



Teaching Portfolio

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Teaching Philosophy Statement

The world has historically turned to the arts in times of immense joy, celebration, and destruction. Inwardly, I reflect on the most adverse moments of my life when I needed to unapologetically lose myself, I turned to creation. I sought after creative mediums that were bigger than my human body or bounded mind would allow on its own. I am a natural-born problem-solver, searching for answers in things that don't always require one. What I've found is that psychologically, most information processing and neurological synapses are set subconsciously, and therefore, finding a flow in any art form sets me free- whether that be writing, singing, acting, or dancing. As most people eventually discover, I find the answers when I stop looking for them. Artistic chaos has always been the place in which I am most comfortable, as it sometimes feels so impossible to exist in a world so rapidly changing, chaos is calm. The chaos of creation is a simple reflection of the chaos of humanity, and creating the most honest and impactful work comes alongside an acceptance and belief in this rawness of disarray. Combining the facts of pedagogy and science, the acceptance of chaos, and self-alignment, anything is possible. With these philosophies, I remain true to the belief that all students are capable of excellence and maturation.

Performance has always been my outlet, and stress-relief, but most importantly the place where I have always found my support system and community. The communicative effect of a shared and visceral artistic experience has helped me to avoid patterns of artistic plateaus. The most prominent and impactful people in my life have been involved in music and theatre, not coincidentally, because they are able to empathize with so many different emotions, villains, heroes, and characters as the art inherently forces us to do. At the core of these communities and experiences is empathic energy. If not the biggest source of motivation for my work ethic and interest in this subject, empathy is the strongest value I strive to embody in my teaching and performance preparation- for myself, my students, the material, and the process. The empathetic nature of performers in a world so ignorantly performative, has always fascinated me and led me to deeper exploration of artistic excellence.

Although, “playing pretend”, singing, and acting were just the beginning of my journey in this profession, I've hardly ever let it go. It was through these vehicles that I grew comfortable in myself to take risks, and found mentors to balance that vulnerability with challenge. I noticed a drastic change in how I presented myself and believed in the power of art-making. As I trusted my empathy, I began to flourish in my education and follow my passions without hesitation, and happily embraced the power of vulnerability. The fear that had once kept me prisoner became the fuel that turned my gears and changed the tires. The act of creation and vulnerability is in fact, infectious, and inspires inexplicable honesty. I believe in giving my students the *power* to let go as they reclaim the act of surrender to their natural voice and identity. I hope to inspire my students to see their strengths and weaknesses as nonbinary forces and to utilize their truth to

power. These interactions are what I aspire to give to my students, as they grow to be colleagues of mine, and to inviting more thoughtful, formidable forces in this profession. My greatest wish is for them to be their own fuel source, and to see their inspiration as a well of experiences, as I guide them into an everchanging and everevolving world.

The fear of being “too much” or “not enough”, or never amounting to the perceptions and roles that others have created for us often stands between us and our biggest dreams. For as long as I can remember, I have instructed students as my colleagues in the journey, leading them to autonomy and curiosity from an intrinsic perspective in which they are never “too much” or “too little”. Democratic learning is leading the charge in the future of education, particularly in academia as we enter a new age of student needs, revolutionized thinking, a global health crisis, and political turbulence. Giving my students access to themselves has given me purpose and something to look forward to everyday in a world of such instability. I feel that my calling in teaching is to empower those around me to simply be more like themselves. Whether that be through open conversation, definitive acting choices, researching trauma-informed practices for voice teaching, or celebrating the ordinary as extraordinary in mundane human existence.

I constantly find myself thinking of ways to incorporate intersectionality and diversity at the heart of my curriculum, by inviting students to use their cultural identities as their strongest weapon. An environment in which students of a multitude of cultural backgrounds can relate to each other and learn from each other is essential. A student must feel foremostly accepted before they digest any information at all. My greatest and most influential voice pedagogy teacher once told me that if a student is in HALT, (hungry, anxious, tired, or lonely), they are in no place to receive direction or constructive feedback. At this point, my philosophy is to heal the thoughtful pathway and to use their selected art form as therapy- using their art as amplification and connectivity back to their center. Especially in one-on-one instruction, it is pinnacle to their experiences and their ability to persevere in an extremely demanding profession. Exemplifying healthy boundaries and mindfulness are just as much a part of the artform as technique, practice, and work ethic.

Thankfully, deriving a curriculum for the performing arts allows for much more flexibility and student-driven approaches than other disciplines. With this in mind, I choose to focus on the main humanitarian values that I want my students to take away at the end of each cycle or year and the community they find outside of their skill sets. Asking the question-

“how can your performance affect this world positively as a human being?”

Courses Taught

- **Advanced Field Experience:** Student Teacher, Bohemia Manor Middle School: **General Music & Choir**, Grades 6-8, Spring 2020: Taught with Afton Kreush
- **Advanced Field Experience:** Student Teacher, Harford County Technical High School: **General Music, Songwriting, Choir**, Grades 9-12, Spring 2020: Taught with Alissa Thomas
- **Music, History, and Ideas (MUSC 211)**, 3 credits, undergraduate level, Problem-Based-Learning, required of all Music Majors, regardless of disciplinary specialization (i.e. Music Ed, Performance, Theory, Composition, Music History, Music Business, etc.), MUSC 211 is taught as a hybrid class, mixing problem-based learning (PBL) with group projects and large and small group discussion. Such a hands-on pedagogical approach requires assistance both inside and outside of the classroom. MUSC 211 has only one section that regularly enrolls 50+ students, requiring multiple moderators for small group discussions, team projects, and PBL problems.
- **Applied Voice Lessons (MUSC 150-080)**, HONORS PRIVATE STUDY (Independent Study), **(MUSC 254-000)**, PRIVATE STDY:MUSIC BA/MINOR IV (Independent Study), 4 private students per-semester, for 4 semesters of M.M. program.

