materials and resources for use in interviews and their first job. Project 3
- Synthesize knowledge in an organized collection. Project 4

Materials
- Conducting Baton (www. newland.com and www.mollard.com)
- Blank DVD+RW
- Berol prismacolor pencils or artist quality pencils (black, brown, orange, red, blue, green), ruler
- Highlighter pens (Sanford, yellow and pink)
Required Text


Additional Sources

Boonshaft, Peter Loel. Teaching Music With Passion.

Boonshaft, Peter Loel. Teaching Music With Purpose.


Lautezenheiser, Tim. The Art of Successful Teaching.

Palmer, Parker J. The Courage To Teach: Exploring the Inner Landscape of a Teacher’s Life.


Recommended:

Collegiate membership to NAFME: www.nafme.org/
Includes one-year subscription to Music Educators Journal and Teaching Music

Collegiate membership to ACDA: www.acda.org/
Includes one-year subscription to Choral Journal

Important Websites

The National Association for Music Education (NAfME) – www.nafme.org/
Florida Vocal Association (FVA) – www.fva.net
American Choral Directors Association (ACDA) – www.acda.org/
ChoralNet: The Internet Center for Choral Music – www.choralnet.org/
The Choral Public Domain Library – www.cpdl.org/
International Music Score Library Project (IMSLP) – imslp.org/
The VoiceCare Network – www.voicecarenetwork.org/
National Standards and 21st Century Skills –
Florida Common Core State Standards – http://www.fldoe.org/schools/ccc.asp
Orange County Curriculum/Standards –
https://www.ocps.net/cs/services/cs/currareas/fa/Pages/default.aspx
The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

UCF is committed to promoting a culture of academic integrity where faculty and students work together to meet our personal, professional, and social responsibilities. A degree from UCF is only valuable to the extent it reflects valid assessments of student learning. Misrepresenting your learning on tests, projects, reports, or papers invalidates your grades and tarnishes the credibility of UCF. While collaboration is encouraged in the learning and studying process, you should assume that all tests, quizzes, etc. require your individual effort unless explicitly directed otherwise. Unauthorized collaboration, whether voluntary or not, is cheating. Unauthorized use of materials during a text, quiz, or other assessment is cheating. Regarding papers and projects, one of the core fluencies that students need to demonstrate is the ability to discern information that is common to the public from the intellectual property of individuals. Use of protected ideas, processes, or language without attribution or proper citation is plagiarism. Cheating, dishonesty, or plagiarism is grounds for grade reduction or failure in this course. Please review the behavior standards at: http://www.goldenrule.sdes.ucf.edu/11_behavior.html

Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

I will practice and defend academic and personal honesty.
I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
I will use my talents to enrich the human experience.
I will strive toward the highest standards of performance in any endeavor I undertake.

Students are expected to attend all classes. Your presence at each class enriches our collective learning experience. With the awareness that illness and emergencies can occur, students are allotted two absences without academic penalty. For each absence beyond two, each additional absence will result in a final semester participation grade being lowered by twenty-five points. Three tardies equal one absence. In cases where extended absences may be required (severe injury, grave emergencies, or death in immediate family), please contact me so that we can make arrangements.

Our class is an open invitation to think and dialogue with others on topics of importance to music educators. Arrive to class prepared and willing to contribute your ideas and opinions to the discussion. Thirty-five percent of your course grade is determined by your participation. This includes small and large group discussion, teaching rounds, the preparation of reading assignments, and in-class assignments.
Grading
Graded tests and materials in this course will be returned individually only by request. You can access your scores at any time using the Grade Book function of Webcourses.

Attendance and Participation (175pts) 35%
Assignments/Teaching Rounds (150pts) 30%
Mid-Term Take Home (25pts) 5%
Repertoire Project and Presentation (50pts) 10%
Final Teaching Round (50pts) 10%
Portfolio (25pts) 5%
Notebook (25pts) 5%

Guidelines/rubrics for written assignments will be provided in class.

