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16 HR TEACHER COURSE PACKAGE "TEACHING TECHNIQUE AND SUCCESSFUL COMMUNICATION COURSE"

TEACHING TECHNIQUES-SECTION 1

TEACHING TECHNIQUES (8 HOURS)

COURSE OUTLINE

SECTION 1:

- INSTRUCTIONAL METHODS
- HOW STUDENTS LEARN
- PERCEPTUAL MODALITY: THE FIVE SENSES
- INFORMATION PROCESSING STYLES

SECTION 2:

- AUDITORY LEARNING STYLE PREFERENCES
- KINESTHETIC LEARNING STYLE PREFERENCES
- CHOOSING EFFECTIVE TEACHING METHODS
- EVALUATING AND GRADING
- PREPARING AND GIVING EXAMINATIONS
- PERFORMANCE TESTING

SECTION 3:

- PERFORMANCE TESTING CONTINUED
- TYPES OF ASSESSMENT

- QUESTIONNAIRE EXAMPLES

SECTION 4:

- TEST ANALYSIS
- SHORT ANSWER AND ESSAY
- DEMONSTRATION/ PERFORMANCE TESTING
- UTILIZING A STUDY GUIDE
- EXPECTATION OF COMMUNICATION PERFORMANCE

SECTION 5:

- ASSESSMENT TOOLS
- CREATING RUBRICS
- DEVELOPING COURSE CURRICULUMS
- ASSESSING PERFORMANCE
- COURSE OUTLINE EXAMPLES

SECTION 6:

- COURSE OUTLINE EXAMPLES CONTINUED
- DOMAIN TARGET FOCUS
- LESSON PLAN DEVELOPMENT
- CATEGORY OR LEVEL DEFINITION
- SUMMARY

SECTION 7:

- EVALUATING STUDENTS
- PREPARING CLASS PRESENTATION
- SELECTING INSTRUCTIONAL MATERIALS
- CRITERIA FOR PRINTED MATERIALS
- WORK BOOKS
- WORKSHEETS AND HANDOUTS
- AUDIOVISUAL MATERIAL
- TWO AND THREE-DIMENSIONAL EXHIBITS
- FLIP CHARTS
- PROJECTED INSTRUCTIONAL MATERIALS

SECTION 8:

- TRANSPARENCIES AND OPAQUE PROJECTORS
- POWER POINT PRESENTATIONS
- VIDEO, TELEVISION, AND FILMS
- COMPUTER GENERATED MATERIALS
- COSMETOLOGY, ESTHETICIAN, AND MANICURIST TOOLS AND EQUIPMENT
- CLASS LECTURES
- INTERACTIVE LECTURES
- CLASS DISCUSSIONS
- PANEL DISCUSSIONS AND SYMPOSIA
- COOPERATIVE LEARNING
- PRACTICAL DEMONSTRATIONS
- RETURN DEMONSTRATION
- LABORATORY (LAB)
- ROLE PLAYING
- FIELD TRIPS

SECTION 9:

- NORTH CAROLINA STATE BOARD OF COSMETIC ARTS RULES AND REGULATIONS

LESSON OBJECTIVES:

Upon the completion of this class the student will be able to:

1. Explain the benefits of problem base learning.
2. Relate effective teaching strategies.
3. Formulate a theory on information processing styles.
4. Classify the Perceptual Modality of learning based on the Five Senses.
5. Identify auditory and kinesthetic learning style preferences.
6. Apply evaluating and grading techniques in the teaching environment.
7. Generalize methods for performance testing.
8. Create test analysis using short answer and essay methods.

9. Demonstrate the use of study guides.
10. Utilize assessment tools in student evaluation.
11. Develop a course outline and curriculum.
12. Organize the development of a lesson plan.
13. Prepare class presentations.
14. Employ effective methods for selecting instructional materials.
15. Outline the use of audio, projectors, and video materials for class lectures.
16. Arrange practical and return demonstrations in the class setting.
17. Analyze laboratory, role playing, and field trip methods of instructing.
18. Compare panel and symposia discussions in the class setting.
19. Identify cosmetology, esthetician, and manicurist teaching tools.
20. Locate the Rules and Regulations of the North Carolina State Board of Cosmetic Arts to remain in compliance.

TEACHING TECHNIQUES

INSTRUCTIONAL METHODS

The benefits of problem-based learning include skill development in areas such as problem-solving, critical thinking, creative insight, decision-making, conflict-resolution, and higher reasoning, as well as in written and oral communication. By working through various challenges instructor will acquire their student's knowledge of problems and concepts through their own initiative, and gain greater respect for themselves and their fellow students. Instructors will allow the Students to also engage in problem-based learning through a cooperative-

learning approach, in which students work in groups that determine different solutions to the same problem. This adds the further benefits arising from cooperative effort, including interpersonal and communication skills. And students come to recognize that a problem may inspire more than one reasonable solution.

After completing this course, the instructor should be able to:

- Compare and contrast several methods of teaching and explain their advantages and disadvantages.
- Discuss the use and importance of the senses relating to instructional materials for classroom teaching
- List Gardner's original seven categories of multiple intelligence
- Describe common characteristics of effective teaching methods and instructional materials.
- Explain how instructional materials can be used both appropriately and inappropriately

Teaching strategies are the methods by which instructors impart information and skills to their students.

Instructional aids are accessories, such as books or images, which facilitate student's learning abilities.

Many factors influence how students learn and how they will benefit from specific types of teaching methods or instructional materials. Students naturally vary, for example, in their interest toward a subject, their reasons or need to learn it, their ability to attend to or maintain interest in a lesson, the way they absorb information, and the duration to which they retain that absorbed information.

Consider how students at different levels of ability or interest will respond to a variety of different learning methods and instructional materials. Some students will easily identify essential items from the information you present; some will not. More highly motivated students will learn at an accelerated pace. Students with poor reading comprehension may need non-print images such as photos or

diagrams to support the text. Similarly, you may encounter students with poor English-language skills, physical, or emotional disabilities that make certain instructional methods or aids a poor choice.

This course will introduce you to a number of different ways to think about intelligence and learning styles and how different students learn best. Remember that all students have the ability to learn, but different learners require different teaching methods and instructional aids. Recognizing your students' needs is a critical part of lesson development. This course will help you provide effective, varied resources that address students' abilities and disabilities and fulfill learning potential.

HOW STUDENTS LEARN

There is currently no one, overall, inclusive theory of learning styles (sometimes called "cognitive styles" or "personality"); instead there are a variety of theories. Most agree that multiple factors working together produce varying characteristics of learning abilities in different individuals. The following section discuss some of the factors that have been determined to shape a student's learning style, focusing primarily on three influential models of learning and intelligence: brain hemisphere dominance and theory of multiple intelligences.

The research data comes from three main ideological viewpoints or schools of thought:

- Personality Models.
- Perceptual Modality
- Information Processing

Personality models: nature and nurture

Personality models suggest that the way we perceive, organize, and retain information is primarily the result of our environment (nurture) and our genes (nature). "Nature-only" would mean that a person is only what he/she was genetically born with; that the environment had no role in determining or shaping intelligence.

"Nurture-only" would attribute nothing to genes, and everything to life

experience.

While the "nature versus nurture" debate has been framed as a classic controversy of "either-or," it is a safe conclusion that both play a considerable role. Most experts accept the following three facts about the transmission of intelligence:

- Both heredity and environment contribute something to what we refer to as "intelligence"
- Heredity and environment interact with one another
- Environmental factors can interfere with the realization of the full potential of a person's intelligence, regardless of the person's heredity

So, what we consider intelligence appears to be the unique and complex interplay between our biological being (genetics) and the environment.

Perceptual Modality: the five senses

Perceptual Modality describes the individual's biological mechanisms or reactions to the world around him. It is the most basic way we interact with the world around us, taking in information through our sensory organs. In making decisions related to the selection of materials and teaching methods, consider these facts: A student's capacity to learn relies on his or her ability to absorb information through the five senses, which include smell (olfactory), sight (visual), hearing (auditory), touch (tactile), and taste (gustatory).

Good teaching methods and instructional aids take advantage of the way the senses work and may do any or all of the following:

- Bring about deeper understanding
- Improve memory retention
- Emphasize important ideas
- Hold the student and instructor's attention
- Imprint a picture in the mind
- Increase rate of learning
- Clarify complex ideas

Research data suggests that students naturally emphasize what they learn from

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visual cues over those absorbed through hearing alone. In fact, a picture is estimated to increase retention by three times over words alone. Pictures and words, used together, cement ideas into consciousness more solidly than either alone. That means students hearing a lecture will tend to remember more about it if they see visual cues periodically throughout the lesson, and even more if they take notes.

Problem-based learning is an instructional method that develops the problem-solving skills needed to accomplish tasks both in the professions as well as in everyday life. In problem-based learning, students encounter a problem or issue and perform research in an attempt to reach a solution. As in everyday experiences, the process may begin with insufficient information. Students develop hypotheses in response to the problem. They gather and evaluate data from a variety of print, multimedia or Internet sources, and then revise their hypotheses in response to the data they encounter. A problem may have one or more solutions, and students' perception of the problem may change through synthesis, evaluation and communication with others.

Information processing: brain hemisphere dominance

Another important factor in understanding learning styles is the theory of brain function, which characterizes the way an individual's brain processes information, solves problems, and creates memories. Each side of the brain reasons and functions according to different strategies, with one side typically dominating.

Dominance refers to a preference for using one hemisphere of the brain over the other hemisphere. You may have heard people referred to as "right brain" or "left brain" dominant individuals, referring to the way that part of the brain organizes and processes information.

Listed below is information processing styles that are characteristically used by your right or left brain hemisphere.

Information Processing Style

The Left Hemisphere (LH) of the brain is rational, analytical, and verbal. It is most adept at language, math, logical analysis, and the processing of serial sequences of information. The Right Hemisphere (RH) is the intuitive, creative, mostly non-verbal part of our brain that uses symbols and images. The Right Hemisphere is holistic and intuitive, and responsive to visual imagery.

Individuals with left-brain dominance are described as successive processors. They prefer to learn in a sequential step-by-step manner, and are considered analytical in learning style. They are good at "connecting the dots." Individuals with right brain dominance are referred to as simultaneous processors, and are considered holistic or global learners. They typically see "the big picture" before details. The hemispheres can be further subdivided, into Forebrain (FB) and Hindbrain (HB) sections, with specific characteristics associated with each sub-section.

Strengths and weaknesses relating to brain hemisphere dominance

You can see from this description that left-brain strategies tend traditionally to be emphasized in the classroom, and right brain students may have felt left out or unable to compete academically.

The left-brain, for example, is responsible for the linear and sequential processing of math, so the left-brained person tends to be comfortable with linguistic and mathematical endeavors. Left brained students will easily memorize vocabulary words or math formulas, and they tend to be good spellers, as the left brain pays attention to sequencing, spelling, agreement, and punctuation in writing. Left-brain learners have little trouble expressing themselves in words. They are punctual and deadline-conscious.

You can see that much of the educational system seems to favor or reward a left-brain style of information processing, except for actions related to creativity, which is governed by the right brain. When you process on the left side, you use information, piece-by piece, to solve a math problem or work out a science experiment. When you read and listen, you look for pieces, so that you can draw

logical conclusions. Right brain people, in contrast, are "big picture" people; rather than working from pieces to the whole, they work from the whole to the pieces. They may know the right answer to a math problem by intuition, but not be sure how to calculate it. They may work "backwards;" for example, writing papers first and outlining them later, if it is required. Right brain learners may not be punctual or conscious of deadlines.

The best way to reach both kinds of learners is to combine left brain and right-brain activities. For example, assign projects that have both creative and analytical elements, and accompany text with images. The table summarizes some aspects of right and left brain dominant learning:

Left/Successive/Analytic versus Right/Simultaneous/Global Information Processing Style

Left/Successive/Analytic	Verses	Right/Simultaneous/Global
Linear -From parts to whole -Sees details first -Arranges pieces logically, then draws conclusions	VS	Holistic -From whole to parts -Sees big picture first
Sequential -Linear, sequential, logical processing	VS	Random -Random processing; May jump from one topic to another; will get things done, but not in a particular order
Symbolic -Processes symbols in language and mathematics.	VS	Concrete -Difficulty reading using phonics; prefer to see words in context.

-Memorizes formulas easily		-Need visual images and hands-on activities.
Logical -Linear, sequential, logical processing	VS	Intuitive -Uses instinctual or intuitive reasoning
Verbal -Express themselves easily with words	VS	Nonverbal -Thinks in images, may have problems finding the right words
Reality-based -Individual adjusts to reality;rule -conscious	VS	Fantasy-oriented -May be unaware of rules;creative problem Solver
LEFT (Analytic)		RIGHT (Global)
Successive (Left) Hemispheric Style		Simultaneous (Right) Hemispheric Style

Learning style emphasizes:

- Verbal Meaning of Words
- Sequential
- Thinks in linear fashion
- Logical
- Planner
- Remembers names
- Prefers quiet while studying

Learning style emphasizes:

- Visual
- Tone of Voice
- Random
- Thinks in varied order
- Emotional
- Impulsive/spontaneous
- Remembers faces
- Intuitive
- Prefers background music while studying

Be aware that right-brain students may have trouble reading, especially if they learned to read using a system of phonics rather than seeing words in context. Because right brain students may be poor spellers, they may take more time to write a paper and have more difficulty with proofreading. Advise right-brain students to reinforce their memory of information through the use of visual images, writing new information down, and/or illustrating it-making mental images of things they hear or read to help them remember. Right-brain learners will tend to learn well anything with which they become emotionally involved because emotion is processed on the right side of the brain.

To balance your presentation to right-brain learners:

- Create opportunities for hands-on activities, using some thing real whenever possible.
- Have students visit with you routinely, to assess progress and provide feedback.
- Present an overview (the big picture) before you begin a lecture.
- Recommend that all students (especially those with a dominant random nature)

make lists and schedules

- Recommend that students always read instructions or directions before beginning a task
- Remind students to refer to the dictionary, and use the spell checker on the computer. Right-brain learners may lose points by not proofreading an assignment for spelling.
- Because the right side of the brain is color-sensitive, you might try using colors to emphasize points or a set of steps in sequence,
- Emphasize pictures and diagrams, charts and graphs, video, film, discussion, and music.

Visual-Auditory-Kinesthetic (VAK) learning model

"Learning styles" have been defined as "the way in which an individual experiences the world, and how that individual processes and integrates new information. Much of our learning style is dependent on the way we receive sensory information about our environment, our preferences in absorbing it, and making sense of the information.

According to the VAK learning model, from the field of accelerated learning, these preferences can be **visual, auditory or kinesthetic**:

Visual: Involving the transfer of information through observation; pictures, photos, diagrams, demonstrations, handouts, flip chart

Auditory: the transfer of information through listening; lectures, discussion

Kinesthetic: involving the physical; hands-on; practical (from the Greek "kineo" meaning "move," and "aesthesia"(meaning "sensation")); action.

A preference for a visual learning style means a need to see the information in a written or visual format. An auditory learner would prefer having new information explained by the instructor, and then discussed by the class. While learners use all three dimensions to absorb information, one or more is typically

dominant, although the individual may prefer one sensory filter or learning style for one type of task, another for learning a different type of task.

According to this model, the majority of people have a dominant or preferred way of learning, but most individuals use all three or a blend of the styles. That means most students are able to take in information from more than one channel or sensory dimension. For example, in a class of 30 people, the majority will be able to take in information a number of ways, and can learn with the presentation of visual, auditory, or kinesthetic methods. A few, however, (estimated at 20%) will be visual-only, audio-only or kinesthetic-only learners, requiring that one type of presentation to learn effectively.

Not surprisingly, schools systems have historically tended to favor auditory or visual learners, and neglect or punish kinesthetic learners, who tend to drop out of the system at a higher rate than any other group. Instructors should be able to present information in all three ways so that each type of learner sees something of their preferred style of learning, and has the information reinforced by the two other types of learning styles. Remember that a preference for one style does not mean that the other two information channels are useless.

The following table is a simplified learning style indicator showing typical preferences for each type of learner:

VAK Learners table:

	VISUAL	AUDITORY	TACTILE
	Show me	Tell me	Let me try
Selecting a car	Read reviews	Ask friends	Test-drive
Cooking a meal	Use a recipe	Ask your mom	Trial and error
Choosing an outfit	Look at catalogs	Ask sales staff	Try things on
Learning to	See	Hear verbal	Try it out

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use new equipment	instructions and a diagram	explanations	
Gift choice	A book	A CD	Tennis racquet
Explaining something	Watch this	Listen to this	Do this
Finding your way around a new city	Use a map	Ask directions	Use your intuition and a compass

Visual-learning style preferences

- Visual learners are associated with either linguistic or spatial dimensions: Visual-linguistic learns best through reading and writing.
- Visual-spatial learners may not read or write well, absorbing information best from visual images, like charts or diagrams, a demonstration, or a video. Visual spatial learners often have a very good spatial sense and rarely get lost. For all visual learners, the act of taking notes (not necessarily the studying of those notes) is useful, as it reinforces the material they are hearing.
- Visual learners tend to remember more of a lecture if they see it, as well as hear it, being delivered.

For these students:

- Use visual aids
- Provide an outline
- Have students take notes
- Ask students questions
- Provide handouts that leave white areas where students can write notes
- Use boards or flip charts to note information
- Tell students what the information objectives of the lecture are

TEACHING TECHNIQUES-SECTION 2

Auditory-learning style preferences

Auditory learners may not read and write well. They may move their lips, or speak out loud, when they read. They may talk to themselves and prefer to hear, rather than read, instructions.

For these students:

- Always preface new information with an introduction of what you are going to present, and end with a round-up of the material covered.
- Use educational tasks that involve hearing, such as lectures, discussions, and brainstorming sessions.
- Question students about the material you are teaching.

AUDITORY LEARNER CHARACTERISTICS

Auditory learners are those who learn best through hearing things. They typically notice and remember sounds. They are good at remembering things that they hear. They are also good with words and language. They often read to themselves as they study. They are also often distracted by noise and sounds. Look over these traits to see if they sound familiar to you. You may be an auditory learner if you are someone who:

- Likes to read to self out loud.
- Is not afraid to speak in class.
- Likes oral reports.
- Is good at explaining.
- Remembers names.

- Notices sound effects in movies.
- Enjoys music.
- Is good at grammar and foreign language.
- Reads slowly.
- Follows spoken directions well.
- Can't keep quiet for long periods.
- Enjoys acting, being on stage.
- Is good in study groups.

Auditory Learners Can Benefit from:

- Using word association to remember facts and lines.
- Recording lectures.
- Watching videos.
- Repeating facts with eyes closed.
- Participating in group discussions.
- Using audiotapes for language practice.
- Taping notes after writing them.

Visual Learner Characteristics

Visual learners are those who learn through seeing things. Look over the characteristics below to see if they sound familiar. A visual learner:

- Is good at spelling but forgets names.
- Needs quiet study time.
- Has to think awhile before understanding lecture.
- Is good at spelling.
- Likes colors & fashion.

- Dreams in color.
- Understands/likes charts.
- Is good with sign language.

Kinesthetic-learning style preferences

Kinesthetic learners are associated with the dimensions of touching (tactile) or moving (kinesthetic). These students tend to maintain greater concentration of a lecture if they take notes, use visual images such as doodles and diagrams, and may find color highlighters useful.

They tend to be "big picture" people, for example, scanning material initially to get the overall picture, and focusing less on the details.

- Allow breaks where students can do something physical
- Use colored markers or chalk to highlight information on boards and charts
- Use diagrams and visual images to emphasize points

Choosing Effective Teaching Methods

As we have discussed Teaching and learning occur through many different means, with not all instructors at the same levels of ability in all methods of teaching, and not all students able to benefit equally from different teaching methods. Teaching methods and instructional aids must be relevant and appropriate to the type of information and learner. Ideally, the teacher maximizes learning potential for the greatest number of students in the class as possible, by selecting effective teaching styles that the majority of students understand and appreciate, and from which they can benefit.

Instructional methods are strategies used by instructors to communicate lesson objectives. Long before classes begin, the instructor decides what methods are most appropriate to his or her topic, teaching style, and students' needs. The best

instructors are those who are skilled in many teaching styles and methods, and can choose those strategies that best suit the topic at hand and the students' learning styles. This course will introduce some important elements of decision-making, planning, and preparation that go into lesson development and classroom presentation.

As an educator, you can respond to different learners with one of the following strategies:

- (1) Identify a person's individual learning style and adapt instruction toward that person's strengths and preferences.
- (2) Use a variety of different instructional styles, methods, and materials and adapt the course design to reach all kinds of learners.

In choosing a wide variety of materials and methods, do not rely too heavily on any one mode of instruction or type of instructional aide to convey information, but include as many different methods as is possible and practical. This "one size fits all" method assumes that if a learning activity doesn't fit that person's natural style, the person will still be able to achieve a set of pre-defined instructional objectives through the use of multiple educational styles and instructional aids.

TEACHING TECHNIQUES IN EVALUATING AND GRADING

Evaluation is a necessary and important component of education. Without the cosmetology, manicurist or estheticians instructor evaluation, the student is not able to track what he or she has learned, nor can the instructor be sure of what has been taught. Evaluation serves not only to provide a look back, but to enable the instructor to see that the students have attained the learning objectives set out at the beginning of the course; it also serves as a look forward. Instructors can use their evaluations of student Performances to track if the student is doing well and what is needed to assure the passing of the state board exam.

Evaluating student performance usually involves the awarding of a particular grade. Evaluating the student and assigning a grade greatly benefits the student, as it provides feedback to the student regarding the way he or she is learning, and what expectations the instructor has regarding how the student is supposed to learn, including at what pace or level of ability. Additionally, evaluations point out areas of particular strength or weakness. Evaluations also benefit the instructor, helping him or her learn what to grade, how to grade it, and why.

Grading

Identifying the educational progress of the student is one reason for grades and evaluation tools. Measuring skill, knowledge, and other less tangible characteristics, such as attitude, is an important element of grading, as well. The guidelines surrounding grading and performance evaluation must be fair and understandable to everyone participating in the process. When grading and evaluation are arbitrary, students and/or instructors become unhappy and programs suffer. It is for this reason that schools, universities and accredited training programs of all kinds have to establish uniform Criteria for grading and evaluating students.

Grading serves several vital functions in the educational environment.

Grading provides a means of immediate feedback to the student about his or her learning process. In order to be meaningful, however, the grade has to be associated with the educational objectives the instructor has determined for the course. When the objectives are clearly defined, the instructor can begin to determine how to measure the achievement of those objectives. For example, in a cosmetology course, if the objective is to enable Students to pass the state board examination, a consideration of the skills and knowledge needed to pass that examination must go into the development of the objectives for the course, as well as the determination of how to measure the objectives.

Grading can be a very difficult part of teaching, for many instructors.

Instructors do not want to hurt student's feelings or damage their sense of self-esteem. In some cases, instructors act out of a desire to be liked, believing that awarding poor grades will result in animosity from students. The process of grading can be difficult, but is very important for an instructor to master.

In fact, when grading is implemented in a fair, equitable manner, it can even have a motivating effect, compelling students to attend to a subject and study hard. In cosmetology, manicuring or esthetics, there are three main areas to be assessed or evaluated: theoretical knowledge, practical skill and attitude.

