University of Central Florida
MUE 4331-0001 ~ Secondary Choral Methods I
Dr. Kelly A. Miller, Instructor

Course Syllabus ~ Fall 2019	
Time/Location	Class meets on Mondays and Wednesdays from 8:00-9:15 in PACM 260
Office Hours:	M/W – 9:30-10:30; T/Th – 1:00-2:30; or by appointment
E-Mail:	Kelly.Miller@ucf.edu
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Office:	PACM 224

Catalog Description
This three-credit course is an examination of vocal and choral literature, planning skills and rehearsal techniques for choral groups. PR: Admission to BME Professional Program Examination.

Purpose of Course
Secondary Choral Methods I is designed to prepare pre-service music educators to be successful in the middle school/junior high classroom. This course addresses the musical and aspects of a beginning choral conductor/teacher. Students will explore a variety of teaching methods and will have the opportunity to practice these methods through a supervised teaching practicum. In addition, this course introduces students to public school secondary choral programs through structured observation and interaction with local music educators. Students will participate in a field placement as part of this course.

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 and play the full or adapted accompaniment. **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**

As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please attend and participate in first two classes (or contact Dr. Miller) by 5:00pm on the first Friday of the semester. Failure to do so will result in a delay in the disbursement of your financial aid.

Materials
- Tuning Fork
- Conducting Baton (www. newland.com and www.mollard.com)
- Access to Webcourses for digital media
- Berol prismacolor pencils or artist quality pencils (black, brown, orange, red, blue, green), ruler
- Highlighter pens (Sanford, yellow and pink)

Required Text

Phillips, Kenneth. (2016). *Directing the Choral Music Program, Second Edition*. Oxford
    University Press: New York, New York.

Additional Sources

Boonshaft, Peter Loel. *Teaching Music With Passion*.

Boonshaft, Peter Loel. *Teaching Music With Purpose*.

Cooksey, John M. (1999). *Working With Adolescent Voices.* Concordia Publishing: St. Louis,
    Missouri.

Lautezenheiser, Tim. *The Art of Successful Teaching.*

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

Zander, Rosamund Stone. (2002). *The Art of Possibility: Transforming Professional and
    Personal 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/
International Journal of Research in Choral Singing – www.choralresearch.org/
IPA Source: International Phonetic Alphabet Transcriptions – www.ipasource.com/
The VoiceCare Network – www.voicecarenetwork.org/
National Standards and 21st Century Skills –
    http://www.musiced.nafme.org/resources/view/national-standards-for-music-education
Florida Sunshine State Standards – http://www.cpalms.org/Standards/FLStandardSearch.aspx
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

Course Accessibility Statement	The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. Students with disabilities who need disability-related access in this course should contact the professor as soon as possible. Students should also connect with Student Accessibility Services (SAS) <http://sas.sdes.ucf.edu/> (Ferrell Commons 185, sas@ucf.edu, phone 407-823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable. Determining reasonable access and accommodations requires consideration of the course design, course learning objectives and the individual academic and course barriers experienced by the student.

| Academic integrity | Students should familiarize themselves with UCF's Rules of Conduct at <http://osc.sdes.ucf.edu/process/roc>. According to Section 1, "Academic Misconduct," students are prohibited from engaging in

* Unauthorized assistance: Using or attempting to use unauthorized materials, information or study aids in any academic exercise unless specifically authorized by the instructor of record. The unauthorized possession of examination or course-related material also constitutes cheating.

* Communication to another through written, visual, electronic, or oral means: The presentation of material which has not been studied or learned, but rather was obtained through someone else's efforts and used as part of an examination, course assignment, or project.

* Commercial Use of Academic Material: Selling of course material to another person, student, and/or uploading course material to a third-party vendor without authorization or without the express written permission of the university and the instructor. Course materials include but are not limited to class notes, Instructor's PowerPoints, course syllabi, tests, quizzes, labs, instruction sheets, homework, study guides, handouts, etc.

* Falsifying or misrepresenting the student's own academic work.

* Plagiarism: Using or appropriating another's work without any indication of the source, thereby attempting to convey the impression that such work is the student's own.

* Multiple Submissions: Submitting the same academic work for credit more than once without the express written permission of the instructor.

* Helping another violate academic behavior standards.

For more information about Academic Integrity, consult the International Center for Academic Integrity <http://academicintegrity.org>.