Grading Scale  Interpretation
93-100  A  Excellent, exceeds average understanding as evidenced in course work and goes well beyond the basics.
90-92  A-  Excellent, exceeds average understanding as evidenced in course work.
87-89  B+  Above average, fully meets average understanding as evidenced in course work and fully understands the basics and can deal with concepts beyond that level.
83-86  B  Above average, fully meets average understanding as evidenced in course work and fully understands the basics and can deal with concepts somewhat beyond that level.
80-82  B-  Above average, fully meets average understanding as evidenced in course work.
77-79  C+  Average, meets minimum expectations and satisfies course requirements.
73-76  C  Average, meets minimum expectations and satisfies course requirements.
70-72  C-  Average, meets minimum expectations, but does not satisfy all course requirements.
67-69  D+  Below average, meets many minimum expectations and satisfies all or most course requirements.
63-66  D  Below average, meets many minimum expectations and satisfies all or most course requirements.
60-62  D-  Below average, meets many minimum expectations and satisfies all or most course requirements.
0-59  F  Fails to meet minimum expectations in understanding and course work as evidenced by performance and submission of graded elements.

Assignments and Teaching Rounds

Assignment #1  Philosophy of Education
Assignment #2  Defining your concept of choral tone including diction, vowels, and voice-building techniques (This concept is subject to change!)
Teaching Round #1  Vocal warm-up for the class, includes a Lesson Plan
Teaching Round #2  Mini-Rehearsal (Bach Chorales) using the keyboard, includes a Lesson Plan
Teaching Round #3  Unison rehearsal with provided music packet, includes Lesson Plan
Assignment #3  Octavo containing colored pencil score markings
Teaching Round #4  Non-verbal rehearsal, includes a Lesson Plan
Assignment #4  Create an audition form for one of your ensembles; make copies for everyone in class
Teaching Round #5  Mini-Rehearsal, includes a Lesson Plan (Could be Bach Chorales for tenor and bass or harmonized chords)
Assignment #5  Develop a choir handbook
Final Teaching Round  Final rehearsal, includes a Lesson Plan
Projects

Project 1 – Mid-Term:
The purpose of the mid-term project is for you to experiment with adapting a piece of music, making the parts more accessible for a middle school level choir.

1) You will edit/arrange a piece of music suitable for middle school level choirs. Music will be provided.

Project 2 – Repertoire:
The purpose of the repertoire project is to put into practice the selection of age-appropriate literature that includes balanced, diverse, and quality repertoire. You will discern the implication of repertoire-as-curriculum.

1) You will select choral literature for either a middle school program. Create a fall concert program featuring three distinctly different ensembles.
   • Choir One – A same-gendered, sixth grade treble training ensemble/choir.
   • Choir Two – A mixed-gender concert choir of 70-members with a 3 to 1 ratio of girls to boys.
   • Choir Three – A select ensemble of 20 students, balanced; either mixed or same-gendered.

2) Provide a typed repertoire list for each choir including title, voicing, composer/arranger, publisher and octavo number, current price, and length in minutes and seconds. Select 25 minutes of music for each ensemble. If possible, include scores for reference.

3) Provide a curricular justification for your choices reflecting both educational and programmatic concerns. Be prepared to present program to peers.

Project 3 – Portfolio
The purpose of the portfolio project is to begin gathering together materials in preparation of your first interview. Be prepared to share your portfolio with the rest of the class.
Portfolios may include the following:
   • Resume (if you have one)
   • Philosophy of Education
   • DVD examples of conducting
   • Lesson plans (from this class)
   • Sample rubrics from various method classes
   • Awards or honors
   • Observations from cooperative teachers

Project 4 – Notebook
The purpose of the notebook project is to ensure that all materials collected from in and outside of the class will remain organized for future use. This is especially pertinent to those who do not student teaching the semester immediately following this course.

Note: Contents of syllabus (e.g., dates, assignments, grading) are subject to change during the semester. It is the student’s responsibility to monitor syllabus changes and download all course materials on the Music Department website (www.music.ucf.edu).
# Course Outline