Theoretical knowledge covers information students learn from textbooks, class lectures, and discussions. Practical skills are those skills needed to practice the profession, and are typically learned in labs, practice work, and performance or demonstration. Practical skills in cosmetology manicuring and esthetics include everything from cutting and coloring hair to conducting safe and Hygienic pedicures to practicing sanitary skin care.

The State Board generally establishes the basic requirements for accredited cosmetology, esthetics and manicuring courses, including what Percent of coursework is theory, and what percent is practical Knowledge. Students are evaluated on both theoretical knowledge and practical skills, with each area requiring different testing formats and types of grading or assessment. Grading is the single most contentious topic between student and instructor; it is critically important that instructors are able to clearly articulate their rationale for grading before and throughout the process.

Grading must be impartial, and should encourage students to achieve their goals in their practitioner field. It should also strive to avoid damaging students' self-confidence. In each case, the instructor must establish and maintain high standards of expectation in the classroom and for individual students.

The obligation does not end there, however. The instructor also has to assist students in meeting high expectations through thoughtful course design and careful evaluation. Unfortunately, classrooms are filled with people who are,

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above all, human, and thus subject to various influences in their grading. These influences, however, must be avoided if the instructor and student are to flourish in the educational environment.

While it is difficult to quantify any further the characteristics that make up a good grading practice, it is much easier to instruct on how not to grade. Instructor must make sure that they use the same grading scheme to grade and not just out of feeling. The grade assessment must be on the student performance.

Another example of how not to grade is consistently giving low or high grades to a particular student based on the instructor's like or dislike of that student. This grading scheme has nothing to do with the student's actual performance and more to do with how the instructor perceives the performance based on their personal feelings about the student again, this grading method is fraught with danger for the instructor and must be avoided at all costs.

A third type of grading to avoid is grading based on the instructor's personal values regarding the importance of a particular skill.

For example, an instructor might be so wrapped up in the proper way a cosmetologist do a roller set that he or she ignores the substance of an individual's examination answer, based on the roller set. A way to avoid getting caught in this grading trap is to be clear about your expectations for students, and inform them regarding the elements you will consider when grading. This will ensure that you and your students remain focused on the objectively laid out criteria, rather than whether the student used the "proper" roller set method.

Grading by assumption is yet another trap an instructor can fall into, putting either a positive or negative spin on the grading, depending on whether the instructor has had good or bad experiences with a particular student in the past for example, if a student routinely gets "A's" on examinations, the instructor may grade the student's work without paying close attention to details, missing the fact that the student actually performed at a "C" level on a particular examination.

When an instructor has a negative experience with a particular student, it can influence the grading of that student as well. On past performances or a negative relationship can validate a grading scheme, creating inconsistencies in grading and evaluation that must be avoided. This type of grading is based on the person feeling then the actual student performances.

Another danger involves grading students for work that the instructor cannot verify, meaning that the instructor grades based on work that is not evident or he or she did not see, an example of this is if the student is working on a practical roller set and the instructor has to sign off on it. In this case, the instructor assigns grades with no real value or meaning because he or she did not actually observe the work that is associated with the grade.

Some instructors do not like to award low grades, giving all students high marks. They may want their students to have high self-esteem, or may want the students to like them. Clearly, giving students a false sense of accomplishment by awarding high grades that are not appropriate serves no one in the long term, nor does it help them pass the state board examination.

The student may graduate from the program without a real understanding of the concepts and skills needed to function as a cosmetologist manicurist or esthetician.

Additionally, students may not have the skills necessary to pass the State Board examination. Therefore, the instructor must at all times keep the objectives of the course and the learning institution in mind. It is not the instructor's responsibility to be liked or make friends. Rather, it is to produce students who can be sent into the field as competent cosmetologist's manicurist and estheticians; individuals who are able to open up shops, follow sanitation rules and policy or work in established salons in a competent and comfortable manner.

Finally, instructors may be afraid to grade altogether. They may not want to disappoint students or make them angry. Ultimately, however, this destroys the educational experience of the student, who needs an objective assessment of

his/her learning to ensure that he or she leaves school with the skills needed in a cosmetology career. It is important for the instructor to avoid these traps and ensure that he or she gives students a fair, objective assessment and grade.

A student needs to be able to understand not only what is expected of them at the beginning of the course, their status along the way and at the end of the course. If all students receive "A's", but cannot pass the state board examination, the student, the instructor, and the institution will suffer, and, ultimately, so too will the profession.

Before the instructor can progress to grading, however, he or she has to define a set of skills and abilities to measure. For example In cosmetology, this can include knowledge and skills relating to shampooing, coloring, permanent waves, and hair straightening procedures, and cutting techniques, among others. Thus, the instructor, in addition to considering what learning objectives he or she personally thinks are important, must also keep in mind what their institution considers important criteria and that criteria must be met. Consequently, before an instructor can consider what to grade or how to grade, he or she must consider what educational objectives to measure; create a program to teach those objectives, and, ultimately, a program to test those objectives.

In order to be meaningful, grading has to be fairly implemented and easily understood by the students. It also has to take place at appropriate times during the course of study. Grading during the course of the semester might serve to provide some immediate feedback regarding in what areas the student should concentrate. Grading during the course of study can also serve to motivate the student, particularly in the case of positive marks or grades, or provide constructive feedback.

In addition to the two types of grading, there are also two types of evaluation that take place with grading-outcome or formative evaluation and summative evaluation. Outcome or formative evaluation determines what the student knows before instruction and what they have learned through specific lessons. This is best accomplished by pre-testing the student to determine his or her knowledge

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base prior to a course of study, and then post-testing the student after completion of the course of study, to determine what he or she has learned. This method provides a ready comparison between the pre- and post-knowledge stages.

Summative evaluation, on the other hand, involves assigning grades after testing is complete. Summative evaluations can take place throughout the course, using quizzes, midterms, and other examinations, both written and practical. Summative evaluation focuses only on the current learning, not on a comparison between what the student knew at a previous point and what he or she now knows.

So what is the difference between a Summative Evaluation and Learner Assessment?

Although both might look at the same data, a Learner Assessment generally looks at how an individual learner performed on a learning task. It assesses a student's learning -- hence the name Learner Assessment. For example, you might assess an entire class of students, but you are assessing them individually to see how each did.

A Summative Evaluation, on the other hand, looks at more than one learner's performance to see how well a group did on a learning task that utilized specific learning materials and methods. By looking at the group, the instructor can evaluate the learning materials and learning process. For example, here you may find that, as a group, all of the students did well on Section A of some instructional materials, but didn't do so well on Section B. the instructor would indicate that the students should go back and look at the assignment of Section B.

How to grade

In determining a grading scheme, the instructor will have to address several questions. First, to what extent should written tests, quizzes or performance tests be used? In many areas of cosmetology, written tests can have great value in terms of testing memory and recall, as well as providing experience for a state or

other licensing examination. Second, how should performance on a project be evaluated? Is speed of completion going to be a factor, or is accurate completion the primary goal, or some measure of both?

Third, should the quality of homework and other assignments influence a student's grade, and to what degree? The instructor may decide to assign regular homework assignments to ensure that students are progressing in the subject area. Timely and regular completion of these assignments may be a factor in deciding what grade to assign. Finally, should students be evaluated solely on current performance or on their degree of improvement?

PREPARING AND GIVING EXAMINATIONS

Emphasize what students are expected to learn as described in the state content standards and curriculum. The test should reflect this content. By concentrating on the state standards, you will be less likely to feel that you have to "stop everything" to drill students on test prep.

By teaching to the standards, not only are you preparing students for the test, you also are ensuring that they're exposed to the content and skills they need to progress and advanced.

Developing A Test Plan

A test plan is a list of the content areas that will be covered by a test, and the weighting or value associated with each area or objective. "Weighting," means: attributing a level of importance to each content area by associating it with a "weight." Different subject areas are weighted differently to reflect differences in difficulty or complexity of information and time required to learn the subject. It also often includes the format of questions.

An instructor may be able to use the same criteria across many activities, or may require a different scale of criteria for each unique performance. When rating a performance on a number of dimensions or factors, consider the following: will you be adding up all relevant scores? Will they be weighted equally? If you want

to weight all scores equally for a final score, rating systems should share the same scales.

Test plan objectives must conform to course objectives, and the amount of time or questions associated with each subject on the test plan should reflect the amount of class time spent teaching that particular content area. A test plan benefits both the student and teacher by clarifying what information is important, and how knowledge or skills must be demonstrated on the exam. It can be distributed to students and used by them as a study guide.

The test plan, in its broadest sense, is an outline of the course and the substantive areas to be covered. Each of these areas is associated with the relative weight, or importance, accorded those subject areas, the type of questions that will be used to test each subject area, and the total number of given questions. Designing appropriate tests is a matter of careful planning. The instructor must outline the content to be included in the examination, and attribute the weight attached to each element. The Examination should also be balanced, focusing more questions on the course elements that are weighted more heavily and fewer questions on those subject areas that are considered less important.

The layout should ensure that learning over the span of the course is tested proportionally according to the test plan.

Proper weighing of examination topics and questions requires careful consideration of the amount of class and study time spent on particular topics in addition to what the instructor, personally, thinks is important. The worst thing for an instructor to hear from a student is "you tested us on something we never learned in class," or "we spent a day on that and three quarters of the test was on that topic."

A carefully drafted test plan is essential to ensure the objectives are tied to the examination format and questions, and that all these areas, together, actually track what the student learned during the course of study. Because the ultimate objective of the cosmetology course is to pass a state board examination, course

design and testing should ensure that students learn the elements related to licensing. Other considerations include the duration or length of time the exam takes, how many questions to include, and what types of questions should be included, i.e., multiple choice, short answer, essay, or true/false.

PERFORMANCE TEST

Performance tests measure actual levels of skill and abilities required in performing the day-to-day tasks of a cosmetologist manicurist or esthetician. Performance tests, like other test lay out, must be fair, designed so that all students have a chance to succeed, and are evaluated according to objective criteria.

When designing a performance examination, the instructor should consider the following:

- Identify the techniques necessary for salon work.
- Identify the knowledge these techniques require.
- Consider which areas of performance to evaluate
- Select appropriate test objectives
- Assign a time limit for completion of each objective
- Prepare necessary equipment for the examination
- Organize the equipment
- Design score sheets or checklists and evaluation tools

Before an instructor can design a test or evaluation, it is important he or she defines exactly what will be measured; in other words, what educational objectives need to be met, and how to assess whether or not they have been met.

As stated earlier, these objectives are typically driven by the particular institution of learning; however, the instructor may have great latitude in determining the objectives for a course.

In order to design an effective test, the instructor needs to identify what the student is expected to know. The instructor should first identify what skills, abilities and knowledge the cosmetology manicurist and esthetician student should expect to gain from the course. Once the instructor has identified what they expect the student to attain through the course, he or she must determine which of these skills and abilities are most important, and how students can be tested on them. Finally, the instructor designs test questions to evaluate the students' learning.

TEACHING TECHNIQUES-SECTION 3

Domain and the Psychomotor Domain.

These domains also have subcategories in them arranged from the most simple to the most Complex, reflecting Bloom's belief in how learning progresses.

The cognitive domain includes memory, recognition and understanding, along with the subcategories of knowledge, comprehension, application, analysis, synthesis and evaluation. Testing at the knowledge level is based on simple recall of facts, methods or procedures. Testing at the comprehension level requires a deeper understanding of the subject matter. An application level test question requires the student to take what they have learned, apply it to a specific situation, and arrive at an answer. While it is not necessary for an instructor to follow that format, specifically, a well-written examination will have a variety of questions testing different types of knowledge.

To illustrate the difference between knowledge, comprehension and application

level questions, consider the following:

On a Knowledge Level:

The concept of porosity refers to:

- A. How fine or coarse hair is
- B. The speed with which hair absorbs a solution
- C. The flexibility of the hair
- D. Hairs per square inch

Knowledge level questions involve the recall of simple facts or information from memory. There is little if any analytical or critical thinking involved.

On A Comprehension Level:

When straightening a client's hair, the stylist applies ammonium thioglycolate, which breaks down the _____ and _____ in the hair, enabling the stylist to relax the hair.

Comprehension level questions are more difficult to answer than knowledge level questions. The comprehension level question requires that the student demonstrate a certain understanding of the course materials and how they relate to one another in order.

Application Level

A client comes in with hair bright red color in her hair. She tells you that it was supposed to be a honey blond color. The hair is dry and brittle, and she tells you the color was just done two days before. She wants you to fix it. What are the factors you have to consider, and how do you advise her?

Application level questions are the most difficult of all the question types to include on an examination. The application level question requires the student to bring up information from memory, understand the concepts and theories, and then apply that knowledge to a problem, situation, or set of facts.

Application level questions require a significant degree of comprehension and understanding.

Types of assessment

Testing or assessment may be diagnostic, formative or summative.

Diagnostic assessments attempt to measure students' abilities and deficiencies before instruction begins, and then adjust the curriculum to meet each student's specific needs. Diagnostic assessment is typically un-graded, so as not to penalize students for their academic weaknesses before the curriculum is taught. Outcome evaluations are a particular kind of diagnostic test used to assess the effectiveness of instruction. Instructors develop a pre-test to assess the level of knowledge or awareness of an issue or topic, teach the information, and then post-test to see if the instruction was effective.

Formative testing includes any type of pre-testing or assessment "along the way." Formative tests are often diagnostic, and typically not graded, but used to understand the extent of students' knowledge and gaps in theoretical knowledge or skill sets. (Some theorists consider diagnostic assessment a part of formative assessment, while others consider it a qualitatively different form of testing.) Like diagnostic testing, formative testing is typically not graded, and is used as a diagnostic tool.

Formative testing considers assessment an integral part of instruction, rather than just an end product at the close of a course. Testing is not something done to students, but equally, for students benefit. In formative testing, test data becomes part of a feedback loop that is used to change curriculum and enable students to learn more effectively. Formative testing often helps instructors pinpoint areas where students need to show improvement, and can help

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instructors make decisions regarding students' education.

Summative assessment usually takes the form of a test given at the end of a unit of instruction, to assess students' progress toward an overall goal. It is a comprehensive examination of the students' areas of accomplishment and deficiencies.

Summative testing involves assignment of grades after the examination. The most effective summative testing shares the following characteristics:

- **Relevance:** also referred to as "authenticity." Test items reflect objectives related to the theoretical world of the classroom as well as practical applications or knowledge and skills.
- **Variety:** It is best to use a variety of testing methods as students may naturally excel in one area or another, or be deficient in a specific skill or theoretical area.

Some students have specific anxiety or phobia regarding one method of testing. Assessment should be in each of the three learning domains, and should reflect higher-level analysis or thought processes, as well as rote recall.

- **Quantity:** assessment techniques are repeated frequently enough to assure validity and reliability in results.
- **Testing:** should produce a representative sample of students' work.
- **Quality:** assessment techniques are valid and accurate and reflect course objectives
- **Reliability:** assessment techniques ensure consistency of that result. This means that other instructors viewing the same performance would produce the same grade according to the given standards and criteria. Quality and reliability need not go together; tests can be accurate but not reliable; reliable but not accurate.

Examples of Types of test questions

Students are typically evaluated through written or practical testing of the following kinds:

True/False

True/false testing presents a statement, asking if the item is correct or incorrect. Some advantages to true-false testing are that it takes little time to write tests in this format, and also minimal time to grade. Guessing is a disadvantageous aspect of true-false testing, as students who do not know the answer have a 50-50 chance of getting the answer right. To make questions more difficult, students may also be asked to correct false statements presented to them.

Statements, or "stems" of questions, should be similar lengths. Avoid unnecessarily confusing wording or giving the answer away to students by avoiding words such as "never" or "always" and "not" in the stem of the question. Some instructors prefer to begin writing a test using all true statements, and then revise about one-half of them, making them false. Avoid "trick" questions that grade interpretation of the question more than factual information. Use clear, simple language and avoid vocabulary words with which students may not be familiar.

Make sure items are unambiguously true or false, and ask students to write the entire word ["true" or "false"] or circle the correct item, rather than writing just "T" or "F," which may appear similar depending on students' handwriting. You may also choose an elaboration of instructions to clarify statements, such as: "Mark true those statements you think are true, and mark false those which are partially or completely false."

Matching

Matching tests examine students' ability to recall information and associate concepts with one another. Use clear, careful wording in matching instructions.

For example, it is useful to identify each set of concepts with a title, for example "List 1": and "List 2"

"Choose the item in List 1 that is most closely associated with the item in List 2."

List 1 List 2

1. Red a. The color of a stop sign.
2. Green b. The color of the sky.
3. Blue c. The color of grass.

Key points in matching tests:

- Keep items in the same format and list all sets of questions and answers on one page.
- Include a greater number of answers than the number of questions to increase the degree of difficulty.
- Keep exams relatively short, no more than 20 questions, and make each individual item or set question and correct answer brief.

Completion

Completion (or fill in the blank) testing requires students to supply from memory words or phrases suggested by a description or statement with missing terms. Completion tests may be time consuming to write, but take little time to grade.

Key points in completion tests:

- Keep sentences and paragraphs short and to the point
- Provide clues but avoid giving the answer away
- Ensure that the correct answer is the only correct, or most correct, answer
- Use appropriate vocabulary words and degree of complexity
- Do not divide a question, or question and answer, between two pages

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Multiple choices

Multiple choices consist of a phrase or statement, called the "stem," and more than one possible response, of which one is correct (or most correct) and a number of incorrect (or less correct) responses. Multiple choice tests can vary considerably in degree of difficulty according to the amount of similarity among responses.

Depending on the way it is written, a multiple choice exam can be an efficient test of knowledge, or a reasonably easy guessing game.

In writing multiple choice questions, the stem of the questions should be emphasized over the responses, and it should be written in the affirmative, rather than the negative manner. Avoid the use of "always" or "never," which tends to disguise answers.

Answers should be presented in a random order so that the correct answer is not in the same physical location among the foils. Similarly, take care not to hint or provide answers to other test questions within the context of multiple choice questions. Stems, correct answers, and incorrect responses should all be the same length and in similar form. Confirm that the foils and correct answers are of similar length and complexity; don't give away answers by making foils obviously ridiculous.

Essay Questions

Essays question require answers in the form of a short sentence, paragraph or short composition. Essay questions can be particularly useful in measuring student knowledge and comprehension, as well as determining whether the student can apply analytical skills and knowledge learned to practical situations. Further, essay questions can aid the student in developing critical written communication skills, which are essential in virtually any professional practice.

Some instructors look unfavorably upon essay questions, because they do tend to

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require more work on the part of the instructor. Additionally, essay questions are problematic because what is evaluated, the weight placed on various factors and other subjective factors unique to the individual instructor come into play, resulting in inconsistencies in grading.

Further, because essay questions inherently require more time to answer, only a limited number can appear on a test, resulting in the testing of a smaller than desirable knowledge base related to a given examination. Another point that the opponents of essay question testing make is that cosmetology, esthetician and manicurist is largely concerned with behavioral and cognitive abilities and the performance of certain sets of skills, which essay questions do not adequately measure. While this may be correct, the essay question can be valuable in assessing the student's ability to explain various procedures or apply their knowledge to specific factual scenarios.

Some examples of essay questions reflecting the different levels of question, knowledge, comprehension, and application, are as follows:

Knowledge Level

Describe the difference between a color and color filler?

Comprehension Level

A client comes in with gray hair which has a distinctly blue tint. What is the reason for this? What treatment would the stylist recommend and why?

Application Level

The stylist gives a new client a haircut. The client's hair is shoulder length, medium textured, and straight, after the haircut, the client's hair looks as though it's been cut with a razor. What are the possible causes of this scenario? What can the stylist do, if anything, to correct it? What should the stylist do to avoid this problem in the future?

True/false questions

True/false questions, like essays, have advantages and disadvantages unique to that particular type of question. Because they are typically drafted as a short sentence or two at the most, a large number of true/false questions can be included in a test. Additionally, the instructor can probably draft a test of true/false questions relatively quickly, allowing for a shorter period of time required to write the test. Additionally, the time required to answer true/false questions is probably the shortest of any test question format. Because a large number of questions can be used, a broader cross-section of the curriculum can be tested using this method.

If the instructor decides to include true/false questions on an examination, there are some suggestions to increasing their usefulness as a testing tool:

- write all the statements as true statements initially
- keep all the content statements short
- avoid using "always" or "never" in the statement
- use clear, concise and direct wording

Matching questions

Another type of question that an instructor might use in drafting a cosmetology, esthetician or manicurist examination is matching. Instructor in favor cite the advantages, which include that the matching question can test recall and associations; that students learn and store information in the memory together for later recall and use. The disadvantages include the fact that one incorrect match typically guarantees that there will be an additional wrong answers for every mismatched pair. Another disadvantage to matching questions is that matching results in fewer remaining choices, resulting in more guesswork regarding the right answer.

Some considerations to keep in mind when drafting matching questions are:

- Make sure that the items in a set are common to each other
- Make sure sets have no more than fifteen or twenty items
- Keep sets short so completion time remains short
- Ensure the numbers of possible matches are greater than the number of problems
- Keep all items and matches on one page

Completion Questions

Completion, or fill in the blank questions, are those in which the instructor writes a statement with missing information and the student is required to complete the statement. Proponents of this type of question believe they are a good measure of recall learning. Additionally, a large amount of material can be covered in a short period of time using completion questions, making the completion question a particular favorite with many instructors.

Opponents of completion questions, on the other hand, believe they provide too many clues to the right answer, and therefore are not an accurate measure of true learning. Further, these examinations require a significant amount of time to draft and score, increasing the total amount of time needed by the instructor to create and evaluate the exam.

Some important considerations for drafting completion questions are:

- Draft the question to ensure only one correct answer
- Ensure appropriate language and reading levels
- Keep questions short
- Ensure that the language used is clear and concise

- Include enough clues in the statement without giving away the answer
- Avoid writing styles that hint at the answer
- Keep paragraphs clear and concise
- Ensure the completion question begins and ends on the same page

Examples:

Knowledge Level

1. The action of a neutralizer is to _____.
2. Overuse of bleach can lead to _____.

The knowledge level question, as a completion question, produces simple recall from memory, allowing the student to correctly fill in the blank with relative ease.

Comprehension Level

1. Acid balanced rinses are formulated to prevent color fading. Two things the rinse does to the hair which aid in prevention of fading are:
_____ and _____.

Comprehension level completion questions utilize more advanced processing and understanding of concepts to answer the question.

Comprehension level completions typically require filling in more than one blank.

Application Level

2. A client of yours is home bound due to accident. The accident has left her weak and her flexibility and ability to bend are limited. You are going to work on the client's hair in their home. In this case, you would choose to do a _____

shampoo, because _____.

Application level completion questions require the most advanced knowledge of key concepts and principles as well as an analytical process in which the student engages that enables him or her to successfully answer the question.

TEACHING TECHNIQUES-SECTION 4

Multiple Choice Questions

Multiple choice questions are probably the most popular question type for examinations, for a variety of reasons. First, their scoring is completely objective, making them a beneficial and useful measure of student learning. Second, a large amount of material can be covered in a short time. Third, student guessing is controlled by the number of "foils" or wrong answers inserted in the question. Finally, the difficulty of each question can be controlled by the degree of similarity between the right answer and the foils.

Multiple choice proponents like that the knowledge and learning tested goes beyond mere recall; questions can be drafted to test not only simple recall, but knowledge, comprehension, and application as well. Multiple choice questions are typically drafted with a choice of three or four possible answers.