SAMPLE SYLLABUS

Fall 2021

Private Lessons

Sophia DiLeo

sophiad@udel.edu

The goal of our lessons will be to improve your technical skills, musicianship, and overall understanding of your voice. I hope to help you establish repertoire, acquire performance skills, and enhance your vocal abilities. Please feel free to reach out to me at any time with any questions throughout the semester.

Location: Dr. Noel Archambeault's Office: if you have any questions regarding this please contact me!

Requirements:

1. **Preparedness:** you must arrive at each lesson with repertoire learned that we will have discussed the week before. Memorization dates will coincide with midterm and final requirements. If you come to our lessons unprepared and unready to learn new skills, you will not be able to properly complete the curriculum.
2. **Midterm Performance:** I will require one song of your choice to be performed at the midway point at our studio recital.
3. **Attendance:** Now more than ever, we all need to take responsibility for our health. If you are sick please do not come to our lessons. If you have been in contact with anyone who has tested positive for COVID-19 notify me immediately, and we will take proper steps to continue our semester the best we can. Throughout the semester you will be allowed 3 total unexcused absences, after which you will be docked a full letter grade.

Final Grade:

Effort/ Preparedness	25%
Midterm Performance	25%
Reflection Paper	20%
Final Performance	30%

Midterm Performance:

Your midterm grade will be based on your level of preparedness for our midterm studio recital. Details regarding location and time will be provided later in the semester.

Final Paper: your final paper grade will be reflective of a 2-3 page (double spaced) reflection of your progress in your vocal ability, musicianship, and critical thinking about your musical development over the course of this past year. You should also be sure to discuss any areas of your vocal development you wish to improve upon for your future semesters. A rubric for this assignment will be reviewed with you in your lessons. Your reflection will be due on December 10th, no late submissions will be accepted.

Final Performance: due to the extenuating circumstances of COVID-19 and the limitations of performance opportunities, your final performance will be the culmination of your hard work showcased in EITHER video submission or in-person jury. You will perform one piece, for our fellow voice faculty The logistics of your jury will depend on the realities of the COVID-19

pandemic which will be closely monitored by the University and the School of Music at large. The rubric for your final performance can be found below:

Student Name: _____

CATEGORY		3	2	1
Breath Support	Student is breathing properly and supporting the tone to the best of his/her ability.	Student is usually breathing properly, but occasionally does not support the tone till the end of each phrase.	Student sometimes breathes properly and only occasionally supports the tone till the end of each phrase.	Student is rarely breathing correctly and never supports the tone till the end of each phrase.
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the voice.	Tone is focused, clear and centered through the normal singing range. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal singing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range, significantly detracting from the overall performance.
Diction	Student articulates clearly and the text of the music is understandable.	Student articulates the words somewhat clearly and the text can be understood most of the time.	Student is sometimes articulating the words but the text is often not decernable.	Student rarely articulates the words and the text is not decernable.
Posture and Relaxation	Student stands correctly and sings using a proper singing stance with no visible tension in the throat, jaw, or body.	Student stands somewhat correctly and most of the time demonstrates a proper singing stance with limited tension visible in the throat, jaw, or body.	Student is sometimes standing correctly but often shows tension or improper body position during singing.	Student rarely demonstrates proper posture and singing stance and tension is highly visible in the throat, jaw, and/or body.
Expression and Style	Performs with a creative nuance and style in response to the score and limited coaching.	Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Sometimes performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Rarely demonstrates expression and style. Just plays the notes.

CONSENT CLAUSE "I understand that the Department of Music – Music Technology Systems employees or their designees routinely record student ensemble rehearsals, concerts and student degree recitals for deposit in the University of Delaware, Department of Music Archives. Often, department faculty and students also record rehearsals and performances for other educational purposes. Often, department personnel or their designees will photograph these rehearsals or events.

By being a participant or being registered for this course and section, I hereby give my permission to the University of Delaware to use any audio or video recordings and/or any still photographs taken of my student performances for any purposes. I understand that the decision to consider these recordings for any use will be left to the discretion of University of Delaware performance or ensemble faculty members, Music Technology Systems’ employees or other department personnel.

ACADEMIC HONESTY The following statement is included in the Code of Conduct of the University of Delaware’s *Student Guide to University Policies*:

All students must be honest and forthright in their academic studies. To falsify the results of one’s research, to steal the words or ideas of another, to cheat on an assignment, or to allow or assist another to commit these acts corrupts the educational process. Students are expected to do their own work and neither give nor receive unauthorized assistance. Any violation of this standard must be reported to the Office of Judicial Affairs.

STUDENTS WITH DISABILITIES Any student who thinks they may need accommodations based upon the impact of a disability should contact me. You will be referred to the Americans with Disabilities Act (ADA) Office for students with physical or emotional disabilities and/or the Academic Enrichment Center (AEC) for students with learning disabilities or ADHD.

FACULTY STATEMENT ON DISCLOSURES OF INSTANCES OF SEXUAL MISCONDUCT If, at any time during this course, I happen to be made aware that a student may have been the victim of sexual misconduct (including sexual harassment, sexual violence, domestic/dating violence, or stalking), I am obligated by federal law to inform the university's Title IX Coordinator because the university needs to know information about such incidents in order to ensure a safe campus environment at which point they will decide if the incident should be examined further. If such a situation is disclosed to me in class, in a paper assignment, or in office hours, I promise to protect your privacy--I will not disclose the incident to anyone but the Title IX Coordinator.