## Week 1

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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</thead>
<tbody>
<tr>
<td>Aug. 19</td>
<td>Give a detailed description of your ideal job. Dream big!</td>
</tr>
<tr>
<td></td>
<td>Course Overview</td>
</tr>
<tr>
<td></td>
<td>My journey as a conductor/teacher</td>
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<td></td>
<td>Becoming a conductor/teacher – your journey begins…</td>
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<td></td>
<td>Characteristics of a Master Teacher</td>
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<td></td>
<td>Syllabus Review</td>
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<td></td>
<td>Assign weeks for Physical Warm-Up/Team Building</td>
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<td></td>
<td>(Due for next class)</td>
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<td></td>
<td><em>Read:</em> Phillips pp. 1-30</td>
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<tr>
<td>Aug. 21</td>
<td>Conductor/Teacher discussion continues</td>
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<td></td>
<td>Developing a philosophy for you and your program</td>
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<td></td>
<td><em>Read:</em> Both “The Art of Successful Teaching” pg. 21-38</td>
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<tr>
<td></td>
<td><em>Read:</em> Phillips pp. 31-48</td>
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</tbody>
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## Week 2

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Aug. 26</td>
<td>Advocacy - Justify having choral music in schools</td>
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<tr>
<td></td>
<td>Planning and Building the Choral Program</td>
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<td></td>
<td>Group Discussion: Dr. Tim Lautzenheiser, “The Art of Successful Teaching” excerpt</td>
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<tr>
<td>Aug. 28</td>
<td><strong>Assignment #1 Due</strong> (Philosophy of Education)</td>
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<td></td>
<td>5 minute warm-up/team building begins</td>
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<td></td>
<td>Dr. Sandra Snow video</td>
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<td></td>
<td>Keyboard Exercises (Bach Chorales, hand out music)</td>
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<td></td>
<td><em>Read:</em> Phillips pp. 222-253</td>
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</tbody>
</table>

## Week 3

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Sept. 2</td>
<td>No class/Labor Day</td>
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<tr>
<td>Sept. 4</td>
<td>Developing Vocalism; Dr. Miller’s Choral Toolbox (Handout)</td>
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<td></td>
<td>Tonal concept for middle school</td>
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<td></td>
<td>Building Vocalism/Technique</td>
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<td></td>
<td>Chant voice</td>
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<td></td>
<td>Vowels and diction principles</td>
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<td></td>
<td>Developing the choral warm-up</td>
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<td></td>
<td><em>Read:</em> “Teaching With Passion” excerpt pg. 145-155</td>
</tr>
<tr>
<td></td>
<td><em>Be prepared to describe the tonal concept of your middle and high school program.</em></td>
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<tr>
<td></td>
<td><em>Bring Phillips (your textbook) to class.</em></td>
</tr>
</tbody>
</table>
Week 4
Sept. 9  Assignment #2 Due (Defining your concept of choral tone including diction, vowels, and voice-building techniques. This concept is subject to change!)

Group Discussion: describe the tonal concept of your middle school programs
Choral/Vocal Warm-Ups
Keyboard exercises for vocal warm-ups
Group Discussion: “Teaching With Passion” excerpt
Lesson Plans, Behavioral Objectives
Process planning for rehearsal (including state and national standards)
Phillips, Chapter 4

Sept. 11 Teaching Round #1 (Vocal warm-up for the class, includes a Lesson Plan)

Week 5
Sept. 16 Guided Observation

Read:  Phillips pp. 108-146

Sept. 18 Guided Observation Review
The Middle School Choral Classroom; working with adolescent singers
Who are they?
What do they need?
Changing voice
“Adolescent Voice-Stages of Change”/Lynn Gackle
Males in the class share their changing voice experiences
“Working With the Adolescent Voice”/John M. Cooksey (Excerpt)

Read: “Success with Adolescent Singers”/Al Holcomb

Week 6
Sept. 23 Middle School Choral Classroom, con’t.
“Life is short. Use the Good China”/Scott T. Evans
Selecting Repertoire
Editing Practices
Vocal Warm-ups/adaptation
Editing Middle School Choral Music ~ Small group work
Discuss Mid-Term (Project #1): Due October 10th
Discuss Repertoire Project (Project #2): Due November 7th
“The Search for Healthy and Appropriate Repertoire: Three Perspectives” pp. 111-146 (Handout)

Practice: Keyboard Exercises

Sept. 25 “The Middle School Choral Program”/Judy Bowers
Go over unison music packet (music is distributed)
Go over pieces used for piano proficiencies for student teaching (music is distributed)
Week 7
Sept. 30  **Teaching Round #2** (Mini-Rehearsals with Bach Chorales) using the keyboard, includes a Lesson Plan