When drafting multiple choice questions, some tips to make them more effective are:

- Ensure the stem is the largest part of the question
- Keep questions equal in length to one-another
- Ensure that the questions are not completely mindless, to increase the level of difficulty

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- Do not write questions that provide the students with answers to other test questions (students who read the exam through first may use this technique to find the answers to other questions)
- Draft the question in the affirmative
- Do not use "always" or "never" in either the stem or the foils of the question.

Test analysis

An analysis of the examination can help the instructor determine, in retrospect, whether the questions drafted were easy, moderately difficult, or very difficult for the students to answer. In some cases, an instructor may find a question he or she considered "easy" was rarely chosen as the right answer, proving the question was actually difficult, in the instructor's post-examination analysis.

Easy questions are drafted with the expectation that most students will get the correct answer. These questions motivate the student to continue with the test more than separating out those who know the curriculum from those who do not. A certain amount of test questions should be of the easy variety. The easy questions are identified in the post examination analysis by the proportion or number of students who got them right. If most students got the correct answer, the question can properly be categorized as "easy." Easy test questions function primarily to test recall. They are typically located among the first questions in an exam.

The medium difficulty question makes up the bulk of a well drafted examination. These types of questions are identified, again, by how many students get them correct. The best students in a class will get almost all the medium questions correct. The average student will get many of the medium difficulty questions correct, and the below average student will get only a few correct. In sum, the medium difficulty question serves as a barometer to differentiate or sift out the knowledge levels of students in the course. Medium level questions test recall and comprehension.

The difficult questions, while not making up a significant portion of an examination, should appear near the end of an examination. Only the best students will get many of the more difficult questions correct. Average students are likely to get a small number correct, and below average students are less likely to get the more difficult questions correct.

Analyzing the examination in this fashion will, in addition to helping the instructor categorize the questions as easy, medium or difficult, help the instructor determine if the test, as a whole, was fair, and assess its actual level of difficulty.

Foil Analysis

In addition to analyzing the test questions overall, the instructor will want to analyze the multiple choice questions, In the same way that a side-by-side comparison of students' performances on a particular examination question can help the instructor determine if the exam or questions were easy or difficult, a comparison of the foils will achieve this goal, as well.

Easy questions will have foils that are clearly wrong; with even below average students likely to get the correct answer. Moderately difficult questions typically have two foils, which are clearly wrong, but the remaining foil and right answer will be quite similar. Finally, difficult questions will have four partially correct choices, but only one of which is the best answer. Only the best students in the class are likely to get these difficult questions correct.

In addition to evaluating students according to these measures, there are other ways to assess cosmetology, manicurist or esthetician student performance. Because written tests may have little to do with what cosmetology students actually do on a day-to-day basis in the field, other, more descriptive evaluations can have great value in assessing the knowledge and abilities of cosmetology students.

Short Answer and Essay

Essay questions do not provide any part of student responses. Instead students write answers of varying lengths, anywhere from a short sentence or phrase to a paragraph or number of pages, providing basic information and explaining their understanding of specific concepts. Essay questions can be particularly useful in assessing abilities that require a series of specific steps within a general context, or combining a test of both theoretical and practical skills.

Tests may be objective or subjective. Some examples of objective tests are true-false, multiple choice, and fill-in-the-blank. Objective tests typically require students to recall information learned and apply it to test situations, while subjective tests are more often used to evaluate working vocabulary, as well as cognitive processes, and explanatory or reasoning abilities, which go beyond simple recall. Some examples of subjective texts are short answer, essay and oral exams.

Essay questions may be used less frequently than the other types of testing discussed above due to its difficulty and subjectivity in grading. While some teachers are inclined to grade "harder" than others in any kind of testing situation, objective tests like multiple choice or fill in the blank (where there is one unequivocally right answer and the rest are wrong) are not open to interpretation in grading to the same degree as essay tests, where answers are not absolutely correct or incorrect.

Students rely on instructors to grade tests consistently, without reference to the individual being tested, but this is not always the case. Teachers may be subconsciously influenced by positive or negative factors associated with the student. Ideally, essay tests should be graded without knowledge of the student's name, but know that unhappy students may legitimately question your grading criteria. To keep students anonymous, you may want to request that students put their name on a page of the test that you avoid or fold over.

Essay questions take more time for students to answer than matching, multiple

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choice, or fill in the blank. Questions should be selected carefully, as students can only cover a limited number of topics. Instructors may want to limit the amount of writing in each essay question from a number of paragraphs to pages. This will force students to prioritize the importance of information overall. Each essay question should be a composite of many pieces of correct information. In grading a question, it is useful to plot a "plus" or "minus" for each significant phrase or statement that makes up the question.

Demonstration/Performance Testing

Yet another type of assessment is performance testing. Performance tests combine cognitive (intellectual) and behavioral learning or skills through the use of demonstration or performance of the abilities. Performance tests are a common requirement in cosmetology, manicurist and esthetician as the skills they test are central to these fields of practitioner study and training. Effective demonstration or performance testing pinpoints critical tasks or knowledge and appropriately tests students in those specific areas.

Demonstrations or performance examinations that test practical skills can and should be given repeatedly, so students are able to show improvement over the length of the course and learn in what areas they are accomplished or deficient. Demonstration or performance testing should mimic as closely as possible the actual ability required, providing a similar environment, with all the necessary tools, and equipment, and a reasonable time frame.

Performance or "demo" testing provides:

- Complete instructions
- Consistent surroundings
- Student identification of tasks and theoretical knowledge
- Appropriate equipment and tools
- Adequate time period
- Limited further directions or assistance, if required
- Points of observation and assignment of assessment score

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Demonstrations can be graded according to many variables, including level of skill, degree of accuracy, quality of the presentation and result, attention to detail, safety, and timeliness.

STUDY GUIDE

The purpose of a study guide is to help you synthesize and summarize the information. The student might think of a study guide as a mini outline. It is especially useful for difficult or complex concepts or subject areas. The primary advantage of a study guide is that it reduces the amount of information to be learned. Also, memory is improved by putting the information in your own words and organizing it in ways that are meaningful to you. The study guide is best used for the student and the instructor as well.

These are typically formatted much like the outlines student themselves develop in preparation or study of a course. In the study guide, the instructor focuses on what information he or she believes is important, which will provide the student with guidance regarding the subject matter and where to direct their attention. The instructor test plan and study guide should include content and objectives of each subject area the number to test questions and question type.

GRADING ON: PRACTICAL SKILLS

Cosmetology, manicurist and esthetician is a hands-on profession; one in which a licensed practitioner will work with a variety of clients, on a variety of different concerns each day. In order to ensure that their practical skills are adequate, these skills must be evaluated by the instructor. In addition to learning proper techniques for various procedures, the student's communication skills, ability to interact with others, and ability to handle the stress and difficulties associated with a specific work environment will need to be evaluated as well.

Therefore, to evaluate practical skills, instructor-centered evaluation forms, involving a description of student behaviors and activities, in addition to written examinations, can prove useful in evaluating students' theoretical knowledge and

performance. There are many types of evaluative techniques that can be used to examine performance-based skills. They are commonly referred to as "descriptive scales." The most commonly used descriptive scales in the field of cosmetology; esthetician and manicurist are the following methods: the Likert scale which is a rating scale measuring the strength of agreement with a clear statement. It is often administered in the form of a questionnaire used to gauge attitudes or reactions.

The Likert scale encourages the instructor to observe the student's behavior in the natural environment, such as a clinical setting, using a very systematic approach. The Likert scale is a five-point scale, with options ranging from "strongly agree" to "strongly disagree," alternatively, from "poor" to "excellent".

Cosmetology performance skills that might be evaluated on the Likert scale include the following:

There are many other descriptive rating scales, similar to the Likert scale, but with fewer categories. Other rating scales may incorporate the ability to compare student behavior or performances against those of other students. These attributes may, then, be rated "exceptional," "above average," "average" and "below average," or, the instructor may choose to use a scale of "never" and "always" to measure the particular performance associated with this scale.

The instructor can use the rating scale to determine how the student performs:

	Exceptional	Above Average	Average	Below Average
Prompt attendance				
Positive attitude				
Professional				

Appearance				
Accepts constructive criticism				
Cooperative				
Shows initiative				
Engages in problem solving				
Sets high standards				
Achieves quality results				
Attention to detail				
Good communication skills				
Appropriate interactions with customers, coworkers and supervisors				
Follows all prescribed rules and regulations				
Cares for equipment and implements				

Works
independently

A third descriptive scale that can be used to evaluate performance-based skills is a "checklist." This is another variation of the rating scale, but uses only two categories, which may be defined as "adequate" and "inadequate," or "satisfactory" and "unsatisfactory." The checklist is probably the most commonly used descriptive scale.

	Adequate	Inadequate
Properly drapes client		
Washes hands before and after client services		
Disinfects work station		
Sweeps and cleans work station		
Disinfects shampoo bowl and chair before use		
Washed implements thoroughly		
Rinses implements		
Properly stores implements in sanitizer		

Another commonly used descriptive scale used to evaluate student performance on practical skills is the performance checklist. This measure is widely accepted as the most objective type of descriptive scale. While it is time-consuming to prepare, its degree of consistency among a variety of graders makes the performance checklist a very reliable indicator. Because the performance checklist removes opinion-based, or subjective, evaluation from the testing

instrument, it is useful in assessing whether a particular level of competence has been reached by the student.

Many cosmetology, manicurist and esthetician professionals view the performance checklist as a valuable tool in preparing students to take the state board examination. Ideally, a performance checklist will contain from one to seven skill or behavior subsets, to be evaluated according to specific standards and criteria, to determine competency at a particular skill level. There are a number of different ways the performance checklist can be utilized. For example, the instructor can rate the student in a "yes" or "no" fashion; asking whether or not a specific criterion has been met. If the instructor finds that evaluation level too limiting, he or she can expand the performance checklist to include a number scale, in which the lowest number signifies an inadequate performance and the highest number a perfect performance.

Individual differences in an instructor's background and experience, and factors related to age, ability, skills, attitude, personality and perception tend to be minimized using the performance checklist. The instructor merely records whether or not the particular skill was demonstrated as required. An example of practical skills for a manicurist that could be evaluated by using the performance checklist might look like this:

There are five steps required of a nail technician, in conducting proper table preparation.

Table Preparation

- Sprayed table with disinfectant and wiped
- Placed clean towel over cushion
- Placed bowl of warm, soapy water by client
- Placed implements on clean towel
- Arranged items to be used in order from left to right

In assessing student performance, an instructor might award a "3," to each step completed by the student perfectly. If cuing or minor additional

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direction was needed by the student to complete the step, score that step a "2." If the student attempted the step but was not able to perform the step correctly, score the performance of that step a "1." If the student missed or did not attempt the step, score that step a "0." Assessments of each student are important, not only for the student, but for the instructor as well. Evaluating the student's understanding, skill and ability also provides the instructor with feedback on their ability to teach different topic areas and subject matter involved in the course.

When developing an assessment plan, the instructor should:

1. Choose content
2. Develop standards and expectations related to content
3. Decide how those expectations will be communicated to students
4. Develop assessments to measure performance expectations:
5. Use the assessment as feedback to aid student performance and your own teaching

STANDARDS

Standards address the following issues:

- Student knowledge: required concepts and information
- Student skills: what students should know how to do at the end of the course?
- Student communication: how well a student can articulate what he/she has learned?
- Student knowledge and skill transfer: applying information and skills in new and different ways.

Standards need to be clearly articulated so that all affected by them understand what they are, and how they will be applied.

This can be accomplished by developing and providing clear performance descriptions, as well as offering samples of work that do and do not meet specific standards. By these means, students can more fully understand and appreciate the standard, and how to meet it.

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EXPECTATION OF COMMUNICATION PERFORMANCE

The only way for a student to know what kind of performance is desired by the instructor is for the instructor to share his or her expectations about that performance. It is crucial on the instructor to communicate to the students his or her goals for the class, and how those goals will be evaluated.

There are a variety of ways the instructor can share his/her expectations with the student. A course syllabus, for example, can clearly illustrate the objectives of the course, and how those objectives can be met. Another very simple method is to begin each lesson with an explanation regarding the purpose of the day's lesson. In cosmetology, such a statement might be:

Such a statement clearly communicates what the student will be expected to know and to do after that particular lesson.

A syllabus or course guide should include a complete listing of all the standards a student is expected to meet by the end of the course. In addition to the basic categories, however, the syllabus or course guide should include each of the steps that a student must master as part of the overall skill set. In addition to identifying the particular items on which a student will be evaluated, however, the instructor should also ensure that the student is informed on how to meet the standard, what level of skill or mastery is expected. Once the method of communicating performance expectations to the students is decided, the instructor must develop the assessment.

Develop assessments to measure performance

There are several categories of evaluation that can be used assess student learning. These are:

- Selected response assessment
- Constructed response assessment
- Performance assessment

Selected response assessments include a few different types of question formats, including multiple choices, true/false, and matching. These assessment types allow the performance levels to be set rather easily, as well as allowing the instructor to gauge the students' degree of learning relatively effectively. The problem with selected response assessment tools is the potential for students to arrive at the right answer by guessing (especially with true/false questions), and the question of whether or not the student will be able to transfer that theoretical knowledge, by applying in to real-life situations.

Constructed response assessments include question formats such as completion or fill in the blank, short answers, and visual depiction. These types of questions allow for a more in-depth assessment of a student's understanding. Performance assessments measure the practical skills a student learns. In cosmetology, manicuring and esthetician performance assessments may be conducted for a range of skills, including cutting and coloring hair, permanent waves, straightening hair, manicuring nails and skin care.

There is a wealth of information on assessment tools and instruments that can be utilized in cosmetology instruction. In these cases, the instructor might need to adapt the assessment tool to his or her specific course or particular use, but this is much less time-consuming and involved than trying to create a brand new assessment tool or model.

If an instructor can find no appropriate assessment scheme for measuring a specific set of skills or knowledge, he or she may develop his or her own assessment scheme. In doing so, the instructor must confirm that the assessment scheme is appropriate to course standards and learning objectives. Additionally, the assessment must delineate what specific learning and skills the student should have achieves upon completion of the course.

Assessments must be fair and equitable for everyone, regardless of culture, race, and gender, and should be easily understood by both student and instructor. The assessment should distinguish between levels of performance, measure what it is

supposed to measure, and provide useful feedback, for students to gauge and improve their performances. If an assessment meets these criteria, chances are good it will be a useful tool for the class and instructor.

In sum, to develop a valid and effective assessment tool, the instructor will need to decide on the format, determine what standards the assessment will measure, specify performance indicators, and articulate the task to be measured.

TEACHING TECHNIQUES-SECTION 5

Different types of assessment tools

In order for an assessment tool to be truly useful to both the student and instructor, it must convey certain information. A good assessment tool identifies which areas of student learning have been mastered, and which areas require improvement. It should identify and distinguish between performance skills that have been achieved, and those that need further practice. Additionally, assessment tools can help the instructor identify whether the teaching methods employed had the desired effect. Did the lessons provide results in the areas expected? If not, the instructor may need to reevaluate the lesson or objectives. This is particularly important if students fail to demonstrate the acquisition of specific knowledge or achieve the level of performance-based skills that were anticipated.

There are many different types of assessment tools and methods available to the instructor. It is up to the individual to examine them, and determine what method would be most effective for their classroom and learning environment.

Some examples of effective assessment tools are:

Demonstrations: this assessment form can include many different audio/visual forms. In the cosmetology, manicuring and esthetics this text, demonstrations can be quite valuable, providing an opportunity for the student to show how to perform various procedures in the salon.

Goal setting: this assessment form can involve the student and instructor in a planning session at the beginning of the course, where the student, with the instructor's guidance, sets various performance and information goals for the semester.

Feed- back: these are an organized opportunity for the student to give immediate feedback at the end of a class session regarding what they learned that particular day.

KWL: this technique involves the student identifying what he or she knows (K) about a given topic at the beginning of the lesson, as well as what they wish (W) to know about the topic. After the lesson, the student identifies what he or she has actually learned (L).

Peer evaluations: students evaluate each other according to a set of specified criteria. In order for this method to be effective, it must be carefully structured. Peer evaluations can be very useful in cosmetology, manicuring and esthetics as a means for students to watch and learn from each other.

The students can be asked, "What were the steps in this procedure?" "Did student 'A' complete all the steps?"

"What did student 'A' do well?" "What could student 'A' have done differently or better?" "What steps did student 'A' forget?" etc....

Problem-solving activities: a problem is presented and the students must come up with a solution. This method could be well utilized in a cosmetology, esthetics and manicuring course, with the instructor presenting a particular client problem,

and the students either individually or in small groups having to assess the problem and come up with an answer or solution.

Self-evaluation: this assessment tool can also be useful in the cosmetology esthetics or a manicuring setting, particularly if there are a set of objective standards for the student to meet. That list can serve as the springboard for self-assessment and discussion with the instructor regarding ways to improve learning or performance of practical skills.

Creating Rubrics

Rubrics can be used in many ways. Once created, an established rubric can be used or slightly modified and applied to many activities. Reviewing, re-conceptualizing, and revisiting the same concepts from different angles improves understanding of the lesson for students. Think of a writing rubric, good writing does not change with the project. Because the essentials remain constant, it is not necessary to create a completely new rubric for every activity.

Tools used by instructors to score performance tasks are also known as rubrics. They enable the student to obtain feedback on their performance, telling them what is expected of them in order to improve. A rubric, in order to be effective, should articulate the knowledge and skill to be assessed, explain the points that can be assigned, and provide indicators for levels of performance.

Two types of rubrics can be used to assist with assessment activities: analytic and holistic. Analytic rubrics deal with each segment of a work separately. Holistic rubrics, as the name suggests, deal with the whole work, and do not analyze the component parts. The analytic rubric identifies and evaluates the component pieces of a whole. This rubric can be effective for evaluating things that are easily separated into parts or steps. Recipes, for example, are ideally suited for analytic rubrics. So are storyboards.

In cosmetology, manicuring and esthetics an analytic rubric can be created for a variety of skill sets perm, coloring, cutting, pedicure, microdermabrasion etc. The

holistic rubric, on the other hand, identifies and evaluates student work as a whole. In this example, an entire story would be evaluated, rather than individual components of the story, such as plot, character, narration, theme, etc. In cosmetology, manicuring and esthetics the holistic rubric could be used to evaluate competence in an entire skill area, rather than individual skill subsets. As with other assessment tools, once the criteria are drafted and plugged in, the instructor has to decide how much weight to give each factor. In a weighted rubric, certain elements are assigned a higher point value than others, based on what the instructor determines are the most crucial skills or knowledge areas for the student.

Rubrics can be an extremely valuable tool for assessing student performance and learning, evaluating student performance over a range of criteria rather than on a single component or score.

Information related to the rubric can be distributed to the student in advance, so he or she is prepared for the evaluation, according to appropriate criteria. Information about rubrics enables students to understand very clearly what skills they are supposed to master and what knowledge they are to learn. Additionally, understanding the different levels of learning reflected in the different dimensions of the rubric will help clarify to the student areas in which they are deficient.

The advantages of using the rubric include that they keep both the teacher and student focused on what activities are to be taught and assessed; and that they can be reused for a variety of activities.

DEVELOPING COURSE CURRICULUMS

The course outline can be considered the strategic plan for the course. It is an agreement between the instructor, students, and institution that states course objectives. A course outline should be well organized and clear, providing the basic information and requirements for the course. It should also include a description of the course, its format, order of presentation (instructional

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sequence), and the amount of time dedicated to each unit of the Curriculum. Course description, including outline of course content, and areas covered.

At its most basic, the course outline may take this format:

Course:

Time:(in credit hours)

Description:

Objectives: The student will....

Activities:

Resources:

Criteria for Evaluation: [tests, etc.]

More often, the course outline is a fairly detailed syllabus of course information with a comprehensive description of the overall course, including major topic areas covered. It typically also lists the schedule for class sessions, showing the amount of time allotted to each topic, over the length of the course. While course outlines are typically written by instructors, they are in reality a collaboration between the teaching institution and the instructor, as courses must meet the objectives set out by the school and the state board.

The course outline is reviewed to determine whether the course meets the institution's mission objectives, and the academic standards and requirements set by the school.

More detailed course outlines also tell students:

- What is going to be taught, when, and how?

- Dates and times of class sessions
- Time dedicated to each area of study or competency: (typically, the amount of time specified at the state level or by the educational institution.
- Instructional methods/course format and presentation
- Strategy for the integration of theory and practice
- Instructor's office hours and contact information
- Prerequisites for taking the course (information and skills, i.e., previous coursework).
- A list of all subject areas covered in the course; listed in the order they will be presented
- Types and dates of graded assignments and course requirements for success
- Required and supplemental course materials, including books, videos, and reference materials
- Tools, equipment, lab facilities, and related instructional materials or supplies required
- Implements/equipment - function, proper use, and maintenance
- Processes:
- Professional ethics, health and safety requirements (state and federal laws), skill areas
- Goals associated with specific topic areas, as well as practical requirements or competencies in key areas

- Statement of course objectives

Assessing performance

Your course outline should show the standards and criteria by which you assess and track the progress of students. (Assessing performance is an important element of class design.)

Course outline checklist:

- _____ The subject matter is arranged in a logical order
- _____ The course is associated with learning objectives
- _____ Appropriate time is allotted for each area
- _____ Teaching methods or format are specified
- _____ Subject matter is divided into theoretical versus practical training
- _____ Grading procedures (or other methods by which students' progress can be tracked and evaluated)
- _____ Materials, equipment, tools, and/or lab facilities are listed
- _____ Prerequisites are listed
- _____ References, texts, and/or multi-media resources are listed

The following is an example of a type of course outline:

Theory of Cosmetology I

2008-2009

Course Information:

Organization:

Division:

Course Number: COS 101

Title Theory of Cosmetology I

Credits:

Developed by:

Lecture/Lab Ratio:

CIP Code:

Assessment Mode:

Semester Taught:

GE Category:

Separate Lab:

Intensive Writing Course:

Prerequisites None

Educational Value

This course provides beginning knowledge of cosmetology for those preparing to become a licensed cosmetologist. *Description* Introduction to the basic manipulative skills in manicuring, professional image and conduct and personal hygiene. Includes basic sciences in bacteriology, sanitation and physiology pertaining to the head, face, hands and arms. Theory and use of electricity and light as applied to cosmetology. The course also includes laws and rules governing cosmetology.

Textbooks

Milady's Standard Cosmetology. Publisher: Milady. Year: 2002. Required

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*Beauty College - 2 - Theory of Cosmetology I
Equal Opportunity Employer and Educator*

Competencies and Performance Standards

1. Identify laws, rules and regulations of North Carolina State board of

Cosmetology

Learning Objectives

What you will learn as you master the competency:

- a. List regulations for cosmetologists.
- b. Demonstrate proper safety habits when working with chemicals that relate to hair
- c. Describe laws and rules governing cosmetology.
- d. Comply with laws and rules governing cosmetology.

Performance Standards

Competence will be demonstrated:

- During supervised practical.
- During mock board exam.
- In completion of Phase I Exam.

Criteria - Performance will be satisfactory when:

- Learner lists regulations for cosmetologists.
- Learner demonstrates proper safety habits when working with chemicals that relate to nails.
- Learner describes laws and rules governing cosmetology.
- Learner complies with laws and rules governing cosmetology.