Anyone who has experienced sexual misconduct should consult the following resources: 1. For more information on Gender-based Violence: <http://www.udel.edu/gbv/index.html> 2. For more information on the university's policies on sexual misconduct and your possible courses of action, please see: <http://www.udel.edu/oei/knowledge-awareness/IXIncidentForm.pdf> 3. At UD, we provide 24-hour crisis assistance and victim advocacy and counseling. For information on the various places you can turn for help: <http://www.udel.edu/gbv/Printer-friendly%20Resource%20List%20for%20GBV.pdf>

The UD School of Music Faculty Council for Diversity, Equity, Inclusion, and Accessibility consists of faculty members of diversity (all human difference) from within the School of Music. It serves as a sounding board and resource guide for students seeking guidance while at UD and in search of a sympathetic ear. The Council encourages discussion via email or in-person/online meetings with members on the Council individually or with all members as a group. The Council seeks to serve all students within the SOM, but particularly students of diversity (all human difference) at the University of Delaware. The Council members for the 2020-2021 school year are: Noël Archambeault, narchamb@udel.edu; Patricia Burt, pburt@udel.edu; Christine Delbeau, delbeau@udel.edu; Isai Jess Muñoz, ijmunoz@udel.edu; Christopher Nichols, crnichol@udel.edu; Sunmin Yoon, syoon@udel.edu.

Policies & Resources:

Academic Integrity

Please familiarize yourself with UD policies regarding academic dishonesty. To falsify the results of one's research, to steal the words or ideas of another, to cheat on an assignment, to re-submit the same assignment for different classes, or to allow or assist another to commit these acts corrupts the educational process. Students are expected to do their own work and neither give nor receive unauthorized assistance. Complete details of the university's academic integrity policies and procedures can be found at sites.udel.edu/studentconduct/sgup/ Office of Student Conduct, 218 Hullihen Hall, (302) 831-2117. E-mail: student-conduct@udel.edu

Harassment and Discrimination

The University of Delaware works to promote an academic and work environment that is free from all forms of discrimination, including harassment. As a member of the community, your rights, resource and responsibilities are reflected in the non-discrimination and sexual misconduct policies. Please familiarize yourself with these policies at www.udel.edu/oei . You can report any concerns to the University's Office of Equity & Inclusion, at 305 Hullihen Hall, (302) 831-8063 or you can report anonymously through UD Police (302) 831-2222 or the EthicsPoint Compliance Hotline at www1.udel.edu/compliance. You can also report any violation of UD policy on harassment, discrimination, or abuse of any person at this site: sites.udel.edu/sexualmisconduct/how-to-report/

Faculty Statement on Disclosures of Instances of Sexual Misconduct

If, at any time during this course, I happen to be made aware that a student may have been the victim of sexual misconduct (including sexual harassment, sexual violence, domestic/dating violence, or stalking), I am obligated by federal law to inform the university's Title IX Coordinator. The university needs to know information about such incidents to, not only offer resources, but to ensure a safe campus environment. The Title IX Coordinator will decide if the incident should be examined further. If such a situation is disclosed to me in class, in a paper assignment, or in office hours, I promise to protect your privacy--I will not disclose the incident to anyone but the Title IX Coordinator.

For more information on Sexual Misconduct policies, where to get help, and reporting information, please refer to www.udel.edu/sexualmisconduct. At UD, we provide 24/7/365 crisis assistance and victim advocacy and counseling. Contact 302-831-1001 to get in touch with a sexual offense support advocate, as well as confidential and anonymous counseling services for other concerns.

Accommodations for Students with Disabilities

Any student who thinks he/she may need an accommodation based on a disability should contact the Office of Disability Support Services (DSS) office as soon as possible. Students who have documentation of their need for accommodation should register via the SAM platform: andes.accessiblelearning.com/UDEL/. Reach DSS in the following ways: Phone: 302-831-4643, fax: 302-831-3261, [DSS website](#). Email: dssoffice@udel.edu or visit at 240 Academy Street, Alison Hall Suite 130. Note: During Covid-19 response call ahead to schedule an appointment to come to office

Non-Discrimination

The University of Delaware does not discriminate against any person on the basis of race, color, national origin, sex, gender identity or expression, sexual orientation, genetic information, marital status, disability, religion, age, veteran status or any other characteristic protected by applicable law in its employment, educational programs and activities, admissions policies, and scholarship and loan programs as required by Title IX of the Educational Amendments of 1972, the Americans with Disabilities Act of 1990, Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, and other applicable statutes and University policies. The University of Delaware also prohibits unlawful harassment including sexual harassment and sexual violence.

For inquiries or complaints related to non-discrimination policies, please contact: Office of Equity & Inclusion- oei@udel.edu, 305 Hullihen Hall Newark, DE 19716 (302) 831-8063

For complaints related to Section 504 of the Rehabilitation Act of 1973 and/or the Americans with Disabilities Act, please contact: Office of Disability Support Services, dsooffice@udel.edu, Alison Hall, Suite 130, Newark, DE 19716 (302) 831-4643 OR contact the [U.S. Department of Education - Office for Civil Rights](#)

K-12 Field Placement Evaluations

Student Teaching: Grades 6-12

Date of Evaluation: 05/17/2020

Alissa Thomas

Harford Technical

Overall comments: Ms. DiLeo's placement at Harford Technical High School occurred during the COVID-19 pandemic. Consequently, she was not physically in the classroom with any student. However, she was in constant contact with her Clinical Educator and made a significant contribution to the online learning via technology. The students at Harford were not obligated to log in to their online classes on a daily basis, neither were they obligated to complete any assignments. Nevertheless, Ms. DiLeo was able to offer individual assessment and feedback to the students who did submit work. She also prepared worksheets on specific skills that would normally be addressed in a face to face choral rehearsal. These items, along with other materials created by Ms. DiLeo gave every indication that she was prepared to formulate sequential lessons grounded in research and implement appropriate assessments for the content. In addition to her knowledge of her content area, Ms. DiLeo is also proficient in some of the abundant technology software. She offered to mentor students interested in learning to record and produce their own music. She also offered a module on song writing. Ms. DiLeo participated in all video conferencing (Zoom classes and staff meetings) in tandem with her Clinical Educator. Ms. DiLeo was able to be of assistance to her CE and her students in unique ways. Her positive attitude surely was evident to all who interacted with her. So much was beyond her control in this placement. Nevertheless, she jumped in to contribute in any way she could. It was a successful placement for her.