For more information about plagiarism and misuse of sources, see "Defining and Avoiding Plagiarism: The WPA Statement on Best Practices" <http://wpacouncil.org/node/9>. |
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Campus Safety	Emergencies on campus are rare, but if one should arise during class, everyone

Statement	needs to work together. Students should be aware of their surroundings and familiar with some basic safety and security concepts. * In case of an emergency, dial 911 for assistance. * Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Students should make a note of the guide's physical location and review the online version at <http://emergency.ucf.edu/emergency_guide.html>. * Students should know the evacuation routes from each of their classrooms and have a plan for finding safety in case of an emergency. * If there is a medical emergency during class, students may need to access a first-aid kit or AED (Automated External Defibrillator). To learn where those are located, see <http://www.ehs.ucf.edu/AEDlocations-UCF> (click on link from menu on left). * To stay informed about emergency situations, students can sign up to receive UCF text alerts by going to <https://my.ucf.edu> and logging in. Click on "Student Self Service" located on the left side of the screen in the toolbar, scroll down to the blue "Personal Information" heading on the Student Center screen, click on "UCF Alert", fill out the information, including e-mail address, cell phone number, and cell phone provider, click "Apply" to save the changes, and then click "OK." * Students with special needs related to emergency situations should speak with their instructors outside of class. * To learn about how to manage an active-shooter situation on campus or elsewhere, consider viewing this video (<https://youtu.be/NIKYajEx4pk>).

Make-Up Assignments for Authorized University Events or Co-curricular Activities	Students who represent the university in an authorized event or activity (for example, student-athletes) and who are unable to meet a course deadline due to a conflict with that event must provide the instructor with documentation in advance to arrange a make-up. No penalty will be applied. For more information, see the UCF policy at <http://policies.ucf.edu/documents/4-401.1MakeupAssignmentsForAuthorizedUniversityEventsOrCocurricularActivities.pdf>

Religious Observances	Students must notify their instructor in advance if they intend to miss class for a religious observance. For more information, see the UCF policy at <http://regulations.ucf.edu/chapter5/documents/5.020ReligiousObservancesFINALOct17.pdf>.

Deployed Active Duty Military Students	Students who are deployed active duty military and/or National Guard personnel and require accommodation should contact their instructors as soon as possible after the semester begins and/or after they receive notification of deployment to make related arrangements.

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

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

Attendance, Punctuality, and Participation
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 (100pts)	20%
Practical Application in the Music Ed. classroom (75pts)	15%

       Avalon Park Middle School
       5+ Lessons w/lesson plans

Assignments/Teaching Rounds (150pts)	30%
Mid-Term Take Home (25pts)	5%
Mid-Term Accompaniment Performance (25pts)	5%
Repertoire Project and Presentation (50pts)	10%
Final Teaching Round (25pts)	5%
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; professional attire
Teaching Round #2	Mini-Rehearsal (Bach Chorales) using the keyboard; includes a Lesson Plan; professional attire
Teaching Round #3	Unison rehearsal with provided music packet; includes Lesson Plan; professional attire
Assignment #3	Octavo containing colored pencil score markings
Teaching Round #4	Non-verbal rehearsal; includes a Lesson Plan; professional attire
Assignment #4	Create an audition form for one of your ensembles; make copies for everyone in class
Teaching Round #5	Mini-Rehearsal; includes Lesson Plan; professional attire
Assignment #5	Develop a choir handbook
Final Teaching Round	Final rehearsal; includes a Lesson Plan; professional attire

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 and provide adequate accompaniment on the piano.

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

2) You will demonstrate accompaniment skills with the provided octavo.

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 *EACH* of 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:

- Cover Letter
- Resume
- 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 Webcourses and the Music Department website (www.music.ucf.edu).

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Course Outline

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Week 1

Aug. 26	Give a detailed description of your ideal job. Dream big!
	Course Overview
	My journey as a conductor/teacher
	Becoming a conductor/teacher – your journey begins…
	Characteristics of a Master Teacher
	Syllabus Review
	Assign weeks for Physical Warm-Up/Team Building
	(Due for next class)
	Read: "The Art of Teaching" from Everyday Wisdom by Dr. Tim Lautzenheiser
	Read: "Teaching from Within" from The Courage to Teach by Parker J. Palmer
Aug. 28	Conductor/Teacher discussion continues
	Developing a philosophy for you and your program (continued from MUE 2040)
	Group Discussion: Dr. Tim Lautzenheiser, "The Art of Teaching" and Parker J. Palmer, "Teaching from Within"