2. Analyze basic sciences of bacteriology, sterilization, and Sanitation related to cosmetology.

Learning objectives

What you will learn as you master the competency:

- Describe the relationship of bacteria to the spread of disease
- Describe the difference between sanitation, disinfection and sterilization

Performance Standards

Competence will be demonstrated:

- During supervised practical.
- During mock board exam.
- In completion of Phase I Exam.

Criteria - Performance will be satisfactory when:

- Learner describes the relationship of bacteria to the spread of disease
- Learner describes the difference between sanitation, disinfection and sterilization

3. Demonstrate basic manipulative skills in hair coloring and various hair treatments.

Learning objectives

What you will learn as you master the competency:

- Demonstrate basic manipulative skills in color filler.
- Demonstrate basic manipulative skills in bleaching.
- Demonstrate basic manipulative skills in cream oil bleach.
- Demonstrate basic manipulative skills in protein conditioner.
- Demonstrate basic manipulative skills in contribution of color.

Performance Standards

Competence will be demonstrated:

- During supervised practical.
- During mock board exam.
- On completion of Phase I Exam.

Criteria - Performance will be satisfactory when:

- Learner demonstrates basic manipulative skills in color filler.
- Learner demonstrates basic manipulative skills in bleaching.
- Learner demonstrates basic manipulative skills in cream oil bleach.
- Learner demonstrates basic manipulative skills in protein conditioner.
- Learner demonstrates basic manipulative skills in contribution of color.

4. Demonstrate theory and use of electricity and light as applied to cosmetology:

Learning objectives

What you will learn as you master the competency:

- Analyze hair and scalp conditions.
- Apply basic scalp treatments.
- Demonstrate basic scalp manipulations.
- Demonstrate basic hair and scalp corrective treatments.

Performance Standards

Competence will be demonstrated:

- During supervised practical.
- During mock board exam.
- In completion of Phase I Exam.

Criteria - Performance will be satisfactory when:

- Learner analyzes hair and scalp conditions.
- Learner applies basic scalp treatments.
- Learner demonstrates basic scalp manipulations.
- Learner demonstrates hair and scalp corrective treatments.

5. Display a professional image.***Learning objectives******What you will learn as you master the competency:***

- Maintain good personal hygiene.
- Interact professionally with clients.
- Dress appropriately for the salon field.

Performance Standards***Competence will be demonstrated:***

- During supervised practical.
- During mock board exam.
- In completion of Phase I Exam.

Criteria - Performance will be satisfactory when:

- Learner maintains good personal hygiene.
- Learner interacts professionally with clients.
- Learner dresses appropriately for the salon field.

6. Demonstrate effective business administration skills.***Learning objectives******What you will learn as you master the competency:***

- Demonstrate effective reception desk procedures.
- Perform inventory of supplies and equipment.
- Practice effective telephone techniques.

Performance Standards

Competence will be demonstrated:

- During supervised practical.
- During mock board exam.
- In completion of Phase I Exam.

Criteria - Performance will be satisfactory when:

- Learner demonstrates effective reception desk procedures.
- Learner performs inventory of supplies and equipment.
- Learner practices effective telephone techniques.

Types of Instruction

- Classroom Instruction
- Demonstration
- Supervised Practical
- Theory Group Work

Grading Information:

Grading Scale

A 91% - 100%

B 81% - 90%

C 75% - 80%

D Below 75%

TEACHING TECHNIQUES-SECTION 6

Developing Learning Outcomes for the Course of Study

Course development is typically structured around learning objectives, succinct statements telling what behaviors learners should be able to accomplish at the end of a course or instructional unit.

Learning objectives identify what information and abilities students should achieve as a result of this course, naming the most significant and relevant goals and objectives that are the framework for course content.

Learning objectives drive curriculum development. They communicate to students the expectations of the course, identifying the types of achievement or areas of accomplishment students must demonstrate to show competence or understanding. Clear learning objectives make students accountable for their progress or lack of progress toward a goal, providing both a standard and criteria for the assessment and evaluation of students.

There are three levels of learning outcomes or objectives, distinguished primarily by their degree of specificity in regard to students' abilities or areas of knowledge, ranging from the general to specific, and reflected in the verbs that are used to describe particular areas of knowledge or abilities:

- Course objectives or outcomes: the highest and most general level, indicating what the student will do at the end of the course of study.
- Unit objectives or outcomes: what the learner will achieve after a series of lessons on a specific subject or subjects
- Lesson or instructional objectives: the most specific type of outcome, directed at the daily lesson plan level.

The development of a course outline and course content is closely integrated with the use and clarification of learning objectives, which are also referred to as learning outcomes, behavioral objectives, competencies, or performance objectives. In each case, learning objectives are expectations of student learning that provide a context and framework for student performance, and standards and criteria for determining if those objectives have been realized.

Learning objectives are three-part statements describing scholastic expectations for each student. They consist of a student behavior or "action statement," which describes what the learner will be doing, and at what level of mastery; a condition statement, which describes under what circumstances the learner will complete the measurable, observable behavior or action statement; and the performance criteria or criterion statement, which describes the quality or quantity required for successful or passing performance, and may mention a time-frame or standard of quality or quantity.

Learning Objectives

Learning objectives explain the reasons the course is important. They are typically drawn from mission statements and express the purpose for the course, as well as the means of measuring performance or success in the course and competency of students in the subject matter. Learning objectives are stated in terms of student achievement, and state exactly what students must do to show expertise in skills and theoretical knowledge.

Action Statement

Learning objectives typically state what the student should be able to do after completing the course. They are action statements about student behavior that should closely approximate actual tasks required of cosmetologists. Learning objectives should be detailed and focused, and be written in terms of a specific observable product or outcome. Performance objectives can be written many different ways, but are often written in the following form:

The student will...

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The action statement is one of the most significant parts of the performance objective because it states what the student will be able to do as a result of the instructional unit or course. The verbs used in writing learning objectives are extremely important.

Choose verbs that are highly descriptive and clearly and concisely identify a quantifiable behavior. Use specific rather than ambiguous verbs. For example, use, "identify," "locate," or "compute," and avoid, "know," "understand," or "comprehend."

Condition Statement

Performance conditions or condition statements express the terms or conditions of testing or assessment under which the student will be asked to demonstrate ability or expertise in theoretical knowledge and/or the performance of skills. Performance conditions describe the resources, tools, and equipment the learner will need to complete the quantifiable behavior, as well as the conditions or context under which the student must perform.

The condition statement should include these details:

- Context or situation
- Equipment, tools, facility or implements required
- Reference materials or texts used
- Equipment or instructional aids provided to assist the student
- Student behavior/ action statement
- Performance condition/ condition statement
- Performance criteria/ criterion statement

- Knowledge or skill to be gained
- Under what conditions or in what context
- Evaluation based on standard criteria; often in the form of a percent or grade
A condition is usually specified by the term "provided" or "given," for example:
- Given a set of questions or series of problems...
- Given a list of conditions...
- Provided a choice between...In some cases, objectives are written without conditions of performance.
In such a case, the condition is considered implied.

Criterion Statement

Criterion statements are also referred to as competencies, levels of expertise, or levels of mastery. They specify the specific criteria for successful or acceptable performance; i.e., the standards, in quality or quantity, by which the achievement may be assessed, and define the qualifications for success or failure, with specifications relating to time periods, levels of efficiency, accuracy, speed, or quality of performance or work. They also may include the formula for quantifying success or passing achievement.

Criteria statements should be quantifiable, making clear at what level a student must perform an activity to be considered successful or pass the course.

The following steps summarize the process for developing clear, well-defined learner outcomes:

- For each instructional objective, distinguish each individual task or activity that can be completed or achieved by the student.
- Identify the desired learning or performance objective in behavioral terms.

- For each objective, identify the context and conditions under which the student must perform.
- Identify the student's required level of expertise or mastery.
- Identify the criteria and assessment methods for evaluating that specific objective.

Common problems or mistakes in learning objectives include the following:

- Lists subject areas or topics but not learning objectives
- Outcomes are phrased in vague or unmeasurable terms
- Quantity or quality of outcomes is unreasonable or not feasible within the specific time- frame, environment, etc.

The outcome is actually a combination or cluster of outcomes, which must be disentangled from one another Learning objectives serve no purpose if they are not measurable or student achievement is not assessed. Remember that learning objectives should be quantifiable, so avoid using verbs that are ambiguous or difficult to quantify; verbs like "know," "comprehend," "study," "understand," "appreciate," "acquaint," "realize," and "learn," for example. Learning objectives must do more than just describe learning activities. Good learning objectives are those that can be evaluated to determine student mastery of course content.

One rule of thumb for learning objectives is to be smart, specific, measurable, acceptable to the instructor and institution, realistic in goals, and timely.

Use this list to confirm the course effective learning objectives:

- Is the learning objective quantifiable or measurable?
- Are learning objectives associated with course objectives?

- Is the learning objective written in observable outcomes?
- Is the learning objective stated using an accurate, relevant, and active verb that describes the desired level of performance?
- Do learning objectives measure a set if behavioral out comes?
- Do learning objectives corresponds with instructional activities and evaluation?
- Do learning objectives specify the conditions and context for successful performance?

Behavioral objectives are often written in terms of instructional domains (cognitive, affective, or psychomotor). The following section on Bloom's taxonomy will introduce you to these concepts.

Domain/Target/Focus Chart

Domain	Target	Focus
Cognitive	Knowledge, intellectual skills	Mind
Affective	Attitudes, feelings, values	Spirit
Psychomotor	Motor skills and manipulation	Body

Cognitive domain

The cognitive domain is associated with mental skills or knowledge.

It is related to performance requiring specific knowledge or information, theoretical principles, established concepts, and problem-solving abilities or practices. Within the cognitive domain are six levels of performance, listed from simple to increasingly complex.

Level	Defined by	Key Verbs	Typical
Knowledge	Testing recall of data and	Define Label Select List	Name

	recognition of factual statements ;remembering of previously learned material; recall of accurate, appropriate information	State Know	Define Who/ How r How r Yes/N
Comprehension	Understand the meaning and be able to explain it in your own words; translation, restatement, interpretation, extra polation; the ability to understand the meaning of information	Classify Indicate Explain Summarize Interpret Infer	Provid Cause Distin Comp Summ
Application	Application of original information to novel situation; use of learned material in new environments or situations; may involve the applications of principles, concepts, laws, or theories	Use Predict Apply Solve Modify Compute	Solve Apply Put in Comp
Analysis	Breaking concepts or information into elemental components to understand its structure and relationship among parts; distinguishing between fact and suggestion or deduction;	Distinguish Identify Compare Analyze Contrast Outline	What for th the w What that t
Synthesis	Combining elements or components in novel way; creating a new pattern or structure; learning	Design Develop Solve Create	Write mode Devel Comb

	outcomes are typically creative.	Organize Reconstruct	Design Create
Evaluation	Application or assessment based on specific criteria or rationale; judgments regarding value and relevance of concepts or materials; ability to judge value of material for specific purpose based on specific criteria.	Determine Evaluate Defend Judge Appraise Conclude Interpret	Provide against system

Note that the same verbs can be used at different levels of cognitive complexity. While many students will be able to function at the more simple cognitive domains, it is important to produce graduates who are critical thinkers and decision makers, operating at the more complex cognitive levels. Graduates who function at higher cognitive levels operate beyond the basic transmission of facts, or ability to recall what is taught, the most qualified professionals in cosmetology manicuring and esthetician are those who are able to analyze and synthesize information, drawing accurate and relevant conclusions based on their observations and the information provided them.

Affective Domain

The affective domain relates to the development of attitudes and values that are associated with success, but affective objectives are more difficult to assess or measure, as they relate to the demonstration of attitudes or feelings toward other people, concepts, and things. In so many cases, professional success is based on more than specific knowledge and skills; much of job performance is associated with affective factors, which are hard to quantify, such as the following attitudes and values desired in students and professionals:

- Positive attitude
- Getting along with others
- Having a good work ethic
- Enjoying their job

The affective domain can be broken down into categories as well. These are listed in order from the most simple to the most complex:

- Receiving
- Responding
- Valuing
- Organization
- Characterization

Affective Domain Chart

Category or Level	Definition	Key words
Receiving (phenomena): awareness, perception, attention to and reception of (nonverbal) and verbal information Responding (to phenomena)	Awareness or attention to something in the environment Showing new behavior as a result of specific experiences;related to motivation	Asks Chooses Describes Follows Selects Answers Assists Performs Practices Reports
Valuing; assessment of worth or value	Showing commitment or personal involvement	Completes Demonstrates Differentiates Justifies Proposes
Organization	Integrating a new value	Arranges

	into one's own personal values or priorities	Combines Compares Modifies Prepares
Characterization or internalizing	Acting consistently according to a new value	Acts Discriminates Qualifies Verifies Questions

Any time you include standards for performances or actions such as these, you are considered elements of the affective domain:

- Good work ethic: appropriate habits and attitudes, pride in good work
- Appropriate appearance and grooming
- Appropriate relationships with employers
- Appropriate relationships with fellow employees
- Personal and business standards related to ethics
- Appropriate relationships with clients - customer relations
- Communication skills

Psychomotor domain

The psychomotor domain is associated with the development of manual or physical skills. Objectives relating to it include the performance of specific abilities, and development of competencies and skills associated with the use of tools, supplies, equipment, and materials.

Manipulative skill training in the psychomotor domain is central to success and comfort in cosmetology, manicuring and esthetician. It is of paramount importance that objectives in practitioner programs allow students to achieve competency and mastery over psychomotor tasks.

Students will need to practice under instructor supervision to gain confidence and competency, and require sufficient time to practice and develop their skills.

Category or Level	Definition
Imitate	Observe and repeat a skill or procedure
Manipulate	Perform a skill or produce the action in a recognizable way by following instructions instead of observation
Precision	Perform the skill or produce the action, accurately and exactly, in an expert manner
Articulation	Modify the skill or action to adapt to novel situations, may include the combination of more than one act skillfully practiced in sequence
Naturalization	Completion of one or more skills or actions with comfort and ease; skill becomes automatic with little physical or emotional energy expended
Category or Level	Type of Action
Reflex or involuntary action	Reaction
Fundamental movements	Applicable to young children (crawling, reaching)
Perception	Response to stimuli (catch, write)
Physical abilities	Actions that can be developed and (stop, react)
Skilled movements	Advanced learned movements (hit, dive)
Non-discursive communication	Effective body language (interpret, express)

LESSON PLAN DEVELOPMENT

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In the same way that a course outline indicates the content and objectives of the course, the daily lesson plan describes the content and objectives of the lesson. A lesson plan is a clear blueprint, often developed by and for the instructor that is the guide for teaching the lesson. In many cases, instructors are provided only very general guidelines regarding course and unit requirements, which the instructor or a committee must translate into meaningful lessons objectives, content, and activities. The lesson plan is the most detailed aspect of the planning process. Class time is limited, so instructors should make the best use of it.

Striking the delicate balance between too much and not enough information is difficult. You must have time to complete all essential activities or topics, and still provide time to take questions from students. If you feel rushed, you may be trying to squeeze too many objectives or activities into the lesson. Introducing too many ideas in a short time is counter-productive, so limit lesson subject matter to a reasonable number of topics. If the lesson is too long for one session, divide the topic into multiple lessons rather than trying to put everything into one class session.

Lesson should always review prior information and introduce new elements or activities. Make sure each lesson is logical and builds on information in previous lessons. The most effective instructors use a variety of exercises, activities, teaching formats, and strategies to maintain interest during each daily lesson and over the entire course. Also limit the amount of entirely new information you introduce in a lesson. Lectures may be useful and effective in meeting certain learning objectives, but limit them to the length of time students are able to maintain interest in that type of presentation. Provide information for more motivated learners to review on their own if they have an interest. Lesson plans vary enormously; some instructors include highly detailed information; others do not. The lesson plan typically includes the course, unit, and lesson title (which may be referred to as "subject" and "topic"), as well as a description of the theoretical and practical information that will be covered in that session of the course.

Lesson plans usually include an introduction to the material, or another type of preparatory statement providing orientation to the lesson, giving students an idea of what is to come and what will be expected of them. The introduction should include a statement of lesson objectives, stated in the format discussed earlier, and reasons these objectives are important.

Lesson objectives dictate the basic knowledge, skills, and attitudes, or cognitive. Lesson plans establish the objectives for the lesson, and bridge the transition between prior and new subject matter, but their main goal is to require the instructor to organize the lesson subject matter and materials and help the instructor prepare for the class. There are many benefits to formal lesson plan development; the lesson plan helps instructors prepare for the day, know their subject matter and how to present it. Doing without one is a disservice to the instructor and his or her students.

Remember that lesson plans should always be based on and revolve around students' needs and interests, and that they should be flexible. For example, if many students do not understand a concept after an initial explanation, it must be repeated in a more effective way. Instructors must be willing to change the lesson plan if students are not meeting learning objectives. Change in lesson planning should be student-focused. That means evaluating the value of what is taught according to the extent to which it affects student performance in one or more learning areas.

The lesson plan should also be flexible enough to reflect changes in the industry; ideally the lesson plan should be updated each time the lesson is taught. Try to keep lesson plans in a legible format so they can be followed without a great deal of effort, but also be easy to update, for example by leaving white space on the page, in margins, or adding lines for written notes that can be used to revise outdated information and keep the lesson topical for the next group of students. While lesson plans vary according to the teacher's experience and expertise, they are often written as a series of tasks or steps for achieving specific objectives. Lesson plans commonly include information regarding teacher and student

preparation, a description and objectives of the lesson, format or style of presentation, safety precautions and sanitary guidelines, as well as some kind of summary, assignment, and feedback mechanism to check students' understanding. Lesson plans benefit students, letting them know what is expected of them, and where and how to seek help if they have any questions or difficulty with the material, both in and out of the classroom.

Lesson plans may also include or involve the following:

Locations and schedule for class meetings or labs.

Presentation notes discussing the instructional format and lesson strategy lecture followed by class discussion and practice quiz, and can include detailed lesson subject matter and instructional aids.

Instructional aids and course materials that will be used to emphasize points in the lesson. Also note books or articles related to the topic that students may find interesting or useful.

Time frame: the amount of time or duration of each subject area of the lesson, including a schedule with approximate times of subject matter and activities. The plan may also note activities or information that takes less or more time to present than anticipated.

New concepts, topics, or skills that will be covered in the lesson,

Prepared items for the teacher and student, including material, instructional aids, and equipment required by teachers and students during the course of the lesson. It may also include safety precautions related to the use of particular implements or equipment. Note any books or equipment that is the responsibility of students to bring to class. Include any listing of items required for demonstrations.

Resources or reference materials. Lesson plans should have detailed information regarding assignments, and note workbook or text book chapters or pages of significance that should be referred to as homework or pointed out in class.

Activities associated with the subject area: Instructional activities are the processes and experiences through which students learn lesson objectives. Most activities are attempts to approximate the experiences students will encounter. This may entail learning the actual acts themselves (learning to cut or style hair, for example) or reading about these acts, taking a field trip to learn about them, watching a movie about them, or doing homework related to the act of cutting or styling hair. The most effective instructional activities stimulate student interest and provide variety in the daily schedule.

In planning learning activities, consider the prior knowledge or skill level required to perform the task successfully. Activities should build on prior knowledge and the steady development of skills. Also be certain that the activity, behavior, or performance gives students adequate time to practice the behavior and provides students with feedback regarding their performance, particularly regarding issues or subject areas that require further improvement and practice.

A summary of the information presented in the lesson:

In the summary of the lesson, which is presented near the close of the class session, instructors should summarize the main points of the lesson and why they were significant.

May be followed by evaluation procedures such as an oral or written practice test.

Review questions for the students at the close of a topic, assessing to what extent lesson objectives were achieved. This is also used to stimulate discussion.

Required homework or practical assignments: Students should be assigned meaningful practical and theoretical tasks to complete in their own time or during practical sessions. Homework may include any learning activities or processes that

students are able to complete on their own, in their own time. Instructions should be written in clear terms, so there is no confusion regarding the assignment.

Standards and criteria to evaluate the students: Any grading or evaluation standards, and how they are calculated, including quizzes, tests, projects, or other critical feedback should be given to students.

TEACHING TECHNIQUES-SECTION 7

Evaluating Students

Student coursework is typically assessed using a range of grading systems appropriate to each type of knowledge:

- Theoretical knowledge
- Practical abilities
- Manner or attitude

A grading system requires the development of measuring instruments, such as exams, or quizzes, as well as evaluations related to project performance, homework, attendance, and/or degree of improvement, to assess the student's progress. It is a 3-step process that involves:

- Identifying significant skills and necessary knowledge.
- Writing questions for those skilled, knowledgeable students with good recall of information can decipher and "guessing".
- Assessing each student's level of mastery and assigning a Grade or score.

Identifying Significant Skills and Necessary Knowledge

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Choosing what to test is an important consideration. Instructors should be sure to test the most substantive or significant information and necessary tasks and reasoning skills, and be able to assess performance on a consistent scale for all students. You should have a very specific idea of what you're evaluating, and the learning objectives associated with target skills and knowledge. In some cases, simple recall of memorized information may be appropriate. In other cases, a specific sequence of steps, method, or procedure must be recreated, and/or reasoning skills and higher level cognitive tasks are called for.

The overarching purposes of testing are to identify educational development and measure knowledge or ability achieved. Testing or assessment is a way of determining to what extent students have met lesson, unit, or class goals. Fair testing treats all students equally, meaning that the same level of knowledge will be rewarded consistently. While accrediting institutions typically set, standards and criteria, there must be general agreement and common interpretation of testing instruments and student responses.

In sum, testing or assessment, according to Kellough and Kellough, must serve one or more of the following purposes:

- Assist student learning
- Identify students' strengths and weaknesses
- Provide decision-making information
- Assesses effectiveness of an instructional plan or program (Used to improve plan or program)
- Assesses teaching effectiveness (used to improve teaching Effectiveness)

PREPARING CLASS PRESENTATION (SPEECH COURSES)

Presentation Style: Each individual identifies specific attributes that they want to convey-such as confidence, trust, or passion-and learns to exhibit those qualities every time they communicate. You can use student response system to poll students on a series of questions in order to gauge their comprehension of presented material. Some systems include the ability to get feedback from students while the lecture is in progress, which allows you to quickly identify topics that need more explanation.

Using presentation software, such as PowerPoint or Keynote, you can create a class presentation with an organized outline. The outline can serve as a touchstone for class discussion and allows students to spend less time taking notes and more time responding to the lecture. Some instructors make presentations available to students before class; this allows students to print out a copy, or download a copy onto a laptop, for note taking during the lecture. Some technologies also allow you to record audio of your class lectures that can be synchronized with your lecture notes; in some cases, students can add their own notes in class by using laptops that are synchronized to your presentation.

Instructional materials and equipment, known as teaching aids, are physical items used as teaching resources that facilitate a student's ability to learn. Vital tools in cosmetology instruction, instructional aids include a vast variety of materials, media, and equipment that, carefully chosen, can contribute significantly to the classroom experience.

Great care and attention should go into the selection and/or creation of instructional materials, as thoughtfully developed and presented "props" can be of considerable value, with the potential to powerfully enhance the learning process. While good instructional materials and equipment support the learning experience, poor use of materials or inappropriate aids can confuse students about lesson objectives.

Instructional aids may be drawn from a variety of sources, including printed information or images from cosmetology textbooks, pamphlets, brochures, or materials related to other fields, businesses and industries. In choosing materials,

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consider what instructional aids used in the lesson will best illustrate subject matters and impress itself upon your student. Good visual aids tend to be highly visible, often brightly colored or outlined. They should be durable, well-constructed, and easy to move (portable) and use. Ultimately, they must be understandable to the student, avoiding concepts or terminology with which he/she is unfamiliar.