Date of Evaluation: 03/31/2020

Afton Kreush

Bohemia Manor Middle School

Overall comments: Sophia completed her student teacher at Bohemia Manor Middle with incredible success. She is strong in her knowledge of the content, compassionate and caring towards all of her students, and is genuinely interested in learning all she can in order to be the best educator she can be. Her lessons and related activities were relevant, imaginative, and exciting for her students. She takes constructive criticism positively and uses it to guide her learning and teaching. Sophia gets along with her colleagues in a professional and jovial manner. Sophia has a bright future ahead of her as a music educator!

Collegiate Recommendation for Undergraduate Teaching Assistantship

Nominations for the University Teacher's Assistant Program

Semester of Appointment: Fall 2019

Faculty Supervisor's Name & Address:

Maria Anne Purciello
317 Amy E. DuPont Music Building
mpurciel@udel.edu
302-831-2707

Statement of Student's Assigned Duties and Student Qualifications for Duties:

Sophia will be working as an Undergraduate Teaching Assistant for MUSC 211. This class is required of all Music Majors, regardless of disciplinary specialization (i.e. Music Ed., Performance, Theory, Composition, Music History, Music Business, etc.).

MUSC 211: Music, History, and Ideas introduces music students to the study of music history and historiography by exploring questions such as: why do we study music history? What types of historical questions are asked by music historians and how are these questions formulated? What are the tools and methods for studying music history? What types of sources are used in the study and how do we find them? What role does ethics play in the study of music history? etc. Given the methods- and ethics-based content of this course, MUSC 211 is taught as a hybrid class, mixing problem-based learning (PBL) with

group projects and large and small group discussion. Such a hands-on pedagogical approach requires assistance both inside and outside of the classroom. MUSC 211 has only one section that regularly enrolls 50+ students, requiring multiple moderators for small group discussions, team projects, and PBL problems. As a UTA for MUSC 211, Sophia would be responsible for attending MUSC 211 classes, helping to prepare materials for and facilitate in-class PBL projects, leading small group discussions, and assisting students outside of class with any questions that they may have in a regularly scheduled peer tutoring/discussion group. Other responsibilities may include helping run review sessions for tests, assisting with the administrative end of class preparations (e.g. moderating and updating the Canvas class website, as well as helping to review student peer evaluations and elements of team projects.) Sophia is extremely well-qualified for such tasks.

As a student who has previously succeeded in MUSC 211, Sophia has a clear sense of the course's content and learning goals. Her ability to see past the minutiae, define a historical problem, and develop an effective a course of action for solving the problem before finally applying the factual "details" first set her apart from her peers when she was herself a student enrolled in MUSC 211 and have led to her continued success throughout the Music History sequence. Such critical thinking techniques are found infrequently among undergraduates and are among those skills that MUSC 211 sets out to develop. I believe that Sophia's established abilities in this area will ensure her success in challenging students to recognize that there are usually multiple paths to solving historical problems and a variety of tools that can and should be applied to any given example. I feel confident that Sophia's talents will also enable her to gently guide students through their own projects and thought processes, while using a modified Socratic questioning method designed to foster the type of hands-on learning that takes place in PBL projects and small group discussion. (I will be working with Sophia throughout the semester to help her develop and refine these skills.) Finally, Sophia's easy approachability, intellectual curiosity, and consummate professionalism will enable her to positively shape our sophomores' experiences in MUSC 211.

While Sophia will bring many skills and qualifications to the UTA position, it is my hope that the position will in turn offer Sophia the chance to apply some of the pedagogies that she has studied in her education classes as a Music Education major. It is rare that undergraduate music majors have the opportunity to explore and hone specific pedagogical techniques such as PBL, small group discussion leading, and Socratic learning in a hands-on environment, and it is even rarer that they get to do so with a college-level population and under the direct supervision of a faculty mentor. I feel confident that this experience will benefit Sophia even after graduation, when she begins her career as a music educator.

Graduate Assistant Evaluations

University of Delaware Department of Music Administrative Graduate Assistant (GA) Evaluation

Directions for Supervisors: Please complete this form as completely as possible. Your answers should detail specifics about the students' assignments, as well as a candid assessment of what the student is doing well and areas for improvement. Once the form has been completed, change the "blank" in the title to your GA's last name, share the document with your GA, and set up a time to have a one-on-one meeting with your GA to discuss their work thus far. This meeting is important for mentoring and feedback purposes. At the end of your one-on-one, please have your GA sign the document and submit it to me electronically. They will copy you on their email submission.

Directions for Graduate Assistants: When you receive your evaluation from your supervisor, please read it in its entirety carefully and set up a time to meet individually with your supervisor. During this one-on-one, your supervisor will discuss each of the criteria on which you are being assessed and provide helpful feedback. During the meeting, feel free to talk through any concerns or questions that you may have. At the end of the meeting, please sign the form and return it to me via email (mpurciel@udel.edu) Be sure to copy your supervisor on the submission. *Your signature indicates that you have carefully read your evaluation and discussed the comments on this form with your supervisor.*

Name of Graduate Assistant: Sophia Di Leo

Name of Supervisor: Dr. Isai Jess Muñoz

Semester & Year (e.g., Fall 2020): Fall Semester 2021

1. GA Duties: Briefly describe the GA's duties below.

This semester, Ms. DiLeo has served as Assistant to Dr. Isai Jess Muñoz in administrative duties related to planning for the National Conference of the National Opera Association (taking place January 5-8, 2022) where Dr. Muñoz serves as Vice President of Conferences. Specifically, Ms. DiLeo has gathered quotes for production related items such as pipe and drape and other venue needs. Ms. Di Leo has also assisted in gathering productions scores and disseminated them to colleagues around the country digitally and via mailings. Ms. DiLeo remains on call to troubleshoot and assist Dr. Muñoz where needed. September-October, Ms. DiLeo assisted Dr. Muñoz with registration of undergraduate students in the Greater Philadelphia NATS Competition. Lastly, Ms. Di Leo has assisted Dr. Muñoz this semester in scanning materials for courses taught by Dr. Muñoz.