Piano Cheat Sheet; piano expectations
     Keyboard Exercises (Bach Chorales)
     Sandra Snow video, if time

Read: Phillips pp. 1-33 (Ch. 1: Becoming a Choral Music Director & Ch. 2: Developing
    a Philosophy for the Music Program) and complete Guided Questions

Week 2
Sept. 2	No class/Labor Day

Sept. 4   **Guided Questions from Phillips, pp. 1-33**
                    Advocacy - Justify having choral music in schools
                    Planning and Building the Choral Program
                    Review Solfege and Curwin Hand Signs
                        Introduce Bel Canto Solfege

                    Read: Phillips pp. 36-51 (Ch. 3; Promoting and Recruiting for Choral Success)

Week 3
Sept. 9	**Assignment #1 Due** (Philosophy of Education)

                    5 minute physical warm-up/team building begins
                    Dr. Andre Thomas/Dr. Anton Armstrong & Dr. Sandra Snow videos

                    Read: Phillips pp. 255-318 (Ch. 13: Teaching the Singers to Sing, Ch. 14: Vocal
                        Development: Body and Breath, and Ch. 15: Vocal Development: Ear, Voice,
                        and Song) and complete Guided Questions

Sept. 11   **Guided Questions from Phillips, pp. 255-318**
                    Developing Vocalism; Dr. Miller's Choral Toolbox (Handout)
                        Tonal concept for middle school
                        Building Vocalism/Technique
                        Chant voice
                        Vowels and diction principles
                        Developing the choral warm-up
                        Dr. Miller's IPA Cheat Sheet

                    Read: Phillips, pp. 81-101 (Ch. 5: Processing the Flow of Information)
                    Bring Phillips (your textbook) to class.
                    Practice: Keyboard Exercises

Week 4
Sept. 16	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)
                        (If needed, look ahead to Phillips, Chapter 4. Pg. 54)

Sept. 23   **Teaching Round #1 (**Vocal warm-up for the class, includes a Lesson Plan)
                        Warm Ups from music packet may be used, but are not required

Read: Phillips pp. 127-149 (Unit 1: Music Technology & Ch. 7: Working with
Adolescent Singers)
Practice: Keyboard Exercises

Week 5
Sept. 23   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)
                 Music Technology in the Middle School Classroom

                 Read: "Success with Adolescent Singers"/Al Holcomb
                 Read: "The Adolescent Male Singer"/Janet Galvan
                 Be prepared to describe the tonal concept of your middle and high school program.

Sept. 25   Listen to middle school choirs
                 Go over MPA sheets

                 Practice: Keyboard Exercises

Week 6
Sept. 30   **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
                 Middle School Choral Classroom, con't.
                         "Life is short. Use the Good China"/Scott T. Evans
                         Selecting Repertoire (Look ahead to Phillips, Chapter 9, pg. 171)
                         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"

                 Practice: Keyboard Exercises

Oct. 2   Kristin Zaryski's Bel Canto Solfege video
                 "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)

                 Practice: Keyboard Exercises

Week 7
Oct. 7   **Teaching Round #2** (Mini-Rehearsals with Bach Chorales) using the keyboard, includes
                         a Lesson Plan)

Oct. 9   No class; Dr. Miller in Virginia

                Bring: Colored Pencils
                Practice Piano Chording under Unison Songs

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Week 8
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Oct. 14   Teaching a Unison Song, ground zero
                Knowing and internalizing the choral score
                        Score analysis
                        Preparing the music and the choral rehearsal (Phillips, Chapter 10, pg. 185)
                        Conducting
                Rehearsing the Choir (Phillips, Chapter 10, pg. 185)
                        Introducing a new choral work
                        Whole-Part-Whole Strategy
                        Directing an efficient rehearsal
                        Common ensemble concerns

                Read: "The Courage To Teach" excerpt

Oct. 16   **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.
                Contextual Artistry Lesson: Your students have chosen choir to be ARTISTS
                        Ma lo we (Handout)

                Read Phillips pp. 341-359 (Ch. 17: Rehearsing the Choir) and write reflective paper
                        (Reflective paper may be in bullet points, full sentences, typed, or hand-written.)