*Bring: Colored Pencils*

Oct. 2  Knowing and internalizing the choral score
       Score analysis
       Preparing the music
       Conducting

Week 8
Oct. 7  **Teaching Round #3** (Unison rehearsal with provided music packet, includes lesson plan)

*Read: “The Courage To Teach” excerpt*

Oct. 9  **Assignment #3 Due** (Octavo containing colored pencil score markings)
       **Project 1 – Mid-Term Due**
       Review Solfedge, Kodaly, Vocalism, IPA
       How to incorporate them into your lesson plans.
       Your students have chosen choir to be ARTISTS
       *Ma lo we* (Handout)

*Read Phillips pp. 295-313 (reflective paper)*

Week 9
Oct. 14  Rehearsing the Choir
       Introducing a new choral work
       Whole-Part-Whole Strategy
       Directing an efficient rehearsal
       Common ensemble concerns

Oct. 16  Non-Verbal Communication
       How do we use it in choral music?

*Be prepared to teach class another vocal warm-up lesson (no lesson plan)*

Week 10
Oct. 21  Telling vs. Facilitating
       In class exercises: telling and facilitating
       Additional Vocal Warm-ups by class members
       Discuss: Share Day: Bring in a clip (video, You Tube, DVD, etc.) that identifies a source for a wonderful choral teaching or performing model

Oct. 23  **Share Day: Bring in a clip** (video, You Tube, DVD, etc.) that identifies a source for a wonderful choral teaching or performing model
       Discuss: Assignment #4

*Read: “The Art of Possibility” excerpt*
Week 11
Oct. 28  **Teaching Round #4** (Non-verbal rehearsal, includes a Lesson Plan)

*Read Phillips pp. 49-66
Be prepared to discuss your Assignment #4*

Oct. 30  **Assignment #4 Due** (Create an audition form for one of your ensembles; make copies for everyone in class)
Guest speaker

*Read: Phillips pp. 278-295*

Week 12
Nov. 4  Teaching Sight-Singing Skills
Sight-Reading: What’s the Fuss About?
Processes/state rubric
Contest/Festival/Music Performance Assessment
Discuss Teaching Round #5

Nov. 6  **Project #2; Repertoire; Share them in class**

Week 13
Nov. 11  No Class/Veteran’s Day Observed

Nov. 13  Continue repertoire discussion
― “Teaching and Performing Ethnic Choral Music”/Ben Allaway
― “Choral Programs in Urban Settings” Donna Emmanuel

Week 14
Nov. 18  **Teaching Round #5** (Mini-Rehearsal, includes a Lesson Plan. *Could use Bach Chorales for tenor and bass or harmonized chords*)

*Review: Phillips pp. 132-146*

Nov. 20  Motivation and Classroom Management
Building Trust
Grading
Discuss Assignment #5

Week 15
Nov. 25  **Assignment #5 Due** (Middle School Choir Handbook)
Special Needs and Mainstreamed Students; what to expect
Discuss final teaching round

*Read: Phillips pp. 200-220*

Nov. 27  Popular Music Presentations for Middle School
Broadway Musical Productions
Swing/Show/Jazz Choirs
Week 16
Dec. 2  **Final Teaching Round**
History Review and The Interview!
Wrapping it all up!

Dec. 9 (Monday) 7–9:50am  **Final Exam** – “mock” interviews and **Portfolios Due**