Understanding and Completion of Tasks: Does the GA complete assigned tasks diligently, with an eye towards detail, and in a timely manner?

Ms. DiLeo's work has continued to be exemplary. Most impressive are her interactions with external stakeholders, particularly through email exchanges and meetings.

2. Communication: Does the GA regularly communicate with you, indicating their progress, work completed, needs, etc.?

When in peak season, Ms. DiLeo's work requires that she and I be in regular communication. Here again, Ms. DiLeo's commitment is strong. She's very easy to reach, and with the time-sensitive nature of the work we do, her availability and prompt reply to inquiries is a requirement of the job.

3. Initiative: Does the GA take initiative in completing assignments and/or solving problems independently?

Yes. In a short amount of time, I've come to trust and consequently rely on Ms. DiLeo's ability to complete tasks independently. She often troubleshoots and makes corrections where needed before I've reached out to her.

4. Accountability: Is the GA accountable for their work? How do they maintain this accountability?

Ms. Di Leo's hours are submitted through a timesheet. It's important to note, that the hours Ms. DiLeo puts into our projects truly exceed her compensation here at UD. For example, Ms. DiLeo has agreed to continue working on certain projects throughout the Summer and Winter Sessions because she sees what she's doing as more of an internship—a formative step in her career. I am also mindful to not ask her to do more than what is fair. All the extra time she puts in is of her own volition and desire, simply because the nature of the work intrigues her and serves as a networking platform for future opportunities beyond her time here at UD.

5. Professionalism: How well does the GA interact with students, faculty, staff and the public in their role?

Sophia maintains a very professional demeanor.

6. Please provide any additional criteria, considerations, and/or feedback that will assist your GA in the upcoming semester

Sophia is up for any challenge. She's verbalized that she appreciates the fast-paced nature of our work, which in her words, feels very much like the "real world." Demands vary depending on who our audience is, and she will have to continue to remain organized with administrative tasks, and to "read" the rooms she's invited into, acknowledging the nuances of power dynamics and other diplomatic scenarios that foster successful outcomes.

7. What is your overall assessment of the Graduate Assistant's fulfillment of their duties?

Sophia continues to show up with a "Can Do" mindset. It continues to be a pleasure working with her.

8. Please use the space below to note any additional topics that were discussed during your evaluation meeting with your GA.

We took time to talk a little on upcoming action items related to the National Opera Association upcoming conference and future work with Musiktheater Bavaria—another non-profit organization in which I produce content.

Sophia DiLeo

10/14/21

Student Signature

Date



(Isai Jess Muñoz)

10/13/21

Evaluator Signature

Date

Return to Maria Purciello (mpurciel@udel.edu).

Thank you!

University of Delaware Department of Music Voice Teaching Assistant (TA) Evaluation

Directions for Supervisors: Please complete this form as completely as possible. Your answers should detail specifics about the students' assignments, as well as a candid assessment of what the student is doing well and areas for improvement. Once the form has been completed, change the "blank" in the title to your TA's last name, share the document with your TA, and set up a time to have a one-on-one meeting with your TA to discuss their assistantship. This meeting is important for mentoring and feedback purposes. At the end of your one-on-one, please have your TA sign the document and submit it to me electronically. They will copy you on their email submission.

Directions for Teaching Assistants: When you receive your evaluation from your supervisor, please read it in its entirety carefully and set up a time to meet individually with your supervisor. During this one-on-one, your supervisor will discuss each of the criteria on which you are being assessed and provide helpful feedback. During the meeting, feel free to talk through any concerns or questions that you may have. At the end of the meeting, please sign the form and return it to me via email (mpurciel@udel.edu). Don't forget to copy your supervisor on the submission. *Your signature indicates that you have carefully read your evaluation and discussed the comments on this form with your supervisor.*

Name of Teaching Assistant: Sophia DiLeo

Name of Supervisor: Noël Archambeault, D.M.A.

Semester & Year (e.g., Fall 2020): Spring 2021

1. **TA Duties:** Briefly describe your TA's duties below. Include the title & number of each of the classes that the TA is assigned to as well as individual responsibilities for each class.

Teach minor and BA applied lessons.

2. **Understanding and Completion of Assigned Tasks:** Does your TA complete assigned tasks diligently, with an eye towards detail, and in a timely manner?

Yes, always.

3. **Communication:** Does your TA regularly communicate with you, indicating their progress, work completed, job-related questions, etc.?

Yes, frequently.

4. **Initiative:** Does your TA take initiative in completing assignments and/or solving problems independently?

Yes, frequently.

5. **Accountability:** Is your TA accountable for their work? How do they maintain this accountability?

Yes, she shares documents for her studio with me at the start of the semester, I try to observe her teaching in person mid-semester, and her students present a final studio recital for continued progress.

6. **Teaching:** Please evaluate your TA on each of the following:

- **demonstrated competency in the subject content**
excellent mastery of subject, as shown with rep choices and modeling in lessons
- **demonstration of pedagogical model/foundations for class**
creative use of vocalises to problem solve in lessons and good structure for vocal studies over the course of the semester
- **creation and distribution of an effective class syllabus that clearly presents objectives for the semester, expectations for the students, and grading criteria**
These are submitted at the beginning of the semester with some edits before distribution.
- **ability to stimulate interest in the subject matter and facilitate student learning**
She is lively and energetic with her students which seems to engage their learning and makes for a fun atmosphere.
- **preparation of level-appropriate feedback (e.g., performance benchmarks, quizzes, papers, etc.) to their students**
This is a weekly occurrence and benchmarks, self-study seem to be met with ease.
- **preparation for lessons & maintenance of class records**
Given the difficulty of teaching online or some hybrid model, I have been most impressed with her dedication and effort in these matters.
- **assistance with Canvas and other programs utilized in online learning**
She seems to be proficient in her use of technology and needs very little help.
- **availability to students outside of lessons**

Yes, she is generous with her time.

- **discussion of pedagogy-related issues with you**

We have had check-ins when needed and seems to be curious about constantly improving in this regard.