Instructional materials should add variety to the educational program and maintain student's interest. In a repetitive lesson, for example, you might use two different instructional aids to emphasize or teach the same point, rather than one. Use of repetition can be very effective, but can also engender listlessness in the class.

Given the mind-boggling variety of teaching materials available to the instructor, it is quite feasible for an instructor to utilize instructional aids from each of these three categories:

- Printed materials
- Audio and/or visual materials
- Cosmetology, manicuring and esthetician tools and equipment

Selecting Instructional Materials:

Sources for instructional materials are everywhere, but word-of mouth is perhaps the best way to learn about effective instructional aids. You may discover useful tools in a casual discussion with coworkers, paging through professional journals, in advertising, at regional or national conventions, or perusing educational aid catalogues available in the consumer or specialty education market. The greater variety and number of resources you encounter, the better your ability to choose excellent resources for your students. Keep an eye open for all kinds of cosmetology materials, teaching aids, and hardware, from commercial as well as noncommercial sources.

It is understood that cosmetology, esthetician and manicurist instructors do not

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always have the latitude to choose their own instructional materials and equipment. The decision-making process is often collaboration among a variety of key players. It is generally a good idea for all individuals involved to review the instructional materials individually, and ideally, rate them on the same rating scale, then meet to review all responses. The decision should be made after sufficient discussion and exchange of ideas and opinions, but in a timely manner, to provide enough time for instructors to get comfortable with new materials or develop courses that utilize those materials.

Cosmetology instruction materials can be commercially produced or original, developed by instructors themselves. Typically, textbooks and workbooks are commercial products, rather than individually developed resources. Many cosmetology, esthetician and manicurist materials are readily available at reasonable prices. If needed materials or resources are not available, for example, because it is a new subject area that is not yet associated with instructional aids, the instructor can make an effort to bridge these gaps through the development of materials like worksheets that include text and images that will impress themselves on students in a memorable or easy to understand way.

Criteria for Printed Materials

The primary assessment criteria for printed materials are the credibility and reputation of the material and its source, meaning the author, publishing agency, and manufacturer of the printed materials.

While word-of-mouth can also be very useful, the accuracy and validity of written information should be confirmed by a knowledgeable independent source, like, for example, material that is discussed or published in trade journals, which typically undergoes a professional review process. New materials, like just published textbooks, have no record, but are usually test-marketed, with some written review, assessment, or rating according to specific criteria.

Incorporate the material into the course if you think it will be a good addition to the lesson plan; make sure it goes along with the State board requirements,

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Enhancing the course and facilitating learning objectives. Judge the suitability of the subject to determine its compatibility with the existing content of the course, the mode of learning, method of instruction, and the students' capabilities. You may need to secure permission, if necessary, to use the materials for instruction purposes. Other criteria to consider include:

- Aesthetic qualities: print and visual attractiveness
- Quality of writing
- Expense: is there a fee for use of the text? (Include any potential, hidden, or less obvious costs)
- Contemporary: outmoded information is of little use in cosmetology instruction
- Memorability

Types of Printed Materials/ Reference and Textbooks

Reference books and textbooks are common resources in cosmetology manicurist and estheticians instruction. Textbooks are compilations of printed materials and images developed into an organized curriculum, or set of lessons, to facilitate learning. Reference books, like encyclopedias, are authoritative compilations of detailed information about a specific subject or subjects that students are likely to consult as needed, and are less frequently than a textbook.

Textbooks are typically a primary source for cosmetology, estheticians and manicurist students, so it is useful for each student to have his/her own copy, and provide extra copies in case a student forgets his/her text (although this should not become a habit). The selection of a textbook, and in many cases, its accompanying workbook, is one of the most critical decisions made in lesson development. In many cases, the textbook is a core around which lesson plans are based. The textbook should never be the sole resource of a course, however, but should be supplemented with a variety of other materials.

Textbooks are chosen based on subject matter, organization, and "readability," which refer to the level of comprehension expected from print materials, as calculated by a formula, and usually expressed as a grade. In choosing printed materials, assess reading comprehension ability in students and the degree of difficulty in content. Consider and note difficult vocabulary words, unnecessarily long sentences, or too much complexity in the ideas presented.

Readability can include:

- Aesthetic appeal: are the materials attractive and easy to read? Is the print large enough to read comfortably?
- Order: Is the sequence, or chronological way items are presented, logical and clear?
- Depth: What is the level of complexity or philosophical weight of the items presented?

Written resources are useless unless students are reasonably good readers, able to comprehend the ideas presented in the lesson and meet lesson objectives. Textbooks that do not match students' reading levels are inappropriate. Teachers should also review textbooks in light of changing technology and recent innovations that may make otherwise useful textbooks or reference books outdated. In this case, instructors should be prepared to note outdated information in class and substitute accurate up-to-date facts.

Because reference books may be expensive and used only infrequently, they typically need not be purchased by each student, but all students should be able to consult and use reference materials as an informational resource. Reference materials should be made readily available to all students through a library or resource center, where relevant reference books and related materials should be put "on hold" for students' use. Mini-libraries or resource centers can be easily installed by designating a "study area" in a specific location, and making common reference materials and textbooks available so students can visit the area and use

materials at their own convenience. Students may want to clarify concepts or lessons learned in class or have an opportunity to study a topic on their own in greater depth.

Teachers should prepare a list of reference books and related materials that will be used over the course of the class so students can acquaint themselves with these resources and learn where they can be found. Instructors should teach and/or review how to use textbooks and reference books effectively, including sections like a glossary or index, as well as how to research a subject using library resources. Knowing how to use a library system and reference materials are among the most useful tools a student can learn.

Workbooks

Workbooks tend to discuss established objectives of a lesson, typically emphasizing basic facts and figures regarding a topic. Workbooks can be very useful because they combine a substantial amount of information, assignments, directions, news, notes, and exercises regarding a topic into one easy-to-use resource. Workbooks are usually written to accompany a specific textbook.

Many provide a teachers' edition with additional information for the instructor to use in preparing or teaching a lesson.

Workbooks may contain useful definitions, written exercises and activities, practice problems, assignments, and questions, and even quizzes and tests. They commonly provide lesson review or testing at the end of a section. Most workbooks have a place for students to write answers and notes within the workbook, itself.

If students write their answers in a notebook, instead, workbooks can be reused economically.

Good workbooks can be used to facilitate learning in students with a wide range of abilities and interests. They allow students to work at their own pace, with extra credit or advanced skills training in optional sections, and offer flexibility for

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slower learners who can take extra time to complete exercises or review a section.

Workbooks can be useful "filling in the gaps" when a student is absent. Exercises and problems can be studied and completed at home, or be assigned as a supplement to catch up with missed work.

Worksheets and Handouts

Worksheets and handouts are information sheets designed, in many cases, by the instructor, when he or she wants to fill a specific information need or clarify a point and cannot find readymade materials. Developing handouts allows an instructor the freedom to directly tailor a lesson to his/her students' needs.

Worksheets or instruction sheets can provide procedures or practices related to a lesson in an efficient way that saves time and ensures that students have the correct information in front of them. (Some note takers tend to perform poorly in class because they cannot dependably rely on their notes as informational and study guides.)

A written outline of the day's lecture is a good record of the lesson that students can study and use for review. Project sheets are a specific kind of handout that provides information regarding new techniques, including an outline of the necessary steps and procedures for completing it safely.

Articles in Newspapers, Magazines, Journals, and Other Publications

Articles in a variety of publications, including newspapers and periodicals, are categorized and indexed in ways that allow one to search for pertinent, timely, up-to-date information regarding cosmetology, manicuring and esthetician or related career opportunities. These publications can be used to supplement outdated information in textbook, or give up-to-the-minute topicality to a classroom subject. Trade journals and industry publications review cosmetology

products and tools and provide accompanying information regarding their use. They also highlight new developments or technological innovations in the field.

In assigning sections of textbooks, workbooks, or other printed materials, be clear about the project, specifying page numbers and sections to be covered. Give students the rationale or purpose for each assignment, and discuss the desired objectives. Students expected to discuss a topic about which they have read may find it useful to take notes or outline the material as they read it.

Always review the lesson beforehand to determine areas of difficulty that might need special emphasis or explanation.

Audiovisual Materials

Audio Aides

Audio materials include cassette tapes, CD's, and DVD's.

Information can be presented through audiotapes or disks, together, in the classroom, or individually, as homework. Students may choose to listen to taped or digital information on their own, to clarify a difficult lesson; as a learning supplement, for students absent from class; or as a review, the night before a test.

Visual Aides

Because educational research findings suggest that most learning is a product of visual stimulation, instructional aids that appeal to the sense of vision make practical sense. In many cases, images can be presented with more clarity than spoken or written material, making an impression more efficiently than verbal cues. Visual images are often the best way to clarify an idea or process. Using visual aids to emphasize certain lessons or topics may make them more interesting or memorable to the student.

Audiovisual and visual materials can be classified in a number of different ways. For the purposes of this discussion, they will be presented in two main categories: those that are projected and those that are not. In the first category are photographs and posters, flip charts, chalk and multi-purpose boards, and three dimensional models. In the second category are films, slides, videotapes, computer software, overhead transparencies, and other projected media.

Non-Projected Visual Aides

Some very useful visual aids, like chalkboards and multipurpose or dry-erase boards, are also very simple. Chalkboards are the backbone of classroom instruction and are readily available in many classrooms. While they may not have the same impact as transparencies or multipurpose boards, they are still, nonetheless, a useful tool in classroom instruction.

Multipurpose or dry-erase boards are white magnetized boards that are used with special pens and ink that erases with a cloth or paper towel. The surface of a multipurpose board can also be used to project films, slides, or videos, as well as display magnetic or cut-out figures or letters.

Working most effectively with basic displayed visual aids like dry erase boards and flip charts requires some preparation and imagination.

Simple strategies, such as varying the size, color, and style of writing can have a substantial impact on a student's ability to remember written information.

Some of the most common uses for chalk and multipurpose boards are:

- Outline points in the lecture
- Write assignments for the lesson
- List or review lesson objectives
- Draw pictures or diagrams

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- List new terminology or vocabulary words
- Announce the date of a test or quiz
- Demonstrate how to work through a problem
- Write key points of a video presentation Using chalk and multipurpose boards effectively usually requires an instructor to start with a blank board. Wash the board between each lesson and have spare markers or chalk and erasers available.

Use appropriate chalks and/or markers, as the wrong type of writing utensil may write permanently on an un-compatible board. Grease or wax-based chalk, for example, may not come easily off some boards. All erasable markers are not interchangeable, but must be used with appropriate board material.

If you are planning to write a great deal on one board, develop a layout beforehand and practice using the space properly. Make sure all students copy necessary material off the board before you erase. Write clearly and preferably in print rather than script (or whichever is more legible). If a great deal of writing is required, you may prefer to do this work beforehand and review it as you speak, to save time writing. If so, use a pointer to refer to your written outline, and emphasize words by underlining them as you review their meaning.

Keep your body turned toward the class, except when you are writing. Do not speak "into the board," but turn your face toward students and speak clearly and loudly. Write in letters large enough for words to be seen clearly from the back rows of the class. It may be necessary to avoid using the bottom third of the board, as lower lines may not be visible to students in the back of the classroom. Confirm that all writing is visible to the whole class.

Finally, on a point of courtesy, avoid making unpleasant squeaks with chalk or markers and do not expect information on the board to be saved from one class to the next. If you intend to save written material, do not use forms of media that

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are transient by nature, like chalk and erasable boards. Instead use a format in which words can be written in a more permanent fashion, such as flip sheets or handouts, especially if you want to refer to the same information a number of times over the course.

Two and Three-Dimensional Exhibits

Students in cosmetology, manicuring and esthetics commonly work with three-dimensional aids, including mannequins, live models, and pictures or models showing three-dimensional views (cut-away). Models or mannequins should be easy to use and as realistic as possible, with lifelike features and proportions, to increase their potential value for demonstrating the lesson. If models are shared, make sure everyone has a turn, and an unobstructed view.

In some cases, instructors may want to assign projects to students or develop their own displays showing a collection of two-dimensional bulletin board or three-dimensional materials (i.e., exhibit) or objects together, to convey a lesson or concept. Exhibits are typically set up on floor space, tables, or desk surfaces.

Both bulletin board and other types of displays can be set up briefly, as temporary exhibits, or for long-term displays. In working with none projected visual aids, like boards and exhibits:

- **Keep them topical:** Information should be as current and relevant as possible. Do not let information in audiovisual aids get dated.
- **Maintain clarity of images:** They should be clear and striking, not difficult to decipher.
- **Maintain simplicity:** Emphasize a few essential points, and do not obscure the topic with unnecessary information.
- **Be creative and encourage creativity in your students:** Encourage them to develop their own exhibits on topics that interest them.

Flip charts

Flip charts are large reams of paper, bound at one end, usually measuring about three feet in height, filled with white or neutral colored blank sheets. They are conveniently portable and storable, with perforated pages, in some cases, so they can be torn off easily and cleanly. Use of a flip chart typically necessitates an easel or stand for its use. Be sure you have a sturdy compatible stand. Different colored ink is also desirable. Pens can be purchased in many bright, easy-to-see colors.

Like boards, flip charts must be clearly viewed by everyone to be useful. Be sure all students have an unobstructed view of the flip chart. Use letters at least two inches in height, and try not to print on the bottom third of the chart, unless you are presenting information from a platform or have confirmed that all students can see all parts of the chart. After writing on the board, step back from it to avoid blocking students' views.

When using a flip chart, consider beforehand how you will use the board during the class. Prepare any handouts or related supplies for distribution during the class. It can be especially useful using flip chart images to illustrate a series of steps in a procedure, or compare and contrast between two images or diagrams. Important points can be illustrated on each sheet of paper, discussed, and later reviewed by flipping to the appropriate page.

Many different types of non-projected display items can be incorporated into flipchart use, for example, attaching photos, charts, or other images or figures to the page. In selecting materials:

- Write out any new or problematic terms.
- Choose images, such as charts or pictures that illustrate key lesson points.
- Consider the order of images used. Move from simple to more complex ideas and stress relationships among images.
- Always clarify and review the important points of the presentation, in summary, at the end of the session.

You may find it useful to lightly pencil in all the elements of your presentation before you are in front of a class. Then, as you present the material, trace the pre-existing pencil outline with a brightly colored marker to emphasize the material as you discuss it. Unusual colors or underlining helps words and ideas stand out.

Avoid printing in pale tones, like yellow, which may be difficult to read.

If you prepare flip charts in advance, use extra sheets of paper to cover up the information until you are ready to present it in class so pre-written pages do not distract from other points. As you complete each flip chart page, tape it to the wall or a board using masking tape (which is easily removable). This will give slower students time to finish writing notes, and you can refer to it easily when you review the point.

Criteria for Visual and Audiovisual Materials

Visual and audiovisual materials usually support print materials, utilizing an image or visual dimension that is not presented in text alone. Good visual aids present an idea or procedure clearly, using vocabulary that all students understand. Material should be as memorable, interesting, and educational as possible, capturing and holding a student's interest.

Effective visual aids:

- Are aesthetically pleasing
- Facilitate or explain complex ideas
- Demonstrate a relationship between two or more items
- Outline a process or procedure
- Are easily visible, often using bright or appealing colors

- Are easily understood, using terminology common to all students (new terminology should be defined and explained or discussed before use in the classroom)
- Are easily used in or portable to the classroom or other learning environment

Before viewing visual aids in the classroom, preview them to be sure they meet lesson criteria and objectives:

--Images should be clear and show enough detail to be descriptive. Audio or videotape is only as useful as the sound quality and images are clear and appealing.

--Note any materials that are "dated" or anachronistic due to their content or physical appearance. Timeliness of audiovisual materials can be of significant concern in cosmetology, given rapidly changing technology and styles.

--Be sure you have the appropriate audiovisual equipment you need, meaning the hardware that goes with the visual aid. Does your institution have the appropriate projector, screen, or other devices required for the material?

Tell students what to expect, what to look for, and what they are expected to learn. Take extra time to explain difficult sections or aspects of the lesson. In reviewing the lesson, clarify confusing ideas or topics, ask for questions, and encourage discussion to assess whether the learning objectives have been reached.

Projected Instructional Materials

Slides and Filmstrips

Old-fashioned filmstrips and slides can still play a useful role in the classroom. Slides are easy to use and store, but projection methods typically require a well-darkened room, which encourages sleepiness in some students. If at all possible,

try to leave some light on to assist students taking notes. New presentation technologies like PowerPoint have made it even easier to create slides from publishing and word-processing programs, which can be viewed using computer software or a slide projector.

In your preparation for class, estimate the amount of time you will spend on each slide and its explanation or discussion. Each slide should have a description or explanation accompanying it.

Some slides may take much longer to review or discuss than others. Test the projector beforehand, and confirm that the slides are in proper order and right side up. During the lesson, darken the room sufficiently for viewing, but not to obscure student's taking of written notes. Ask for questions regarding each slide, summarize, and discuss before moving on.

TEACHING TECHNIQUES-SECTION 8

Transparencies and Opaque Projectors

Overhead projectors are a staple of classroom presentations as they are inexpensive, do not require a great deal of space, and provide flexibility and ease of presentation. In using transparencies, images such as photos or diagrams and written information are copied onto transparencies, which are then placed on an overhead projector, allowing light to pass through the transparent material, and projecting an image onto a screen or wall.

Overhead projectors are sometimes also equipped with a roll of clear film on which to write.

Opaque projectors can be used to project pages from books, magazines, or journals, as well as other solid materials (drawings, charts) onto a screen. Unlike

traditional transparencies, which are best kept simple, opaque projectors are well adapted for more detailed or complicated images. Both types of projectors can also be used to project images on to a screen, wall, or flip chart, for tracing or viewing. You can also present information as you would with a chalkboard or flip chart, using overlapping transparencies to show a series of points.

Transparencies can be used in a light room, making it easier for students to take notes or discuss points presented in the lesson. Use of multiple layers and highlighting can embellish a basic image or picture, and using brightly colored markers, it is possible to create memorable permanent transparencies that can be used year after year. Additionally, temporary wet or dry erase pens can be used with the same transparency.

Naturally creative or artistic instructors may choose to prepare their own transparencies, as transparency kits are generally inexpensive and flexible. Using word processing or desktop publishing software, it is possible to generate hard copy that can be copied onto a transparency using a duplicating or copy machine. Be sure to use the transparency material that is compatible for this purpose (some transparent film will melt in a hot copier). Commercially prepared transparencies are also available for purchase.

In Making and Using Transparencies:

- Prepare transparencies before class and practice your presentation using the projector and transparencies.
- Test the projector, setting it up in the position you will use it and practice focusing; you may have to refocus slightly with each transparency.
- Mark the location of the projector and screen in the room in advance, and confirm the location before the class session begins, ensure that the light bulb works, and that you have an extra light bulb.

- As in the use of all visual materials, using bold lines and color to enhance the presentation.
- Keep images and information simple and clean.
- Use large bold, easy-to-read fonts, at least 18-point in size (about one-quarter inch in height or greater).
- Limit each line to no more than five or six words, and five or six lines per page.
- Vary font size and boldness to emphasize words or concepts, but limit different font or type styles to two or three at the most per page to avoid cluttering up the presentation.
- Leave space or room of at least one line between letters, words, and lines; do not crowd words or images together vertically or horizontally.
- Use a pointer to emphasize specific parts of the transparency as you present them.
- Write essential points in short phrases or outline form.
- Do not use the outer inch or two of a transparency, as these may be out of viewing range when the transparency is mounted on the projector.
- Use enough color to be interesting, but not so much that it becomes "busy" or cluttered.
- Do not use vertical lettering or italics, as they are much harder to read.
- Focus on one concept or point with each transparency. Then use transparency overlays to present more complicated ideas or concepts using transparency layers.

- In creating your own media transparencies, select copy right-free illustrations or use clip art software packages that provide artistic images free or for a small fee.
- Turn off the projector after use and remove the transparency from the screen, to avoid heat damage to the transparency.

PowerPoint

PowerPoint is a presentation graphics package. It offers word processing, outlining, drawing, graphing, and presentation management tools, and is relatively easy to use and learn.

The following is an overview of what you can do in PowerPoint:

- When you create a presentation using PowerPoint, the presentation is made up of a series of slides. The slides that you create using PowerPoint can also be presented as overhead transparencies or 35mm slides.
- In addition to slides, you can print audience handouts, outlines, and speaker's notes.
- You can format all the slides in a presentation.
- You can keep your entire presentation in a single file, including all your slides, speaker's notes, and audience handouts.
- You can import what you have created in other Microsoft products, such as Word and Excel into any of your slides.

PowerPoint can be used to develop sophisticated multimedia presentations that can be very effective in turning educational concepts into images that motivate learners. Instructors can create interesting slide shows with graphics, animations, and multimedia, and make them easy to present. New programs also offer the ability to use ink annotation tools-including a highlighter, arrows, and two types of pens. You can also add impact with graphics like Clip Art and other on-line

media. Use a variety of images, sounds, photos, and animations. It is possible to add notes and illustrations while giving the presentation, and choose colors and "pen types" that help make the information stand out.

Tips for using PowerPoint:

- Use only 2 fonts per presentation
- Keep each slide short and simple: do not use more than 4 bullet points
- Limit yourself to a few minutes per slide
- Use a limited number of colors with good contrast
- Limit slides to about 5 lines of text; limit bullet points to one line, or sentence, per bullet point
- Use large sans serif fonts
- Use high contrast color for text fields so they are easy to read; many people find it easier to read light text on a dark background
- Use vivid 8-bit images
- Do not overcrowd the slide
- Do not include too many points on any slide
- Keep charts simple with a few significant points; don't include everything on one chart
- Students should not have to strain to read anything
- Keep graphs simple, highlighting one trend or concept per graph
- Use different sizes and types of text, for interest, but avoid italics
- Add textures to make visual images interesting
- Use auto correct to check your spelling
- Do not include too many special effects or visual details
- Make images consistent in quality and sizes
- Don't clutter the image with clip art
- Use minimal animation
- Keep sound effects to a bare minimum

Video, Television, and Films

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Videotapes have many of the advantages of slides, filmstrips, and movies, but do not require a darkened room, and are inexpensive, durable, and easily stored. Video education in cosmetology is very common and effective for certain subjects many videotapes offer step-by-step instructions for mastering a specific technical skill or learning about different procedures related to cosmetology, manicuring, or esthetics. Videotape is also useful in its ability to provide the student with feedback, by videotaping the student and highlighting his or her strengths or weaknesses, in review.

Videos and films have great practical potential for classroom use and can be instrumental in cosmetology manicuring and esthetics instruction, but not at the cost of a teacher. Educators should always remain in the classroom during the showing of a video or a film and follow the steps outlined below for classroom presentation of videos or film. It is relatively easy to find inexpensive videos covering a broad range of educational subjects and lessons. Always review the film in advance for accuracy and to be certain it meets your subject area needs.

When using a television screen or computer monitor in a classroom, choose one that is large enough to be viewed easily. A rule of thumb suggests calculating one diagonal inch multiplied by the number of students in the class. That means, using a 30-inch monitor (measuring diagonally) for a class of thirty students. If large monitors are not available, use one 19-inch screen for every 12 students. With larger classes, it is usually more effective to use a video projector on a large wall or screen.