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Week 9
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Oct. 21   **Reflective Paper on Chapter 17 due**
                Teaching Round #3 (Unison rehearsal with provided music packet, includes lesson plan)

                Practice Piano Chording under Unison Songs

Oct. 23   Middle/High School Choral Observation

                Be prepared to teach class another vocal warm-up lesson (no lesson plan)
                Practice Piano Chording under Unison Songs

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Week 10
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Oct. 28   Telling vs. Facilitating
                        In class exercises: telling and facilitating
                Non-Verbal Communication
                        How do we use it in choral music?
                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. 30	**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: Choral Auditioning**,** Look ahead to Phillips, pg. 423
	Read: "The Art of Possibility" excerpt
	Practice Piano Chording under Unison Songs

Week 11
Nov. 4	**Teaching Round #4 (**Non-verbal rehearsal, includes a Lesson Plan)
	Read Phillips pp. 54-79 (Ch. 4: Planning, Building, and Managing the Choral Program)
	Be prepared to discuss your Assignment #4
Nov. 6	**Assignment #4 Due** (Create an audition form for one of your ensembles; make copies for everyone in class)
	Planning, Building, and Managing the Choral Program
	Read: Phillips pp. 320-338 (Ch. 16: Teaching Sight-Singing Skills)
	Practice Piano Chording under Unison Songs

Week 12
Nov. 11	No Class; Veteran's Day!
Nov. 13	Teaching Sight-Singing Skills
	Sight-Reading: What's the Fuss About?
	Processes/state rubric
	Contest/Festival/Music Performance Assessment
	Discuss Teaching Round #5

Week 13
Nov. 18	**Project #2 due; Repertoire**
	"Teaching and Performing Ethnic Choral Music"/Ben Allaway
	"Choral Programs in Urban Settings" Donna Emmanuel
	Practice the harmonic playing of the SATB voice parts of Vivaldi's "Gloria", Mvt. 1 or playing the piano accompaniment
Nov. 20	**Teaching Round #5 (**Mini-Rehearsal, includes a Lesson Plan. *Could use Bach Chorales for tenor and bass or harmonized chords)
	Review: Phillips pp. 153-168 (Ch. 8: Classroom Management and Choir Conduct)
	Practice the harmonic playing of the SATB voice parts of Vivaldi's "Gloria", Mvt. 1 or playing the piano accompaniment

Week 14
Nov. 25	Motivation, Classroom Management, and Choir Conduct
	Building Trust
	Grading
	Discuss Assignment #5
	Special Needs and Mainstreamed Students; what to expect
	Discuss final teaching round

Nov. 27   No Class; Thanksgiving break!

               Read: Phillips pp. 230-253 (Ch. 12: Popular Music Presentations)
               Practice the harmonic playing of the SATB voice parts of Vivaldi's "Gloria", Mvt. 1 or
               *   playing the piano accompaniment*

Week 15

Dec. 2   **Assignment #5 Due** (Middle School Choir Handbook)
               Popular Music Presentations for Middle School
                       Broadway Musical Productions
                       Swing/Show/Jazz Choirs

Dec. 4   **Final Teaching Round**
               History Review and The Interview!
               Wrapping it all up!

Week 16

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

Teaching Round Rubric: Non-verbal

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

Repertoire Project and Presentation

Task Component	Mastery Level (4 Points)	Proficient Level (3 Points)	Competent Level (2Points)	Novice Level (1 Point)
Quality of Repertoire	Repertoire is of high quality and reasoning for its selection is valid.	Repertoire is of above-average quality and reasoning for its selection is mostly valid.	Repertoire is of average quality and reasoning for its selection is somewhat valid.	Repertoire is of poor quality and reasoning for its selection is inaccurate.
Appropriateness of Repertoire	Student selects repertoire that is appropriate and demonstrates clear understanding.	Student selects repertoire that is mostly appropriate and mostly demonstrates clear understanding.	Student selects repertoire that is appropriate, but does not demonstrate clear understanding.	Student selects repertoire that is not appropriate and does not demonstrate clear understanding.
Communication Skills	Student expresses ideas in complete sentences and without hesitation. Student uses formal speech at all times	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.	Student expresses ideas somewhat in complete sentences with some hesitation. Student uses both formal and informal speech.	Student expresses ideas mostly in incomplete sentences with much hesitation. Student consistently uses informal speech.
Professionalism	Student is dressed professionally with special attention to hair, face, fingernails, and shoes. The presentation is professional.	Student is dressed professionally, but lacks attention to hair, face, fingernails, and shoes. The presentation is mostly professional.	Student is dressed too casually for an interview. The presentation is somewhat professional.	Student is dressed inappropriately for an interview. The presentation is unprofessional.