7. Professionalism: How well does your TA interact with students, faculty, and staff in their role?

Her students seem to respect her and follow her teaching models with great enthusiasm. Sophia always interacts with everyone in a professional demeanor.

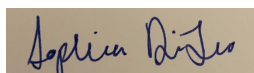
8. Please provide any additional criteria, considerations, and/or feedback that will assist your TA in the upcoming semester

Sophia is a talented and engaged teacher and I am so glad our students are able to benefit from her knowledge. I have asked Sophia to be extra mindful of her speaking voice health. Given the demands of our program and her duties, this is new territory for most young teachers. She was most receptive to the idea and immediately began implementing changes.

9. What is your overall assessment of the Teaching Assistant's fulfillment of their duties?

I think Sophia is doing an excellent job as TA for UD and am excited to watch her growth!

10. Please use the space below to note any additional topics that were discussed during your evaluation meeting with your TA.



4/22/2021

Student Signature

Date

Noël Archambeault

4/22/2021

Evaluator Signature

Date

Return to Maria Purciello (mpurciel@udel.edu).

Thank you!

University of Delaware Department of Music Administrative Graduate Assistant (GA) Evaluation

Directions for Supervisors: Please complete this form as completely as possible. Your answers should detail specifics about the students' assignments, as well as a candid assessment of what the student is doing well and areas for improvement. Once the form has been completed, change the "blank" in the title to your GA's last name, share the document with your GA, and set up a time to have a one-on-one meeting with your GA to discuss their work thus far. This meeting is important for mentoring and

feedback purposes. At the end of your one-on-one, please have your GA sign the document and submit it to me electronically. They will copy you on their email submission.

Directions for Graduate Assistants: When you receive your evaluation from your supervisor, please read it in its entirety carefully and set up a time to meet individually with your supervisor. During this one-on-one, your supervisor will discuss each of the criteria on which you are being assessed and provide helpful feedback. During the meeting, feel free to talk through any concerns or questions that you may have. At the end of the meeting, please sign the form and return it to me via email (mpurciel@udel.edu) Be sure to copy your supervisor on the submission. *Your signature indicates that you have carefully read your evaluation and discussed the comments on this form with your supervisor.*

Name of Graduate Assistant: Sophia Di Leo

Name of Supervisor: Dr. Isai Jess Muñoz

Semester & Year (e.g., Fall 2020): Spring Semester 2021

1. GA Duties: Briefly describe the GA's duties below.

This semester, Ms. DiLeo served as Assistant to Dr. Isai Jess Muñoz, in managing and overseeing various aspects of production at the National Opera Association, where Dr. Muñoz serves as Vice President of Conferences. Sophia was assigned the task of working as Advertising Coordinator serving all of the NOA's National Virtual Conference Sponsors. From November 30-January 10, Ms. DiLeo worked round the clock, to ensure that the virtual interactive booths of all sponsors, featuring items such as banners, video/audio and other interactive items, were built to specifications. Additionally, Ms. Di Leo remained on call throughout the extent of the conference to troubleshoot and assist Dr. Muñoz where needed. February-March, Ms. DiLeo assisted Dr. Muñoz with registration of undergraduate students in the NATS Regional Competition. She is currently beginning to work with Dr. Muñoz on publishing items related to the Sacred in Opera Newsletter, an official journal of the National Opera Association. Ms. Di Leo has also through observation, been mentored in the area of audio-recording production, having a lens into the work of Dr. Muñoz with Bridge Records, Naxos of America and Hemsing Associates Public Relations in NYC. Throughout the summer, Ms. Di Leo will continue to be mentored by Dr. Muñoz and assist with various

2. Understanding and Completion of Tasks: Does the GA complete assigned tasks diligently, with an eye towards detail, and in a timely manner?

Ms. DiLeo's work has continued to be exemplary. It was clear upon hiring her that she was highly organized, and her continued attention to detail is seen in everything she does. Most impressive are her interactions with external stakeholders, particularly through email exchanges and meetings with collaborating faculty members and colleagues from throughout the nation. Her work with the National Opera Association Executive Director, Professor Kirk Severtson (University of Michigan), was most impressive as he invited her to work directly with him on time-sensitive material related to NOA's virtual conference.

3. Communication: Does the GA regularly communicate with you, indicating their progress, work completed, needs, etc.?

When in peak season, Ms. DiLeo's work requires that she and I be in regular communication. Here again, Ms. DiLeo's commitment is strong. She's very easy to reach, and with the time-sensitive nature of the work we do, her availability and prompt reply to inquiries is a requirement of the job.

4. Initiative: Does the GA take initiative in completing assignments and/or solving problems independently?

Yes. In a short amount of time, I've come to trust and consequently rely on Ms. DiLeo's ability to complete tasks independently. She often trouble shoots and makes corrections where needed before I've reached out to her.

5. Accountability: Is the GA accountable for their work? How do they maintain this accountability?

My understanding is that she has been submitting her weekly hours through Dr. Purciello's portal. It's important to note, that the hours Ms. DiLeo puts into our projects truly exceed her compensation here at UD. For example, Ms. DiLeo has agreed to continue working on certain projects throughout the Summer and Winter Sessions because she sees what she's doing as more of an internship—a formative step in her career. I am also mindful to not ask her to do more than what is fair. All the extra time she puts in is of her own volition and desire, simply because the nature of the work intrigues her and serves as a networking platform for future opportunities beyond her time here at UD.

6. Professionalism: How well does the GA interact with students, faculty, staff and the public in their role?

Sophia maintains a very professional demeanor. Most impressive is that she communicates with authenticity. Her genuine warmth and lack of egotism will continue to serve her well as she seeks to build her network of colleagues.