### Teaching Round Rubric: Non-verbal

<table>
<thead>
<tr>
<th>Task Component</th>
<th>Mastery Level (4 Points)</th>
<th>Proficient Level (3 Points)</th>
<th>Competent Level (2 Points)</th>
<th>Novice Level (1 Point)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sequence</strong></td>
<td>Student displays evidence of careful thought about order of events and demonstrates the ability to transition between such events effectively.</td>
<td>Student mostly displays evidence of careful thought about order of events and mostly demonstrates the ability to transition between such events effectively.</td>
<td>Student displays evidence of some thought about order of events but does not demonstrate the ability to transition between such events effectively.</td>
<td>Student does not display evidence of careful thought about order of events and does not demonstrate the ability to transition between such events effectively.</td>
</tr>
<tr>
<td><strong>Pacing</strong></td>
<td>Student demonstrates a natural connection of teaching strategies with seamless transitions.</td>
<td>Student mostly demonstrates a natural connection of teaching strategies with transitions that are mostly seamless.</td>
<td>Student demonstrates some connection of teaching strategies but transitions are not seamless.</td>
<td>Student does not demonstrate a natural connection of teaching strategies and does not have seamless transitions.</td>
</tr>
<tr>
<td><strong>Teaching: Teacher Modeling</strong></td>
<td>Non-verbal teaching strategies effectively model desired learning outcome(s).</td>
<td>Non-verbal teaching strategies model most of the desired learning outcome(s).</td>
<td>Non-verbal teaching strategies model only some of the desired learning outcome(s).</td>
<td>Non-verbal teaching strategies do not effectively model desired learning outcome(s).</td>
</tr>
<tr>
<td><strong>Musicianship</strong></td>
<td>Student’s Keyboard and Conducting skills contribute positively to goals of rehearsal.</td>
<td>Student’s Keyboard and Conducting skills mostly contribute positively to goals of rehearsal.</td>
<td>Student’s Keyboard and Conducting skills only partly contribute to goals of rehearsal.</td>
<td>Student’s Keyboard and Conducting skills do not contribute positively to goals of rehearsal.</td>
</tr>
</tbody>
</table>
# Repertoire Project and Presentation

<table>
<thead>
<tr>
<th>Task Component</th>
<th>Mastery Level (4 Points)</th>
<th>Proficient Level (3 Points)</th>
<th>Competent Level (2 Points)</th>
<th>Novice Level (1 Point)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quality of Repertoire</td>
<td>Repertoire is of high quality and reasoning for its selection is valid.</td>
<td>Repertoire is of above-average quality and reasoning for its selection is mostly valid.</td>
<td>Repertoire is of average quality and reasoning for its selection is somewhat valid.</td>
<td>Repertoire is of poor quality and reasoning for its selection is inaccurate.</td>
</tr>
<tr>
<td>Appropriateness of Repertoire</td>
<td>Student selects repertoire that is appropriate and demonstrates clear understanding.</td>
<td>Student selects repertoire that is mostly appropriate and mostly demonstrates clear understanding.</td>
<td>Student selects repertoire that is appropriate, but does not demonstrate clear understanding.</td>
<td>Student selects repertoire that is not appropriate and does not demonstrate clear understanding.</td>
</tr>
<tr>
<td>Communication Skills</td>
<td>Student expresses ideas in complete sentences and without hesitation. Student uses formal speech at all times</td>
<td>Student expresses ideas mostly in complete sentences with a little hesitation. Student uses formal speech most of the time with occasional use of informal speech.</td>
<td>Student expresses ideas somewhat in complete sentences with some hesitation. Student uses both formal and informal speech.</td>
<td>Student expresses ideas mostly in incomplete sentences with much hesitation. Student consistently uses informal speech.</td>
</tr>
<tr>
<td>Professionalism</td>
<td>Student is dressed professionally with special attention to hair, face, fingernails, and shoes. The presentation is professional.</td>
<td>Student is dressed professionally, but lacks attention to hair, face, fingernails, and shoes. The presentation is mostly professional.</td>
<td>Student is dressed too casually for an interview. The presentation is somewhat professional.</td>
<td>Student is dressed inappropriately for an interview. The presentation is unprofessional.</td>
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<td>Task Component</td>
<td>Mastery Level (4 Points)</td>
<td>Proficient Level (3 Points)</td>
<td>Competent Level (2 Points)</td>
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<tr>
<td><strong>Quality of Materials</strong></td>
<td>Materials are of high quality, and the content is accurate.</td>
<td>Materials are of above-average quality, and the content is mostly accurate.</td>
<td>Materials are of average quality, and the content is somewhat accurate.</td>
<td>Materials are of poor quality, and the content is inaccurate.</td>
</tr>
<tr>
<td><strong>Clarity of Presentation</strong></td>
<td>Student selects materials that are appropriate and demonstrates clear understanding.</td>
<td>Student selects materials that are mostly appropriate and mostly demonstrates clear understanding.</td>
<td>Student selects materials that are appropriate, but does not demonstrate clear understanding.</td>
<td>Student selects materials that are not appropriate and does not demonstrate clear understanding.</td>
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