Seats should be arranged to provide everyone clear viewing of the film or video. Make sure the projector doesn't block someone's view. Set the volume appropriately and demand quiet during the playing so everyone is able to hear properly.

Introduce the video by stating its title and a brief description, as well as the reason you are showing it (i.e. the learning objective of the lesson). Tell the students how long the film or video will last and the main points on which they

should focus. Explain any necessary terminology before the film. It is useful to hand out a vocabulary list, or glossary, defining new terms. Captions can be read out loud, to ensure that everyone has time to absorb the printed information.

In any visual presentation like a film or video, it is useful for students to know what to look for, so many instructors expect students to notice essential points of the lesson; for example announcing when an especially important part of the film is about to be presented. Other instructors, however, prefer not to speak over the film.

Summarizing and discussing the video or film after the showing is an integral part of the viewing experience. After the showing, review important points, writing key terms on a board or chart. Discuss the most important points of the film and lesson. Videos can also be followed with activities that demonstrate the presentation introduced in the video. Time after the film should also be used to evaluate the effectiveness of the film in achieving your lesson's objectives.

It may also make sense to repeat the viewing of the video to emphasize important points; films often have more information in them than can be absorbed with one viewing.

Computer Software and Computer-Generated Materials

The role of the computer in cosmetology, manicuring and esthetics instruction is growing by the day. Visual information can be displayed on a computer monitor, and an increasing number of instructional aids are computer-generated, with greater use of computer monitors at work and study stations. Written materials and images in transparencies, handouts, and worksheets can be prepared easily using common software programs, and quizzes and tests can also be more easily developed.

Computers have revolutionized distance learning, and instructional methods can set up remotely using television, telephone, radio, microwave, satellites, and

cable methods. CD-Rom assisted education is also a great learning resource, providing students with a fulfilling sense of learning on their own, at their own pace. In using any computer-assisted methods, always support computer learning with classroom review and discussion to ensure that students understand essential lesson points. The hands-on nature of cosmetology, manicurist or estheticians suggests that the computer will not replace the teacher entirely in the foreseeable future.

Cosmetology, Esthetician and Manicurist Tools and Equipment

More so than many other subject areas or disciplines, cosmetology, estheticians and manicurist instruction depends on the use of specialized tools and equipment. Students will need to become proficient in a variety of cosmetology, Esthetics and Manicuring practices related to all of which rely heavily on implements used in these fields. Instructors must be familiar with a facility's instructional aids and equipment, such as overhead projectors and computers, as well as commonly used cosmetology, estheticians and manicurist tools and equipments, such as videos, mannequins, and models.

Instructors should be trained in the operation of any equipment, to ensure that they use it safely and appropriately. They should teach students how to make intelligent decisions regarding equipment rental or purchase. Maintenance should be readily available, if necessary, to repair and maintain the item over its lifetime of use. The instructor may or may not make purchasing decisions for the institution.

If you have a role in that choice, give appropriate attention, time, and thought to choosing the equipment with which you work and teach. The tools or equipment should facilitate or enhance a student's ability to learn, and it should require minimum maintenance, care, and repair. Warranty and service issues are also an important consideration, as is the item's durability and safety record. Tools and equipment should always be inspected and tested before classroom use and used according to manufacturer instructions.

Types of Teaching Methods (LECTURES)

Lectures are monologues, or verbal presentations, in which the instructor delivers the subject matter of the course, the content of which is developed well in advance and delivered, often, with the use of written notes. While lecturing plays a significant role in many classrooms, it may be a highly effective strategy for only a small minority of students. Unless the teacher is a dynamic speaker with interesting information, he or she may not find a receptive audience. Repetition, for example, can be a useful technique for emphasizing information, but can be overused or abused. Pace of delivery can be as important as content: too slow, and students are bored; too fast, and the lesson flies over students' heads, discouraging them. Good lecturing strikes a delicate balance, as students will naturally vary in their ability to absorb the content of the lecture, and proceed through course material at unequal rates.

To keep students attending to the lecture, present items in a logical order and emphasize lesson objectives at the beginning and throughout the lecture. Introduce a written statement of purpose, outlining the essential points of the lesson, and explain the purpose of the presentation, telling students what lesson objectives are expected of them. It is also useful to reinforce lecturing with the use of instructional aids, such as worksheets or handouts, which can be handed out at the beginning of the lecture and referred to throughout the class.

Use eye contact throughout the lecture, and learn to keep it short and sweet. The best lectures do not last longer than a student's ability to concentrate or absorb the information. At the end of a lecture, it is useful to provide a summary of the lesson that reinforces its main points; reviewing them in the order they were presented.

Ideally, lectured periods are followed by activities such as group discussion or demonstrations where students can review and discuss the theoretical content of the lecture and its practical applications.

Interactive Lectures

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Lectures are best used in combination with class discussion or other presentation methods that allow student participation, as questions or comments keep students interested in the subject matter. Interactive lectures are presentations directed primarily by the teacher, who typically speaks the majority of the time, but interspersed with student participation. Instructors can ask students factual questions about the material, or to share their opinions regarding some aspect of the lesson. This type of interaction keeps students alert, and their minds active.

Interactive lectures are typically organized along the following lines: the instructor speaks first, then asks questions about the material he or she just presented, and the students respond; but may be presented countless other ways, as well. Instructors may prefer that students call out questions, as they have them, during the presentation, or save them for a specific portion of the lecture time, at the end, for example. If students ask questions as they arise, the instructor learns what points need clarification, but some instructors find that many interruptions during the lecture can ruin the flow of the lecture, making it more difficult to follow.

The instructor should assess, through questions, how much of the lesson objectives students have absorbed and any confusion they may have about the subject matter. The instructor can ask students to explain, in their own words, the concepts just introduced, allowing the students to review and summarize essential points of the lesson, when students expect to be questioned about new material, they are more likely to pay attention. Expecting students to actively listen and participate in the discussion holds them accountable for the information in the lesson.

Class discussion

Class discussions allow students to work through projects verbally, sharing their knowledge, perceptions, and opinions. Like lectures, good discussions require some planning and forethought, but rely more heavily on student involvement than lectures or interactive lectures. In most discussions, the instructor acts as a

guide, providing information and correcting misinformation as the conversation progresses, and raising questions that challenge the class to reach the right answer or answers. In some cases, students assist in facilitation by choosing questions and asking them of the group.

The best discussions involve everyone, but it may be a challenge to encourage quiet students to speak. Some students participate easily; other may be heard from rarely. It may encourage less forward students to participate if the class breaks into small groups, randomly, or based on shared opinions. Some useful discussion rules are:

- Avoid interrupting individual speakers or the group.
- Don't allow the conversation to get too off-track on tangential issues or arguments. Comments should not stray off topic, but stay with the objectives of the lesson.
- While it is often useful to learn the range of opinions in the class, opinions should always be supported by factual information. In this way, discussions contribute to the knowledge base rather than spreading ignorance.
- Realize the importance of listening skills in any discussion.

Brainstorming

In 1941, an advertising executive, named Alex Osborn, who thought conventional business meetings were inhibiting the creation of new ideas, proposed a number of strategies to stimulate new ideas in conversation. In general, he was looking for ways to nurture and promote creative ideas. This method came to be known as "brainstorming." The rules guiding this technique follow:

- No criticism of any idea
- Try to generate a large number of ideas

- Build on each other's ideas
- Encourage extreme or exaggerated ideas

Panel Discussions and Symposia

Panel discussions and symposia are more formal or stylized discussions, with specific guidelines governing their use. Panel discussions may be used to communicate differing points of view on a specific topic, explain a variety of issues, or help students understand a range of opinions relating to a topic or issue. The panel consists of a number of students, and the instructor acts as host/facilitator of the discussion. Typically, each panel member is responsible for a particular topic or topics. He or she will present an idea, perhaps in opposition to the other panel members, then, the class engages panel members with questions, guided by the instructor. In panel discussions, the host or facilitator guides the subject matter, to assure that lesson objectives are met.

In symposia, a number of speakers present information-often competing viewpoints, or a specific aspect of an issue or set of topics. Symposium members, unlike panel members, are usually highly skilled or expert in a specific subject area. In symposia, the presenters tend to guide lesson objectives, with the facilitator or instructor playing a smaller, less influential role. Symposia typically conclude with a discussion in which experts answer audience or students' questions.

Cooperative Learning

Cooperative learning is a method of instruction that requires students to work cooperatively to complete projects. It is based on the philosophy that students learn best what they work through on their own, and from each other, and operates with the assumption that students who share project goals will encourage interest and involvement in the task.

Cooperative learning follows a multi-step model in which the instructor initially prepares the lesson plan and divides students into groups of four or five. Each

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group of students is assigned particular responsibilities and project objectives, including the criteria for success in the project.

The instructor's role is to listen to group discussions, breaking in, when appropriate, to refocus the conversation, reiterate lesson objectives, or bring up essential points. In the final step, the instructor concludes the session with a summary of the lesson, and evaluates the extent to which students achieved educational goals.

PRACTICAL DEMONSTRATION

Demonstrations refer to instruction methods highlighting the hands-on or technical aspects of cosmetology, esthetics and manicuring education, rather than the purely theoretical. Such methods or activities include step-by-step instruction, usually performed by the instructor or a guest expert. If the instructor is not well versed and comfortable in the technique, he or she should allow a skilled guest to teach that section of the lesson.

Demonstrations require excellent planning. All equipment or materials necessary to the demonstration should be gathered and organized well before the demonstration, and reviewed with the class at the beginning of the session. Arrange the classroom or facility in such a way that students will have no trouble seeing or hearing the demonstration, and set up the equipment and tools to approximate a professional environment that is as realistic as possible. If it is difficult for everyone to see at once, have a small number of students come up, a few at a time, to look closely at necessary details, for example, the application of solution onto a model's hair.

In developing a demonstration, remember that students learn at different rates. Identify the objectives of the lesson, in the beginning of the session, and discuss any special terminology in advance of the demonstration by explaining it and writing it on the board. The demonstration should focus on a specific fundamental process, analyzing it step-by-step, at an appropriate speed for all

students. An explanation of each technique and its objective should accompany the demonstration of each step.

Observe nonverbal cues from students during the presentation to make sure their interest in not waning. Ideally, a demonstration should last no longer than 20 minutes to maintain students high level of concentration and attention to the subject matter. Demonstrate each task slowly, and question students throughout the task to assure they understand each step. Do not distract from the demonstration by passing items around room. Once the instructor has completed the demonstration, he or she can narrate the steps of the demonstration, while students demonstrate a portion of the process, or a student can narrate the step, while other students demonstrate the process. Students will feel more secure about the procedure the more they hear repetition of the explanation and review of the physical steps of the demonstration.

Checklist for Demonstrations:

- List and explain all steps in order.
- Introduce new terminology and write in on the board.
- Introduce all equipment and write on the board.
- Discuss safety protocol.
- Initially introduce only one basic way to do the demonstration, even if competing ways exist. Use the safest method.
- Monitor students for signs of boredom or confusion.
- Ask students questions at the end of the demonstration, and encourage discussion to learn to what extent they understand or do not understand the main concepts of the lesson and the learning objectives.

Return Demonstration

It is especially useful for a demonstration to be followed immediately with students practicing the procedure or technique, when their memory is fresh, using their notes, if necessary, with the instructor reviewing the students' work. This is referred to as a return demonstration. Students demonstrate the specific steps of the procedure or technique, with guidance, after watching the instructor at least once, or one student can narrate the steps while another demonstrates the procedure in front of the class.

As repetition is a basic requirement for learning procedures, multiple practice sessions are ideal. This allows students to proceed at their own rate, correcting and learning from any mistakes made along the way. Near the end of the session, the instructor should assess each student's performance, evaluating each part of the demonstration with a grade or review of the work.

Laboratory (Lab)

Lab work emphasizes hands-on techniques and practical experience, and also requires a great deal of preparation. Discuss the procedure and furnish written instructions, beforehand, with information and images to support the lesson topic so students have a good sense of the job or project they will be undertaking before they launch into use of materials and equipment. To insure project success and safety, students should be guided in their work with complete written instructions and/or handouts that provide useful images along with instructive technical information. Using a combination of approaches can be very useful. For example, the instructor may begin with a verbal explanation supported by handouts that introduce and explain new terminology and step-by-step instructions, including all necessary technical and safety information.

Encourage students to ask questions, and ask questions of them before, during, and after the lab work is completed, but avoid needless chatter about other topics. Instructors should remain in the lab the entire session. During the lab

session, the instructor should make rounds, checking each student's work, and assessing its quality. It is useful to ask students questions as you monitor their progress, for example: What is that procedure you are doing now called? What is your next step? What safety considerations are related to use of that equipment?

Monitor students' work closely, and assist, as needed, with suggestions and corrections. Use minimal guidance, however, allowing the students to work as independently as possible, and avoid "taking over" the project. It is acceptable for students to make mistakes only if they do not risk their or other students' safety or waste expensive materials. In case of error, the instructor should follow up with student/class by reviewing the correct procedure, noting the cause of the error, and ways to avoid or correct it. Instructors should use positive reinforcement methods, praising and complementing good form and improvement, and acknowledging good effort.

Remember that students vary enormously in the way they learn and work, and even their physical dexterity, and should be permitted to learn new concepts or skills at their own speed. A well organized and effectively managed lab can accommodate a range of abilities and all speeds of learners. Instructors will likely spend more time with students who require more assistance, but should visit each workstation at least two or three times per lab.

To address varying needs, provide extra credit or additional tasks for students who finish early. The instructor can also demonstrate necessary techniques a second or third time for students who need it, in a small group or one-on-one.

Role Playing

Role playing is a learning tool meant to help learners understand the perceptions and opinions of others. In role playing, students act out a situation characterized by conflict, assuming another person's role or character, and attempting to think and act as that individual would in a specific situation. The instructor's role in role playing is to facilitate the process by setting up the scenario and leading the discussion that follows. Class members are either role players or observers, who

will take notes, and review the interaction for the discussion portion of the class.

Role-reversal specifically helps students understand opposing viewpoints. In role-reversal, students act out roles in opposition to those they usually play. For example, the student may play the role of a particular person or position, like "the client," a person with whom they have necessary and constant interaction. An example of a scenario that lends itself to role playing or role reversal might be "How to respond to a dis-satisfied client."

Field Trips

Field trips require students to leave the traditional classroom and attend a lesson in another type of environment, such as a professional salon or retail distribution center that provides a real-world context for their training. Common destinations for cosmetology estheticians and manicurist student field trips include trade shows, professional salons, and industry seminars. Trade shows and seminars provide an opportunity for students to learn about the latest trends and techniques, elements of business management, or salon operation, Even a visit to a beauty supply store can be illuminating and useful to students, as a way for practitioner to learn about floor design and equipment options.

Field trips encourage and motivate students, broadening their understanding of the professional world, and giving them the opportunity to see how different aspects of the industry and licensed professionals interact in the real world. This is especially useful when students are close to graduation, or trying to determine what practice niche suits them best. They are also a way to help instructors stay current and learn about innovations in the field.

Field trips add variety to the schedule, but are not meant as a holiday. Prepare a checklist or work sheet to be completed by students, during the field trip, as they view specific areas of the facility or talk with specific people. You might ask:

- How do they greet clients?
- What is this salon's image?
- How would you rate this salon's level of professionalism?
- How is the salon decorated?
- What do licensed professionals wear on the job?
- Where do they advertise their services?
- What product lines do they offer?
- How much do you see management personnel?
- How smoothly run are operations?

Evaluation and discussion of the field trip should occur as soon after the conclusion of the field trip as possible, and ideally the same day. If that is not possible, use the next session of class to follow up on the field trip by having students discuss what they saw. For example, after visiting a retail distribution center, students can discuss the range of product choices available to them and their decision-making process in selecting specific products.

Students on field trips bear a significant amount of responsibility to listen attentively and observe carefully what is around them. Special procedures related to parental permission or the use of "permission slips" may be required, depending on the ages of the students. Please check into your facility or institution's requirements regarding field trips before you plan a venture.

TEACHING TECHNIQUES-SECTION 9

North Carolina State Board of Cosmetic Arts: Laws, Regulations, Civil Penalties and Sanitation Rules

Chapter 88B. Cosmetic Art. § 88B-1. Short title.

This chapter shall be known and may be cited as the North Carolina Cosmetic Art Act.

(1998-230, s. 2.)

§ 88B-2. Definitions.

The following definitions apply in this Chapter:

(1) Apprentice. – A person who is not a manager or operator and who is engaged in learning the practice of cosmetic art under the direction and supervision of a cosmetologist.

(2) Board. – The North Carolina Board of Cosmetic Art Examiners.

(3) Booth. – A workstation located within a licensed cosmetic art shop that is operated primarily by one individual in performing cosmetic art services for consumers.

(4) Booth renter. – A person who rents a booth in a cosmetic art shop.

(5) Cosmetic art. – All or any part or combination of cosmetology, esthetics, natural hair care, or manicuring, including the systematic manipulation with the hands or mechanical apparatus of the scalp, face, neck, shoulders, hands, and feet. Practices included within this subdivision shall not include the practice of massage or bodywork therapy as set forth in Article 36 of Chapter 90 of the General Statutes.

(6) Cosmetic art school. – Any building or part thereof where cosmetic art is taught.

(7) Cosmetic art shop. – Any building or part thereof where cosmetic art is practiced for pay or reward, whether direct or indirect.

(8) Cosmetologist. – Any individual who is licensed to practice all parts of cosmetic art.

(8a) Cosmetology. – The act of arranging, dressing, curling, waving, cleansing, cutting, singeing, bleaching, coloring, or similar work upon the hair of a person by any means, including the use of hands, mechanical or electrical apparatus, or appliances or by use of cosmetic or chemical preparations or antiseptics.

(9) Cosmetology teacher. – An individual licensed by the Board to teach all parts of cosmetic art.

(10) Esthetician. – An individual licensed by the Board to practice only that part of cosmetic art that constitutes skin care.

(11) Esthetician teacher. – An individual licensed by the Board to teach only that part of cosmetic art that constitutes skin care.

(11a) Esthetics. – Refers to any of the following practices: giving facials; applying makeup; performing skin care; removing superfluous hair from the body of a person by use of creams, tweezers, or waxing; applying eyelashes to a person, including the application of eyelash extensions, brow or lash color; beautifying the face, neck, arms, or upper part of the human body by use of cosmetic preparations, antiseptics, tonics, lotions, or creams; surface manipulation in relation to skin care; or cleaning or stimulating the face, neck, ears, arms, hands, bust, torso, legs, or feet of a person by means of hands, devices, apparatus, or appliances along with the use of cosmetic preparations, antiseptics, tonics, lotions, or creams.

(12) Manicuring. – The care and treatment of the fingernails, toenails, cuticles on fingernails and toenails, and the hands and feet, including the decoration of the fingernails and the application of nail extensions and artificial nails. The term "manicuring" shall not include the treatment of pathologic conditions.

(13) Manicurist. – An individual licensed by the Board to practice only that part of cosmetic art that constitutes manicuring.

(14) Manicurist teacher. – An individual licensed by the Board to teach manicuring.

(14a) Natural hair care. – A service that results in tension on hair strands or roots by twisting, wrapping, extending, or locking hair by hand or mechanical device. For purposes of this definition, the phrase "natural hair care" shall include the use of artificial or natural hair.

(14b) Natural hair care specialist. – An individual licensed by the Board to practice only that part of cosmetic art that constitutes natural hair care.

(14c) Natural hair care teacher. – An individual licensed by the Board to teach natural hair care.

(15) Shampooing. – The application and removal of commonly used, room temperature, liquid hair cleaning and hair conditioning products. Shampooing does not include the arranging, dressing, waving, coloring, or other treatment of the hair. (1933, c. 179, ss. 2-4, 8, 9; 1963, c. 1257, s. 1; 1981, c. 615, ss. 3, 7; 1993, c. 22, s. 1; 1998-230, s. 2; 2006-212, s. 1; 2009-521, s. 1.1.)

§ 88B-3. Creation and membership of the Board; term of office; removal for cause; officers.

(a) The North Carolina Board of Cosmetic Art Examiners is established. The Board shall consist of six members who shall be appointed as follows:

(1) The General Assembly, upon the recommendation of the President Pro Tempore of the Senate, shall appoint a cosmetologist.

(2) The General Assembly, upon the recommendation of the Speaker of the House of Representatives, shall appoint a cosmetologist.

(3) The Governor shall appoint two cosmetologists, a cosmetology teacher, and a member of the public who is not licensed under this Chapter.

(b) Each cosmetologist member shall have practiced all parts of cosmetic art in this State for at least five years immediately preceding appointment to the Board and shall not have any connection with any cosmetic art school while serving on the Board. The cosmetology teacher member shall be currently employed as a teacher by a North Carolina public school, community college, or other public or private cosmetic art school and shall have practiced or taught cosmetic art for at least five years immediately preceding appointment to the Board.

(c) Cosmetologist members of the Board shall serve staggered terms of three years. No Board member shall serve more than two consecutive terms, except that each member shall serve until a successor is appointed and qualified. All other board members shall serve three-year terms, but they shall not be staggered.

(d) The Governor may remove any member of the Board for cause.

(e) A vacancy shall be filled in the same manner as the original appointment, except that unexpired terms in seats appointed by the General Assembly shall be filled in accordance with G.S. 120-122. Appointees to fill vacancies shall serve the remainder of the unexpired term and until their successors have been duly appointed and qualified.

(f) The Board shall elect a chair, a vice-chair, and other officers as deemed necessary by the Board to carry out the purposes of this Chapter. All officers shall be elected annually by the Board for one-year terms and shall serve until their successors are elected and qualified.

(g) The Board shall not issue a teacher's license to any Board member during that member's term on the Board.

(h) No Board member may be employed by the Board for at least one year after that member's term expires. (1933, c. 179, ss. 13, 14, 23; 1935, c. 54, ss. 2, 5; 1943, c. 354, s. 1; 1957, c. 1184, s. 1; 1969, c. 844, s. 4; 1971, c. 355, s. 1; c. 616, ss. 1, 2; 1973, c. 476, s. 128; c. 1360, s. 1; 1975, c. 857, ss. 2, 3, 9; 1981, c. 614, s. 1; c. 615, ss. 10, 14; c. 884, s. 7; 1987, c. 211, s. 1; 1989, c. 650, s. 1; 1995, c. 490, s. 13; (Reg. Sess., 1996), c. 605, s. 16; 1998-230, s. 2.)

§ 88B-4. Powers and duties of the Board.

(a) The Board shall have the following powers and duties:

- (1) To administer and interpret this Chapter.
- (2) To adopt, amend, and repeal rules to carry out the provisions of this Chapter.
- (3) To examine and determine the qualifications and fitness of applicants for licensure under this Chapter.
- (4) To issue, renew, deny, restrict, suspend, or revoke licenses.
- (5) To conduct investigations of alleged violations of this Chapter or the Board's rules.
- (6) To collect fees required by G.S. 88B-20 and any other monies permitted by law to be paid to the Board.
- (7) To approve new cosmetic art schools.
- (7a) To adopt rules for cosmetic art schools.
- (8) To inspect cosmetic art schools and shops.
- (9) To adopt rules for the sanitary management and physical requirements of cosmetic art shops and cosmetic art schools.

(10) To establish a curriculum for each course of study required for the issuance of a license issued under this Chapter.

(11) To employ an executive director and any additional professional, clerical, or special personnel necessary to carry out the provisions of this Chapter, and to purchase or rent necessary office space, equipment, and supplies.