7. Please provide any additional criteria, considerations, and/or feedback that will assist your GA in the upcoming semester

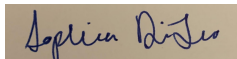
Sophia is really up for any challenge. She's verbalized that she appreciates the fast-paced nature of our work, which in her words, feels very much like the "real world." Last semester, Sophia was thrown into new and formative conversations and projects. She was at times asked to hold silence and listen, while at other times, asked to take on the role of a leader. This semester and throughout the summer, she will be working on writing and publishing projects which will require her to utilize other areas of her skills. Demands vary depending on who our audience is, and she will have to continue to remain organized with administrative tasks, and to "read" the rooms she's invited into, acknowledging the nuances of power dynamics and other diplomatic scenarios that foster successful outcomes.

8. What is your overall assessment of the Graduate Assistant's fulfillment of their duties?

Sophia continues to show up with a "Can Do" mindset. It continues to be a pleasure working with her.

9. Please use the space below to note any additional topics that were discussed during your evaluation meeting with your GA.

We took time to talk a little on upcoming action items related to audio interviews that Sophia will soon be transcribing.



4/15/21

Student Signature

Date



(Isai Jess Muñoz)

04/15/21

Evaluator Signature

Date

*Return to Maria Purciello (mpurciel@udel.edu).
Thank you!*

Academic Awards, Scholarship, Honors

University of Delaware School of Music Jefferson Prize Scholarship - 2021
Scholarship for Creative Endeavors

Calloway Humanities Scholarship 2017
Winner

University of Delaware School of Music Student Council
President

Scholarship, Humanity, and Service Scholarship 2016
Winner

Research

'Trauma Informed Voice Pedagogy': Paper
Graduate Voice Pedagogy Capstone Document

'Prima Donna & Her Feminist Legacy': Poster Session
Poster Winner, Graduate Opera Literature
2022

'Francesca Caccini & Gender Roles in 17th Century Society': Paper

Conferences

National Association of Teacher's of Singing 2022 - Eastern Region

National Opera Association 2022

National Association of Teacher's of Singing 2021 - Eastern Region

National Opera Association 2021

National Association of Teacher's of Singing 2020 - Greater Philadelphia

Delaware Music Educators Association 2019

Stage Management/ Production

National Opera Association Chamber Opera Scenes Competition 2022:

The Parting

Composer: Tom Cipullo, Librettist: David Mason

Stage Director: D. Blake Smith, Pianist/ Music Director: JoAnn Kulesza

UD OPERA THEATRE; *Lucrezia Borgia*, 2019

UD OPERA THEATRE; *Speed Dating Tonight*, 2018

UD OPERA THEATRE; *Così fan Tutte*, 2017

UD OPERA THEATRE; *Dido and Aeneas*, 2017

SAMPLE RECITAL PROGRAM



SOPHIA DILEO
MASTERS RECITAL

COLLABORATIVE PIANIST:
RODNEY CLEVELAND
GRANT PETERSON ON GUITAR

MAY • 7 • 2022

SOPHIA DILEO IS A STUDENT OF DR. NOËL ARCHAMBEALT

PROGRAM



F*CK THE PATRIARCHY

PLAYING NANCY.....TIM MINCHIN
from *Groundhog Day*
WHEN THE CHIPS ARE DOWN.....ANAÏS MITCHELL
from *Hadestown*
featuring Mackynzie Barton & Amanda Hornig
choreography by Sophia DiLeo

F*CK LOVE

STARS AND THE MOON.....JASON ROBERT BROWN
COME WHAT MAY.....DAVID BAERWALD
from *MOULIN ROUGE*
featuring John Murphy
THERAPY.....JONATHON LARSON
from *tick, tick...BOOM!*
featuring Shaun Gibbons

INTERMISSION

F*CK SADNESS

WHAT BAKING CAN DO.....SARA BAREILLES
from *Waitress*
SEVENTEEN.....LAURENCE O'KEEFE
from *Heathers*
featuring Garrett Thomas
SAY THE WORD.....KERRIGAN & LOWDERMILK
from *Mad Ones*

F*CK SAYING GOODBYE

EVERYDAY A LITTLE DEATH.....STEPHEN SONDHEIM
from *A Little Night Music*
featuring Caitlin Caulfield & Alena Carhart
NEW SONG.....MAGGIE ROGERS
featuring Grant Peterson

5.30.2020

Miss DiLeo's Guide to Time Management: (During a Pandemic)



STEP 1: Set Goals for Yourself.

Be real with yourself. What can you accomplish today? This week? Set aside time that you can relax, and do things that you **ENJOY**.

If you like exercising, watching a movie, or talking with friends, set aside that time in your day for them, in addition to the work you need to complete.

*Giving your brain a break will help you complete the harder tasks!

STEP 2: Prioritize.

What is most important? Do you have any due dates coming up? Prioritize tasks based on **WHEN** they are due and **estimate how much time it might take you** to complete each task.

Make a full list of each task and order them from most-least important.

STEP 3: Organize.

The key to completing work and feeling productive is having a few things in your environment set first:

1. Have a clean workspace- why would you want to work somewhere that you don't like being in?
 2. Make sure to organize your papers in folders, and electronic documents into folders, this will make working a lot faster so you don't waste time looking for things!
 3. Hang up your list of tasks in front of you- either on your wall or on a post-it on your computer. Seeing what you need to do will help you remember!
-

STEP 4: Take Breaks!

When you feel like you need a break, take a break! Have a snack, listen to some music, or check instagram! Whatever gives your brain that little break and releases some good endorphins.

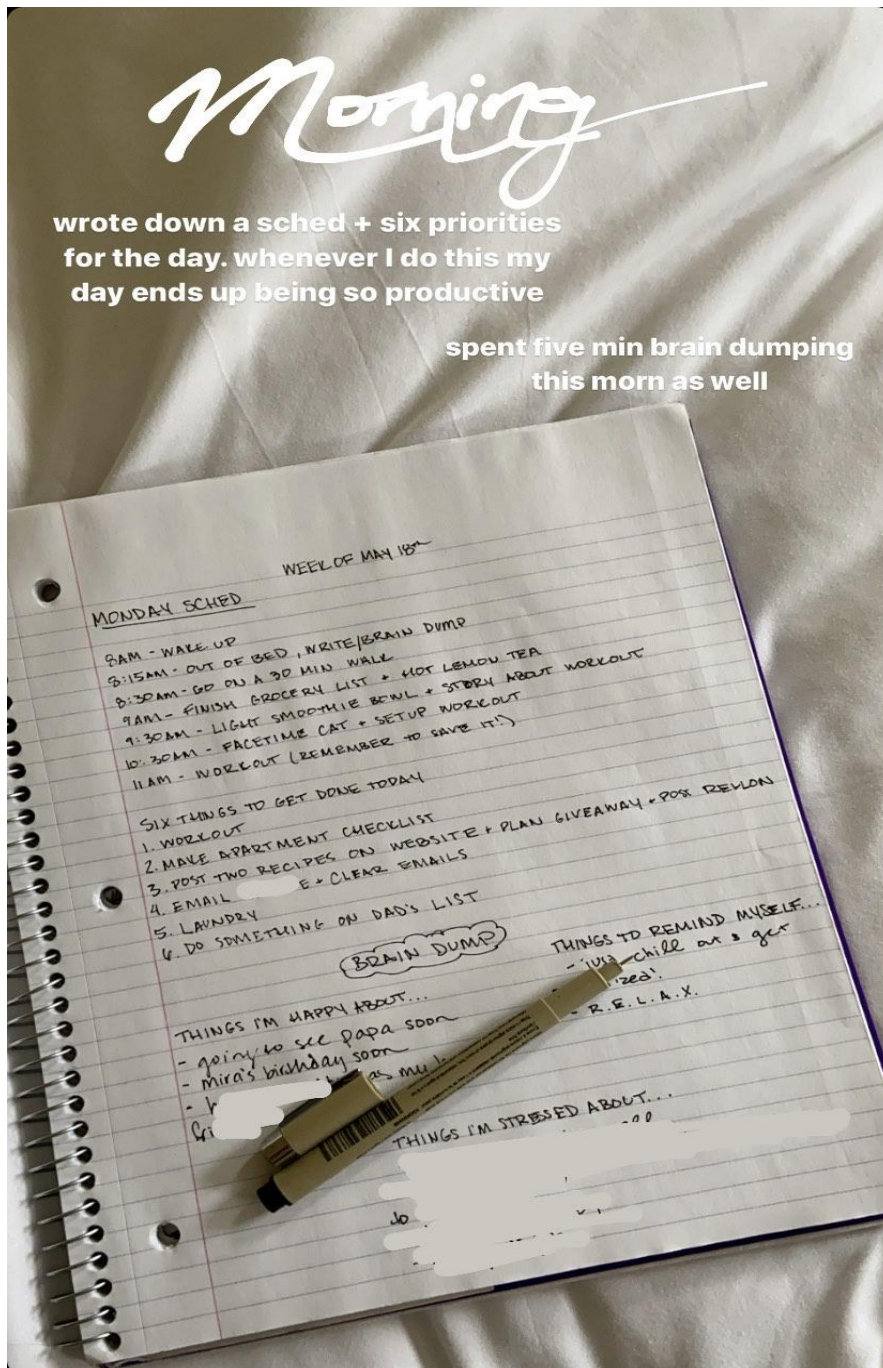
HOWEVER: BEFORE YOU TAKE YOUR BREAK, SET A TIMER SO YOU DON'T GET DISTRACTED.

STEP 5: Plan Ahead.

A big mistake people make is OVERcommitting themselves. If you have a special event or know that you will not have time to complete something, do not plan to complete that task that day. Also, if you know

an assignment is due on a Friday, and you are facetimeing with friends on Thursday night, do not wait until Thursday night to complete the task. Plan ahead and include the non-academic or professional things you want to do that day.

STEP 6: Brain Dump.



Your “brain dump” is your time to flush out your brain and clear your head. I try to complete mine every morning while I drink coffee- it's a wonderful way to stay in touch with yourself and your personal needs while also making the most of every minute. Feel free to accommodate these questions to ones that fit your life!

My categories:

Things I feel

stressed about

Things I'm happy

about/ excited for

Things to remind myself...

STEP 7: Block Out Distractions.

It can be really difficult to get ANYTHING done when your mind is buzzing and there are a million things going on around you. When it's time to work it is time to WORK.

1. TURN YOUR PHONE OFF/ DO NOT DISTURB. (this is a biggie)
 2. Close your door or put in headphones if you need to.
 3. In addition to having your little workspace at home, find a place outside of your home for getting work done- I love coffee shops! Especially if you enjoy going there, it will make getting things done a lot easier! (I know this one isn't COVID-19 proof, but use for future reference)
-

STEP 8: Arrange to Work with Friends.

Everything is more fun with friends! Schedule a weekly meetup or Zoom with the people that are in your classes! You can ask questions, compare thoughts, and even joke about your professors! I always found this to be soothing in college, because it takes the pressure off of just YOU. Others are going through the same thing!

STEP 9: Never Be Afraid to Ask for Help.

This is one of the toughest things I had to learn. We all experience times when we feel stuck. Asking for help, whether it's a teacher, family member, or friend can be the best thing you ever do. Once you start asking for help when you need it, it becomes easier. Asking for help is human- it only makes you better!

FINALLY.... 10: Saying “No”.

Here is the harsh truth: **you cannot always do EVERYTHING you want to do.**

Even though doing everything at once in one big juggling act looks cool, it doesn't feel good on our bodies or our brains. Say no to the optional task once in a while. This does not mean you should ignore your chores or studying for tests. It **DOES** mean that delegating is a major life skill that comes in handy.

We are imperfect.

We cannot run around **ALL DAY EVERYDAY** trying to please other people or be little robots. Make sure your workload is what **YOU** can handle, and it is different for everyone.

Stop comparing yourself to the next person to try and do as much or as little as they are.

Oftentimes, what we see on the outside is **extremely different from what people are ACTUALLY experiencing.**