(12) To adopt a seal.

(13) To carry out any other actions authorized by this Chapter.

(b) A member of the Board shall have the authority to inspect cosmetic art shops and cosmetic art schools at any reasonable hour to determine compliance with the provisions of this Chapter if the inspection is made:

(i) at the request of the Board, or with the approval of the chair or the executive director as the result of a complaint made to the Board or a problem reported by an inspector, or

(ii) at the request of an inspector who deems it necessary to request the assistance of a Board member and who has the prior approval of the chair or executive director to do so. A Board member who makes an inspection pursuant to this subsection shall file a report with the Board before requesting reimbursement for expenses.

(c) The Board shall keep a record of its proceedings relating to the issuance, renewal, denial, restriction, suspension, and revocation of licenses. This record shall also contain each licensee's name, business and home addresses, license number, and the date the license was issued. (1933, c. 179, ss. 1, 14, 15, 17, 23, 29; 1935, c. 54, ss. 3-5; 1941, c. 234, s. 2; 1943, c. 354, ss. 1, 2; 1957, c. 1184, ss. 1, 2; 1969, c. 844, s. 5; 1971, c. 355, ss. 1-3; c. 616, ss. 1-3; 1973, c. 476, s. 128; c. 1360, ss. 2-4; c. 1481, ss. 1, 2; 1975, c. 7, s. 1; c. 857, ss. 1, 3-5, 9; 1977, cc. 155, 472; 1981, c. 614, s. 1; c. 615, ss. 1, 2, 11, 14; c. 884, s. 7; 1983, c. 913, s. 9; 1983 (Reg. Sess., 1984), c. 990; 1985, c. 125; 1985 (Reg. Sess., 1986), c. 833; 1987 (Reg.

Sess., 1988), c. 965; 1989, c. 650, ss. 2, 3; 1989 (Reg. Sess., 1990), c. 1013, s. 1; 1991 (Reg. Sess., 1992), c. 1030, s. 20; 1993, c. 22, s. 2; c. 54, s. 1; 1995, c. 541, s. 2; 1995 (Reg. Sess., 1996), c. 605, ss. 15, 16; 1998-230, s. 2; 1999-348, s. 1.)

§ 88B-5. Meetings and compensation of the Board.

(a) Each member of the Board shall receive compensation for services and expenses as provided in G.S. 93B-5, but shall be limited to payment for services deemed official business of the Board when such business exceeds three continuous hours per day. Official business of the Board includes meetings called by the chair and time spent inspecting cosmetic art shops and schools as permitted by this Chapter. No payment for per diem or travel expenses shall be authorized or paid for Board meetings other than those called by the chair. The Board may annually select one member to attend a national state board of cosmetic arts meeting on official business of the Board. No other Board members shall be authorized to attend trade shows or to travel out-of-state at the Board's expense.

(b) The Board shall hold four regular meetings a year in the months of January, April, July, and October. The chair may call additional meetings whenever necessary. (1933, c. 179, ss. 15, 17; 1935, c. 54, ss. 3, 4; 1941, c. 234, s. 2; 1943, c. 354, s. 2; 1957, c. 1184, s. 2; 1971, c. 355, ss. 2, 3; c. 616, ss. 1, 3; 1973, c. 1360, ss. 2-4; 1975, c. 857, ss. 4, 5; 1981, c. 615, s. 11; 1983, c. 913, s. 9; 1989, c. 650, ss. 2, 3; 1995, c. 541, s. 2; 1998-230, s. 2.)

§ 88B-6. Board office, employees, funds, budget requirements.

(a) The Board shall maintain its office in Raleigh, North Carolina.

(b) The Board shall employ an executive director who shall not be a member of the Board. The executive director shall keep all records of the Board, issue all necessary notices, and perform any other duties required by the Board.

(c) With the approval of the Director of the Budget and the Office of State Personnel, the Board may employ as many inspectors, investigators, and other staff as necessary to perform inspections and other duties prescribed by the Board. Inspectors and investigators shall be experienced in all parts of cosmetic art and shall have authority to examine cosmetic art shops and cosmetic art schools during business hours to determine compliance with this Chapter.

(d) The salaries of all employees of the Board, excluding the executive director, shall be subject to the State Personnel Act. The executive director shall serve at the pleasure of the Board.

(e) The executive director may collect in the Board's name and on its behalf the fees prescribed in this Chapter and shall turn these and any other monies paid to the Board over to the State Treasurer. These funds shall be credited to the Board and shall be held and expended under the supervision of the Director of the Budget only for the administration and enforcement of this Chapter. Nothing in this Chapter shall authorize any expenditure in excess of the amount credited to the Board and held by the State Treasurer as provided in this subsection.

(f) The Executive Budget Act and the State Personnel Act apply to the administration of this Chapter. (1933, c. 179, ss. 14, 15; 1935, c. 54, s. 3; 1941, c. 234, s. 2; 1943, c. 354, ss. 1, 2; 1957, c. 1184, ss. 1, 2; 1969, c. 844, s. 4; 1971, c. 355, ss. 1-3; c. 616, ss. 1-3; 1973, c. 1360, s. 2; 1975, c. 857, ss. 3, 4; 1981, c. 615, s. 11; c. 884, s. 7; 1983, c. 913, s. 9; 1989, c. 650, s. 2.; 1998-230, s. 2; 2009-471, ss. 2.1, 2.2; 2009-521, s. 1.2.)

§ 88B-7. Qualifications for licensing cosmetologists.

The Board shall issue a license to practice as a cosmetologist to any individual who meets all of the following requirements:

(1) Successful completion of at least 1,500 hours of a cosmetology curriculum in an approved cosmetic art school, or at least 1,200 hours of a cosmetology curriculum in an approved cosmetic art school and completion of an

apprenticeship for a period of at least six months under the direct supervision of a cosmetologist, as certified by sworn affidavit of three licensed cosmetologists or by other evidence satisfactory to the Board.

(2) Passage of an examination conducted by the Board.

(3) Payment of the fees required by G.S. 88B-20. (1933, c. 179, s. 12; 1953, c. 1304, s. 3; 1973, c. 450, s. 2; 1977, c. 899, s. 1; 1981, c. 615, s. 9; 1985, c. 559, s. 5; 1998-230, s. 2.)

§ 88B-8. Qualifications for licensing apprentices.

The Board shall issue a license to practice as an apprentice to any individual who meets all of the following requirements:

(1) Successful completion of at least 1,200 hours of a cosmetology curriculum in an approved cosmetic art school.

(2) Passage of an examination conducted by the Board.

(3) Payment of the fees required by G.S. 88B-20. (1933, c. 179, s. 10; 1941, c. 234, s. 1; 1953, c. 1304, ss. 1, 2; 1963, c. 1257, s. 2; 1973, c. 450, s. 1; 1981, c. 615, s. 8; 1998-230, s. 2.)

§ 88B-9. Qualifications for licensing as an esthetician.The Board shall issue a license to practice as an esthetician to any individual who meets all of the following requirements:

(1) Successful completion of at least 600 hours of an esthetics curriculum in an approved cosmetic art school.

(2) Passage of an examination conducted by the Board.

(3) Payment of the fees required by G.S. 88B-20. (1998-230, s. 2; 2006-212, s. 3.)

§ 88B-10. Qualifications for licensing manicurists.

The Board shall issue a license to practice as a manicurist to any individual who meets all of the following requirements:

- (1) Successful completion of at least 300 hours of a manicurist curriculum in an approved cosmetic art school.
- (2) Passage of an examination conducted by the Board.
- (3) Payment of the fees required by G.S. 88B-20. (1963, c. 1257, s. 4; 1973, c. 450, s. 4; 1981, c. 615, s. 19; 1985, c. 559, s. 4; 1998-230, ss. 2, 2.1.)

§ 88B-10.1. Qualifications for licensing natural hair care specialists.

The Board shall issue a license to practice as a natural hair care specialist to any individual who meets all of the following requirements:

- (1) Successful completion of at least 300 hours of a natural hair care curriculum in an approved cosmetic art school.
- (2) Passage of an examination conducted by the Board.
- (3) Payment of the fees required by G.S. 88B-20. (2009-521, s. 2.)

§ 88B-11. Qualifications for licensing teachers.

(a) Applicants for any teacher's license issued by the Board shall meet all of the following requirements:

- (1) Possession of a high school diploma or a high school graduation equivalency certificate.
- (2) Payment of the fees required by G.S. 88B-20.

(b) The Board shall issue a license to practice as a cosmetology teacher to any individual who meets the requirements of subsection (a) of this section and who meets all of the following:

(1) Holds in good standing a cosmetologist license issued by the Board.

(2) Submits proof of either practice of cosmetic art in a cosmetic art shop, or any Board-approved employment capacity in the cosmetic arts industry, for a period equivalent to five years of full-time work immediately prior to application or successful completion of at least 800 hours of a cosmetology teacher curriculum in an approved cosmetic art school.

(3) Passes an examination for cosmetology teachers conducted by the Board.

(c) The Board shall issue a license to practice as an esthetician teacher to any individual who meets the requirements of subsection (a) of this section and who meets all of the following:

(1) Holds in good standing a cosmetologist or an esthetician license issued by the Board.

(2) Submits proof of either practice as an esthetician in a cosmetic art shop, or any Board-approved employment capacity in the cosmetic arts industry, for a period equivalent to three years of full-time work immediately prior to application or successful completion of at least 650 hours of an esthetician teacher curriculum in an approved cosmetic art school.

(3) Passes an examination for esthetician teachers conducted by the Board.

(d) The Board shall issue a license to practice as a manicurist teacher to any individual who meets the requirements of subsection (a) of this section and who meets all of the following:

(1) Holds in good standing a cosmetologist or manicurist license issued by the Board.

(2) Submits proof of either practice as a manicurist in a cosmetic art shop, or any Board-approved employment capacity in the cosmetic arts industry, for a period equivalent to two years of full-time work immediately prior to application or successful completion of at least 320 hours of a manicurist teacher curriculum in an approved cosmetic art school.

(3) Passes an examination for manicurist teachers conducted by the Board.

(e) The Board shall issue a license to practice as a natural hair care teacher to any individual who meets the requirements of subsection (a) of this section and who meets all of the following:

(1) Holds in good standing a natural hair care license issued by the Board.

(2) Submits proof of either practice as a natural hair care specialist in a cosmetic art shop or any Board-approved employment capacity in the cosmetic art industry for a period equivalent to two years of full-time work immediately prior to application or successful completion of at least 320 hours of a natural hair care teacher curriculum in an approved cosmetic art school. (1998-230, s. 2; 2006-212, s. 5; 2009-521, s. 3.)

§ 88B-12. Temporary employment permit; extensions; limits on practice.

(a) The Board shall issue a temporary employment permit to an applicant for licensure as an apprentice, cosmetologist, esthetician, natural hair care specialist, or manicurist who meets all of the following:

(1) Has completed the required hours of a cosmetic art school curriculum in the area in which the applicant wishes to be licensed.

(2) Has applied to take the examination within three months of completing the required hours.

(3) Is qualified to take the examination.

(b) A temporary employment permit shall expire six months from the date of graduation from a cosmetic art school and shall not be renewed.

(c) The holder of a temporary employment permit may practice cosmetic art only under the supervision of a licensed cosmetologist, manicurist, natural hair care specialist, or esthetician, as appropriate, and may not operate a cosmetic art shop. (1989 (Reg. Sess., 1990), c. 1013, s. 1; 1991 (Reg. Sess., 1992), c. 1030, s. 20; 1998-230, s. 2; 2009-521, s. 4.)

§ 88B-13. Applicants licensed in other states.

(a) The Board shall issue a license to an applicant licensed as an apprentice, cosmetologist, esthetician, natural hair care specialist, or manicurist in another state if the applicant shows:

(1) The applicant is an active practitioner in good standing.

(2) The applicant has practiced at least one of the three years immediately preceding the application for a license.

(3) There is no disciplinary proceeding or unresolved complaint pending against the applicant at the time a license is to be issued by this State.

(4) The licensure requirements in the state in which the applicant is licensed are substantially equivalent to those required by this State.

(b) Instead of meeting the requirements in subsection (a) of this section, any applicant who is licensed as a cosmetologist, esthetician, natural hair care specialist, or manicurist in another state shall be admitted to practice in this State

under the same reciprocity or comity provisions that the state in which the applicant is licensed grants to persons licensed in this State.

(c) The Board may establish standards for issuing a license to an applicant who is licensed as a teacher in another state. These standards shall include a requirement that the licensure requirements in the state in which the teacher is licensed shall be substantially equivalent to those required in this State and that the applicant shall be licensed by the Board to practice in the area in which the applicant is licensed to teach. (1933, c. 179, s. 19; 1953, c. 1304, s. 4; 1957, c. 1184, s. 3; 1963, c. 1257, s. 3; 1973, c. 256, s. 1; 1981, c. 615, s. 12; c. 967; 1983, c. 438; 1998-230, s. 2; 2009-521, s. 5.)

§ 88B-14. Licensing of cosmetic art shops.

(a) The Board shall issue a license to operate a cosmetic art shop to any applicant who submits a properly completed application, on a form approved by the Board, pays the required fee, and is determined, after inspection, to be in compliance with the provisions of this Chapter and the Board's rules.

(b) The applicant shall list all licensees who practice cosmetic art in the shop and shall identify each as an employee or a booth renter.

(c) A cosmetic art shop shall be allowed to operate for a period of 30 days while the Board inspects and determines the shop's compliance with this Chapter and the Board's rules. If the Board is unable to complete the inspection within 30 days, the shop will be authorized to operate until such an inspection can be completed.

(d) A license to operate a cosmetic art shop shall not be transferable from one location to another or from one owner to another. (1933, c. 179, s. 1; 1973, c. 1481, ss. 1, 2; 1975, c. 7; c. 857, s. 1; 1977, cc. 155, 472; 1981, c. 615, ss. 1, 2; 1983 (Reg. Sess., 1984), c. 990; 1985, c. 125; 1985 (Reg. Sess., 1986), c. 833; 1987 (Reg. Sess., 1988), c. 965; 1993, c. 22, s. 2; c. 54, s. 1; 1995 (Reg. Sess., 1996), c. 605, s. 15; 1998-230, s. 2; 2009-521, s. 6.)

§ 88B-15. Practice outside cosmetic art shops.

(a) Any individual licensed under this Chapter may visit the residences of individuals who are sick or disabled and confined to their places of residence in order to attend to their cosmetic needs. A licensed individual may also visit hospitals, nursing homes, rest homes, retirement homes, mental institutions, correctional facilities, funeral homes, and similar institutions to attend to the cosmetic needs of those in these institutions.

(b) An individual licensed under this Chapter may practice in a licensed barbershop as permitted by G.S. 86A-14. (1933, c. 179, s. 1; 1973, c. 1481, ss. 1, 2; 1975, c. 7; c. 857, s. 1; 1977, cc. 155, 472; 1981, c. 615, ss. 1, 2, 6; 1983 (Reg. Sess., 1984), c. 990; 1985, c. 125; 1985 (Reg. Sess., 1986), c. 833; 1987 (Reg. Sess., 1988), c. 965; 1993, c. 22, s. 2; c. 54, s. 1; 1995 (Reg. Sess., 1996), c. 605, s. 15; 1998-230, s. 2.)

§ 88B-16. Licensing cosmetic art schools.

(a) The Board shall issue a license to any cosmetic art school that submits a properly completed application, on a form approved by the Board, pays the required license fee, and is determined by the Board, after inspection, to be in compliance with the provisions of this Chapter and the Board's rules.

(b) No one may open or operate a cosmetic art school before the Board has approved a license for the school. The Board shall not issue a license before a cosmetic art school has been inspected and determined to be in compliance with the provisions of this Chapter and the Board's rules.

(c) Cosmetic art schools located in this State shall be licensed by the Board before any credit may be given for curriculum hours taken in the school. The Board may establish standards for approving hours from schools in other states that are licensed. (1933, c. 179, s. 23; 1935, c. 54, s. 5; 1973, c. 476, s. 128; 1975, c. 857, s. 9; 1981, c. 614, s. 1; c. 615, s. 14; 1995 (Reg. Sess., 1996), c. 605, s. 16.; 1998-230, s. 2.)

§ 88B-17. Bond required for private cosmetic art schools.

(a) Each private cosmetic art school shall provide a guaranty bond unless the school has already provided a bond or an alternative to a bond under G.S. 115D-95. The Board may restrict, suspend, revoke, or refuse to renew or reinstate the license of a school that fails to maintain a bond or an alternative to a bond pursuant to this section or G.S. 115D-95.

(b) (1) The applicant shall file the guaranty bond with the clerk of superior court in the county in which the school is located. The bond shall be in favor of the students. The bond shall be executed by the applicant as principal and by a bonding company authorized to do business in this State. The bond shall be conditioned to provide indemnification to any student or the student's parent or guardian who has suffered loss of tuition or any fees by reason of the failure of the school to offer or complete student instruction, academic services, or other goods and services as related to course enrollment for any reason, including suspension, revocation, or nonrenewal of a school's approval, bankruptcy, foreclosure, or the school's ceasing to operate.

(2) The bond amount shall be at least equal to the maximum amount of prepaid tuition held at any time by the school during the last fiscal year, but in no case shall be less than ten thousand dollars (\$10,000). Each application for license or license renewal shall include a letter signed by an authorized representative of the school showing the calculations made and the method of computing the amount of the bond in accordance with rules prescribed by the Board. If the Board finds that the calculations made and the method of computing the amount of the bond are inaccurate or that the amount of the bond is otherwise inadequate to provide indemnification under the terms of the bond, the Board may require the applicant to provide an additional bond.

(3) The bond shall remain in force and effect until canceled by the guarantor. The guarantor may cancel the bond upon 30 days' notice to the Board. Cancellation of the bond shall not affect any liability incurred or accrued prior to the termination of the notice period.

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(c) An applicant who is unable to secure a bond may seek from the Board a waiver of the guaranty bond requirement and approval of one of the guaranty bond alternatives set forth in this subsection. With the approval of the Board, an applicant may file one of the following instead of a bond with the clerk of court in the county in which the school is located:

(1) An assignment of a savings account in an amount equal to the bond required that is in a form acceptable to the Board, and is executed by the applicant and a state or federal savings and loan association, state bank, or national bank that is doing business in this State and whose accounts are insured by a federal depositor's corporation, and access to the account is subject to the same conditions as those for a bond in subsection (b) of this section.

(2) A certificate of deposit that is executed by a state or federal savings and loan association, state bank, or national bank that is doing business in this State and whose accounts are insured by a federal depositor's corporation and access to the certificate of deposit is subject to the same conditions as those for a bond in subsection (b) of this section. (1989 (Reg. Sess., 1990), c. 824, s. 4; 1991, c. 636, s. 5; 1998-230, s. 2.)

§ 88B-18. Examinations.

(a) Repealed by Session Laws 2006-212, s. 2, effective August 8, 2006.

(b) Each examination shall have both a practical and a written portion.

(c) Examinations for applicants for apprentice, cosmetologist, teacher, esthetician, natural hair care specialist, and manicurist licenses shall be given in at least three locations in the State that are geographically scattered. The examinations shall be administered in Board-approved facilities.

(d) An applicant for a cosmetologist, esthetician, manicurist, natural hair care specialist, or teacher's license who fails to pass the examination three times may not reapply to take the examination again until after the applicant has

successfully completed any additional requirements prescribed by the Board. (1933, c. 179, ss. 16, 17; 1935, c. 54, s. 4; 1973, c. 1360, ss. 3, 4; 1975, c. 857, s. 5; 1985, c. 559, s. 1; 1989, c. 650, s. 3; 1995, c. 541, s. 2; 1998-230, s. 2; 2006-212, s. 2; 2009-521, s. 7.)

§ 88B-19. Expired school credits.No credit shall be approved by the Board if five years or more have elapsed from the date a person enrolled in a cosmetic art school unless the person completed the required number of hours and filed an application to take an examination administered by the Board. (1933, c. 179, s. 12; 1953, c. 1304, s. 3; 1973, c. 450, s. 2; 1977, c. 899, s. 1; 1981, c. 615, s. 9; 1985, c. 559, s. 5; 1998-230, s. 2.)

§ 88B-20. Fees required.

(a) The Board may charge the applicant the actual cost of preparation, administration, and grading of examinations for cosmetologists, apprentices, manicurists, estheticians, natural hair care specialist, or teachers, in addition to its other fees.

(b) The Board may charge application fees as follows:

- (1) Inspection of a newly established cosmetic art shop..... \$ 25.00
- (2) Reciprocity applicant under G.S. 88B-13..... \$ 15.00.

(c) The Board may charge license fees as follows:

- (1) Cosmetologist..... \$ 39.00 every 3 years
- (2) Apprentice..... \$ 10.00 per year
- (3) Esthetician..... \$ 10.00 per year
- (4) Manicurist..... \$ 10.00 per year

- (4a) Natural hair care specialist..... \$ 10.00 per year
- (5) Teacher..... \$ 10.00 every 2 years
- (6) Cosmetic art shop per active booth..... \$ 3.00 per year
- (7) Cosmetic art school..... \$ 50.00 per year
- (8) Duplicate license..... \$ 1.00.

(d) The Board may require payment of late fees and reinstatement fees as follows:

- (1)..... Apprentice, cosmetologist, esthetician, manicurist, natural hair care specialist, and teacher late renewal..... \$ 10.00
- (2) Cosmetic art schools and shops late renewal..... \$ 10.00
- (3) Reinstatement – cosmetic art schools and shops..... \$ 25.00.

(e) The Board may prorate fees as appropriate.

(1933, c. 179, ss. 1, 21; 1955, c. 1265; 1973, c. 256, s. 2; c. 1481, ss. 1, 2; 1975, c. 7; c. 857, ss. 1, 6; 1977, cc. 155, 472; 1981, c. 615, ss. 1, 2, 13; 1983, c. 523; (Reg. Sess., 1984), c. 990; 1985, c. 125; 1985, c. 559, s. 2; (Reg. Sess., 1986), c. 833; 1987 (Reg. Sess., 1988), c. 965; 1993, c. 22, s. 2; c. 54, s. 1; 1995, c. 541, s. 1; (Reg. Sess., 1996), c. 605, s. 15; 1998-230, s. 2; 1999-348, s. 2; 2009-521, s. 8.)

§ 88B-21. Renewals; expired licenses; inactive status.

(a) Each license to operate a cosmetic art shop shall be renewed on or before the first day of February of each year. As provided in G.S. 88B-20, a late fee shall be charged for licenses renewed after February 1. Any license not renewed by March 1 of each year shall expire. A cosmetic art shop whose license has been expired for one year or less shall have the license reinstated immediately upon payment

of the reinstatement fee, the late fee, and all unpaid license fees. The licensee shall submit to the Board, as a part of the renewal process, a list of all licensed cosmetologists who practice cosmetic art in the shop and shall identify each as an employee or a booth renter.

(b) Cosmetologist licenses shall be renewed on or before October 1 every three years beginning October 1, 1998. A late fee shall be charged for renewals after that date. Any license not renewed shall expire on October 1 of the year that renewal is required. The Board may develop and implement a plan for staggered license renewal and may prorate license fees to implement such a plan.

(c) Apprentice, esthetician, natural hair care specialist, and manicurist licenses shall be renewed annually on or before October 1 of each year. A late fee shall be charged for the renewal of licenses after that date. Any license not renewed shall expire on October 1 of that year.

(d) Teacher licenses shall be renewed every two years on or before October 1. A late fee shall be charged for the renewal of licenses after that date. Any license not renewed shall expire on October 1 of that year.

(e) Prior to renewal of a license, a teacher, cosmetologist, esthetician, natural hair care specialist, or manicurist shall annually complete eight hours of Board-approved continuing education for each year of the licensing cycle. A cosmetologist may complete up to 24 hours of required continuing education at any time within the cosmetologist's three-year licensing cycle. Licensees shall submit written documentation to the Board showing that they have satisfied the requirements of this subsection. A licensee who is in active practice as a cosmetologist, esthetician, natural hair care specialist, or manicurist, has practiced for at least 10 consecutive years in that profession, and is 60 years of age or older does not have to meet the continuing education requirements of this subsection. A licensee who is in active practice as a cosmetologist and has at least 20 consecutive years of experience as a cosmetologist, does not have to meet the continuing education requirements of this subsection, but shall report any continuing education classes completed to the Board, whether the continuing

education classes are Board-approved or not. Promotion of products and systems shall be allowed at continuing education given in-house or at trade shows. Continuing education classes may also be offered in secondary languages as needed. No member of the Board may offer continuing education courses as required by this section.

(f) If an apprentice, cosmetologist, esthetician, manicurist, natural hair care specialist, or teacher fails to renew his or her license within five years following the expiration date, the licensee shall be required to pass an examination as prescribed by the Board before the license will be reinstated.

(g) Cosmetic art school licenses shall be renewed on or before October 1 of each year. A late fee shall be charged for licenses renewed after that date. Any license not renewed by November 1 of that year shall expire. A cosmetic art school whose license has been expired for one year or less shall have its license reinstated upon payment of the reinstatement fee, the late fee, and all unpaid license fees.

(h) Upon request by a licensee for inactive status, the Board may place the licensee's name on the inactive list so long as the licensee is in good standing with the Board. An inactive licensee is not required to complete continuing education requirements. An inactive licensee shall not practice cosmetic art for consideration. However, the inactive licensee may continue to purchase supplies as accorded an active licensee. When the inactive licensee desires to be removed from the inactive list and return to active practice, the inactive licensee shall notify the Board of his or her desire to return to active status and pay the required fee as determined by the Board. As a condition of returning to active status, the Board may require the licensee to complete eight to 24 hours of continuing education pursuant to subsection (e) of this section. (1933, c. 179, ss. 1, 25; 1957, c. 1184, s. 4; 1973, c. 256, s. 3; c. 450, s. 3; c. 1481, ss. 1, 2; 1975, c. 7; c. 857, ss. 1, 7; 1977, cc. 155, 472; 1981, c. 615, ss. 1, 2; 1983 (Reg. Sess., 1984), c. 990; 1985, c. 125; 1985, c. 559, s. 3; (Reg. Sess., 1986), c. 833; 1987 (Reg. Sess.,

1988), c. 965; 1993, c. 22, s. 2; c. 54, s. 1; 1995 (Reg. Sess., 1996), c. 605, s. 15; 1998-230, s. 2; 2004-142, s. 1; 2006-212, s. 6; 2007-198, s. 1; 2009-521, s. 9.)

§ 88B-22. Licenses required; criminal penalty.

(a) Except as provided in this Chapter, no person may practice or attempt to practice cosmetic art for pay or reward in any form, either directly or indirectly, without being licensed as an apprentice, cosmetologist, esthetician, natural hair care specialist, or manicurist by the Board.

(b) Except as provided in this Chapter, no person may practice cosmetic art or any part of cosmetic art, for pay or reward in any form, either directly or indirectly, outside of a licensed cosmetic art shop.

(c) No person may open or operate a cosmetic art shop in this State unless a license has been issued by the Board for that shop.

(d) An individual licensed as an esthetician, natural hair care specialist, or manicurist may practice only that part of cosmetic art for which the individual is licensed.

(d1) No person may teach cosmetic art in a Board-approved cosmetic art school unless the person is a teacher licensed under this Chapter. A guest lecturer may be exempt from the requirements of this subsection upon approval by the Board.

(e) An apprentice licensed under the provisions of this Chapter shall apprentice under the direct supervision of a cosmetologist. An apprentice shall not operate a cosmetic art shop.

(f) A violation of this Chapter is a Class 3 misdemeanor. (1933, c. 179, ss. 1, 11, 28; 1949, c. 505, s. 2; 1973, c. 476, s. 128; c. 1481, ss. 1, 2; 1975, c. 7; c. 857, ss. 1, 8; 1977, cc. 155, 472; 1981, c. 614, s. 2; c. 615, ss. 1, 2, 17; 1983 (Reg. Sess., 1984), c. 990; 1985, c. 125; 1985 (Reg. Sess., 1986), c. 833; 1987 (Reg. Sess., 1988), c. 965; 1989 (Reg. Sess., 1990), c. 1013, s. 3; 1993, c. 22, s. 2; c. 54, s. 1; c. 539, s. 608;

1994, Ex. Sess., c. 24, s. 14(c); 1995 (Reg. Sess., 1996), c. 605, s. 15; 1998-230, s. 2; 2006-212, s. 4; 2009-521, s. 10.)

§ 88B-23. Licenses to be posted.

(a) Every apprentice, cosmetologist, esthetician, manicurist, natural hair care specialist, and teacher licensed under this Chapter shall display the certificate of license issued by the Board within the shop in which the person works.

(b) Every certificate of license to operate a cosmetic art shop or school shall be conspicuously posted in the shop or school for which it is issued. (1933, c. 179, s. 24; 1998-230, s. 2; 2009-521, s. 11.)

§ 88B-24. Revocation of licenses and other disciplinary measures.

The Board may restrict, suspend, revoke, or refuse to issue, renew, or reinstate any license for any of the following:

- (1) Conviction of a felony shown by certified copy of the record of the court of conviction.
- (2) Gross malpractice or gross incompetency as determined by the Board.
- (3) Advertising by means of knowingly false or deceptive statements.
- (4) Permitting any individual to practice cosmetic art without a license or temporary employment permit, with an expired license or temporary employment permit, or with an invalid license or temporary employment permit.
- (5) Obtaining or attempting to obtain a license for money or other thing of value other than the required fee or by fraudulent misrepresentation.
- (6) Practicing or attempting to practice by fraudulent misrepresentation.
- (7) Willful failure to display a certificate of license as required by G.S. 88B-23.

(8) Willful violation of the rules adopted by the Board.

(9) Violation of G.S. 86A-15 by a cosmetologist, esthetician, natural hair care specialist, or manicurist licensed by the Board and practicing cosmetic art in a barber shop. (1933, c. 179, ss. 23, 26, 28; 1935, c. 54, s. 5; 1941, c. 234, s. 4; 1949, c. 505, s. 2; 1973, c. 476, s. 128; 1975, c. 857, ss. 8, 9; 1981, c. 614, ss. 1, 2; c. 615, ss. 14, 15, 17; 1989 (Reg. Sess., 1990), c. 1013, ss. 2, 3; 1993, c. 539, 608; 1994, Ex. Sess., c. 24, s. 14(c); 1995 (Reg. Sess., 1996), c. 605, s. 16.; 1998-230, s. 2; 2009-521, s. 12.)

§ 88B-25. Exemptions. The following persons are exempt from the provisions of this Chapter while engaged in the proper discharge of their professional duties:

(1) Undertakers and funeral establishments licensed under G.S. 90-210.25.

(2) Persons authorized to practice medicine or surgery under Chapter 90 of the General Statutes.

(3) Nurses licensed under Chapter 90 of the General Statutes.

(4) Commissioned medical or surgical officers of the United States Army, Air Force, Navy, Marine, or Coast Guard.

(5) A person employed in a cosmetic art shop to shampoo hair. (1933, c. 179, ss. 1, 22; 1973, c. 1481, ss. 1, 2; 1975, c. 7; c. 857, s. 1; 1977, cc. 155, 472; 1981, c. 615, ss. 1, 2; 1983 (Reg. Sess., 1984), c. 990; 1985, c. 125; 1985 (Reg. Sess., 1986), c. 833; 1987 (Reg. Sess., 1988), c. 965; 1993, c. 22, s. 2; c. 54, s. 1; 1995 (Reg. Sess., 1996), c. 605, s. 15; 1998-230, s. 2.)

§ 88B-26. Rules to be posted.

(a) The Board shall furnish a copy of its rules relating to sanitary management of cosmetic art shops and cosmetic art schools to each shop and school licensed by the Board. Each shop and school shall post the rules in a conspicuous place.

(b) The Board shall furnish a copy of its rules relating to curriculum and schools to each licensed cosmetic art school. Each cosmetic art school shall make these rules available to all teachers and students. (1933, c. 179, s. 23; 1935, c. 54, s. 5; 1973, c. 476, s. 128; 1975, c. 857, s. 9; 1981, c. 614, s. 1; c. 615, s. 14; 1995 (Reg. Sess., 1996), c. 605, s. 16; 1998-230, s. 2.)

§ 88B-27. Inspections.

Any inspector or other authorized representative of the Board may enter any cosmetic art shop or school to inspect it for compliance with this Chapter and the Board's rules. All persons practicing cosmetic art in a shop or school shall, upon request, present satisfactory proof of identification. Satisfactory proof shall be in the form of a photographic driver's license or photographic identification card issued by any state, federal, or other government entity. The Board may require a cosmetic art shop or school to be inspected as a condition for license renewal. (1933, c. 179, ss. 15, 23; 1935, c. 54, ss. 3, 5; 1941, c. 234, s. 2; 1943, c. 354, s. 2; 1957, c. 1184, s. 2; 1971, c. 355, ss. 2, 3; c. 616, ss. 1, 3; 1973, c. 476, s. 128; c. 1360, s. 2; 1975, c. 857, ss. 4, 9; 1981, c. 614, s. 1; c. 615, ss. 11, 14; 1983, c. 913, s. 9; 1989, c. 650, s. 2; 1995 (reg. Sess., 1996), c. 605, s. 16; 1998-230, s. 2.)

§ 88B-28. Restraining orders.

The Board, the Department of Health and Human Services, or any county or district health director may apply to the superior court for an injunction to restrain any person from violating the provisions of this Chapter or the Board's rules. Actions under this section shall be brought in the county where the defendant resides or maintains his or her principal place of business or where the alleged acts occurred. (1949, c. 505, s. 1; 1973, c. 476, s. 128; 1975, c. 857, s. 10; 1981, c. 614, s. 3; c. 615, s. 18; 1997-443, s. 11A.118(a); 1997-502, s. 8; 1998-230, s. 2.)

§ 88B-29. Civil penalties.

(a) Authority to Assess Civil Penalties. – In addition to taking any of the actions permitted under G.S. 88B-24, the Board may assess a civil penalty not in excess of one thousand dollars (\$1,000) for the violation of any section of this Chapter or the violation of any rules adopted by the Board. The clear proceeds of any civil penalty assessed under this section shall be remitted to the Civil Penalty and Forfeiture Fund in accordance with G.S. 115C-457.2.

(b) Consideration Factors. – Before imposing and assessing a civil penalty and fixing the amount thereof, the Board shall, as a part of its deliberations, take into consideration the following factors:

- (1) The nature, gravity, and persistence of the particular violation.
- (2) The appropriateness of the imposition of a civil penalty when considered alone or in combination with other punishment.
- (3) Whether the violation was willful and malicious.
- (4) Any other factors that would tend to mitigate or aggravate the violations found to exist.

(c) Schedule of Civil Penalties. – The Board shall establish a schedule of civil penalties for violations of this Chapter. The schedule shall indicate for each type of violation whether the violation can be corrected. Penalties shall be assessed for the first, second, and third violations of specified sections of this Chapter and for specified rules.

(d) Costs. – The Board may in a disciplinary proceeding charge costs, including reasonable attorneys' fees, to the licensee against whom the proceedings were brought. (1998-230, s. 2; 2004-142, s. 2.)

SUBCHAPTER 14H - SANITATION

SECTION .0100 – SANITATION

21 NCAC 14H .0101 COPY OF RULES TO COSMETOLOGY STUDENTS

Cosmetic art schools shall give a copy of the sanitation rules governing the practice of the cosmetic arts to each student for study.

History Note: Authority G.S. 88-23; 88-30;

Eff. February 1, 1976;

Amended Eff. April 1, 1991; January 1, 1989.

21 NCAC 14H .0102 COPY OF RULES TO BEAUTY ESTABLISHMENTS

The Board shall give copies of the rules of sanitation governing the practice of cosmetic art to all beauty establishments.

History Note: Authority G.S. 88-23; 88-30;

Eff. February 1, 1976;

Amended Eff. April 1, 1991; January 1, 1989.

21 NCAC 14H .0103 FAILURE TO ADHERE TO RULES

21 NCAC 14H .0104 BUILDING

History Note: Authority G.S. 88-23;

Eff. February 1, 1976;

Repealed Eff. January 1, 1989.

21 NCAC 14H .0105 SANITARY RATINGS AND POSTING OF RATINGS

(a) The sanitary rating of a beauty establishment shall be based on a system of grading outlined in this Subchapter. Based on the grading, all establishments shall be rated in the following manner:

(1) all establishments receiving a rating of at least 90 percent or more, shall be awarded a grade A;

(2) all establishments receiving a rating of at least 80 percent, and less than 90 percent, shall be awarded grade B;

(3) all establishments receiving a rating of at least 70 percent or more, and less than 80 shall be awarded grade C.

(b) Every beauty establishment shall be given a sanitary rating. A cosmetic art school shall be graded no less than three times a year, and a cosmetic art shop shall be graded once a year.

(c) The sanitary rating given to a beauty establishment shall be posted in a conspicuous place at all times.

(d) All new establishments must receive a rating of at least 90 percent before a license will be issued.

(e) The willful operation of a beauty establishment which fails to receive a sanitary rating of at least 70 percent (grade C) shall be sufficient cause for revoking or suspending the letter of approval or permit.

(f) A re-inspection for the purpose of raising the sanitary rating of a beauty establishment shall not be given within 30 days of the last inspection, unless the rating at the last inspection was less than 80 percent.

(g) A whirlpool and footspa sanitation record must be kept on each whirlpool and footspa for inspection on a form provided by the Board.

History Note: Authority G.S. 88B-4; 88B-23; 88B-24;

Eff. February 1, 1976;

Amended Eff. January 1, 2011; June 1, 2009; June 1, 2007; August 1, 1998; June 1, 1994; April 1, 1991; January 1, 1989.

21 NCAC 14H .0106 RESIDENTIAL BEAUTY SHOPS

History Note: Authority G.S. 88-23; Eff. February 1, 1976; Repealed Eff. January 1, 1989.

21 NCAC 14H .0107 WATER SUPPLY

(a) A beauty establishment shall have a supply of running hot and cold water in the clinic area, approved by the local health department.

(b) When a service is provided in a room closed off by a door, the water supply required in this Rule must be within 20 feet of the door or 25 feet from the service table or chair. The restroom sink shall not be used to meet this requirement.

History Note: Authority G.S. 88B-4;

Eff. February 1, 1976; Amended Eff. January 1, 2011; September 1, 2004; January 1, 1989.

21 NCAC 14H .0108 FLOOR COVERINGS

All floor coverings shall be washable and kept clean and in good repair.

History Note: Authority G.S. 88-23;

Eff. February 1, 1976;

Amended Eff. February 1, 2006; December 1, 2004; June 1, 1994.

21 NCAC 14H .0109 VENTILATION AND LIGHT

(a) All doors and windows shall be kept clean and, if open for ventilation, effectively screened.

(b) Necessary ventilation shall be provided at all times. In the clinic areas of all cosmetic art schools and in the areas where patrons are serviced in all cosmetic art shops, there must be an adequate, continuous exchange of air.

(c) Adequate light shall be provided for each operator.

History Note: Authority G.S. 88-23;

Eff. February 1, 1976;

Amended Eff. April 1, 1991; April 1, 1988.

21 NCAC 14H .0110 BATHROOM FACILITIES

(a) Toilet and hand washing facilities consisting of at least one commode and one lavatory with hot and cold running water, liquid soap and individual towels shall be provided.

(b) A residential beauty salon shall furnish bathroom facilities separate and apart from the residence.

History Note: Authority G.S. 88B-4(a)(9);

Eff. February 1, 1976;

Amended Eff. July 1, 2010; June 1, 1994; January 1, 1989; April 1, 1988.

21 NCAC 14H .0111 CLEANLINESS OF OPERATORS

(a) All operators and students shall be personally clean and neat.

(b) Every person employed in a beauty establishment shall wear clean, washable outer garments with sleeves while serving patrons.

(c) Each licensee and student shall wash his or her hands with soap and water or an equally effective cleansing agent immediately before and after serving each client.

History Note: Authority G.S. 88B-4; 88B-14;

Eff. February 1, 1976;

Amended Eff. December 1, 2008; January 1, 2008; June 1, 1994.

21 NCAC 14H .0112 CLEANLINESS OF CLINIC AREA

- (a) The clinic area shall be kept clean.
- (b) Waste material shall be kept in covered receptacles. The area surrounding the waste receptacles shall be maintained in a neat and sanitary manner.
- (c) Sanitation rules which apply to towels and cloths are as follows:
- (1) Separate and clean protective drapes, linens and towels shall be used for each patron.
 - (2) After a protective cape, drape, linen or towel has been used once, it shall be placed in a clean, closed container until laundered. Any paper or nonwoven protective drape or covering shall be discarded after one use.
 - (3) There shall be an adequate supply of clean protective drapes, linens and towels at all times.
 - (4) All plastic capes used on patrons shall not be allowed to come in contact with the patron's neck.
 - (5) Clean drapes, linens and towels shall be stored in a covered receptacle when not in use.
- (d) At least six combs and brushes shall be provided for each cosmetology operator and cosmetology student.
- (e) All combs, brushes, and implements shall be cleaned and disinfected after each use in the following manner:
- (1) They shall be soaked in a cleaning solution that will not leave a residue and, if necessary, scrubbed.

(2) They shall be disinfected in accordance with the following:

(A) EPA registered, hospital/pseudomonacidal (bactericidal, virucidal, and fungicidal) or tuberculocidal, that is mixed and used according to the manufacturer's directions; or

(B) 1 and 1/3 cup of 5.25 percent household bleach to one gallon of water for 10 minutes. The disinfectant shall not shorten the service life of the comb, brush, esthetics or manicuring instrument. In using a disinfectant, the user shall wear any personal protective equipment, such as gloves, recommended in the Material Safety Data Sheet prepared on the disinfectant manufacturer.

(3) They shall be rinsed with hot tap water and dried with a clean towel before their next use. They shall be stored in a clean, closed cabinet or container until they are needed.

(f) Disposable and porous implements must be discarded after use or upon completion of the service.

(g) Product that comes into contact with the patron must be discarded upon completion of the service.

(h) Clean items and items needing to be disinfected shall be kept in separate containers.

(i) A covered receptacle may have an opening so soiled items may be dropped into the receptacle.

History Note: Authority G.S. 88B-4; 88B-14;

Eff. February 1, 1976; Amended Eff. June 1, 1994; April 1, 1991; January 1, 1989; April 1, 1988;

Temporary Amendment Eff. January 20, 1999;

Amended Eff. January 1, 2011; December 1, 2008; October 1, 2006; November 1, 2005; August 1, 2000.

21 NCAC 14H .0113 CLEANLINESS OF SCISSORS: SHEARS: RAZORS AND OTHER EQUIPMENT

(a) All scissors, shears, razors, and other metal instruments must be cleaned and disinfected after each use in the following manner:

(1) If the implement is not immersible, it shall be cleaned by wiping it with a moistened clean cloth and disinfected with a disinfectant used in accordance with the manufacturer's instructions that states the solution will destroy HIV, TB or HBV viruses and approved by the Federal Environmental Protection Agency.

(2) If it is immersible, it shall be disinfected by immersion and whenever it comes in contact with blood, with:

(A) disinfectant, used in accordance with the manufacturer's instructions, that states the solution will destroy HIV, TB or HBV viruses and approved by the Federal Environmental Protection Agency.

(B) EPA registered, hospital/pseudomonacidal (bactericidal, virucidal, and fungicidal) or tuberculocidal, that is mixed and used according to the manufacturer's directions; or

(C) household bleach in a 10 percent solution for 10 minutes.

(3) If the implement is not used immediately after cleaning, it must be stored in a clean, closed cabinet until it is needed.

(b) Furniture, equipment and fixtures must be of a washable material and kept clean and in good repair.

(c) Lancets, disposable razors, and other sharp objects shall be disposed in puncture-resistant containers.

History Note: Authority G.S. 88B-4; 88B-14;

Eff. February 1, 1976;

Amended Eff. April 1, 2011; December 1, 2008; January 1, 2008; October 1, 2006; February 1, 2004; August 1, 1998; June 1, 1994; January 1, 1989; April 1, 1988.

21 NCAC 14H .0114 CARE OF CREAMS: LOTIONS: AND COSMETICS

All creams, lotions, and other cosmetics used for patrons must be kept in clean, closed containers, and must conform in all respects to the requirements of the Pure Food and Drug Law. Lotions, or fluids must be poured into a clean glass or other sanitized container and applied to patrons by means of cotton or other sanitized methods.

History Note: Authority G.S. 88-23;

Eff. February 1, 1976;

Amended Eff. January 1, 1989.

21 NCAC 14H .0115 FIRST AID

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Each beauty establishment must have antiseptics and other necessary supplies available to provide first aid when necessary.

History Note: Authority G.S. 88-23;

Eff. February 1, 1976

;Amended Eff. January 1, 1989.

21 NCAC 14H .0116 HEALTH OF OPERATORS

History Note: Authority G.S. 88-23; 88-26(3);

Eff. February 1, 1976;

Amended Eff. January 1, 1989;

Repealed Eff. December 1, 2008.

21 NCAC 14H .0117 ANIMALS

Animals or birds shall not be in a beauty establishment. Trained animals accompanying disabled persons are exempt.

History Note: Authority G.S. 88B-4; 88B-17; 88B-23;

Eff. February 1, 1976;

Amended Eff. July 1, 2010; December 1, 2008.

21 NCAC 14H .0118 SYSTEMS OF GRADING BEAUTY ESTABLISHMENTS

The system of grading the sanitary rating of cosmetic art schools and shops based on the rules set out in 21 NCAC 14H .0106 to .0117 shall be as follows, setting out areas to be inspected and considered, and the maximum points given for compliance:

- (1) clean and repaired entrance and reception room 2;
- (2) general condition of the entire establishment 8;
- (3) water system; hot and cold running water 2;
- (4) walls, ceiling and floors:
 - (A) construction and coverings 4;
 - (B) clean 4;
 - (C) good repair 3;
- (5) lighting and fresh continuous ventilation (windows included); their adequacy and cleanliness 3;
- (6) public toilet:
 - (A) clean and ventilated 5;
 - (B) liquid soap and individual towels furnished 5;
 - (C) hot and cold running water 2;
- (7) appearance of operators and students 4;
- (8) linens:

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- (A) supply of clean drapes, linens and towels stored in clean closed containers 2;
- (B) soiled drapes, linens and towels properly stored in closed containers 3;
- (9) waste in closed containers and clean area 4;
- (10) equipment cleanliness:
 - (A) disinfectants selected from those approved by the Federal Environmental Protection Agency 6;
 - (B) disinfectants used properly 5;
 - (C) all implements cleaned, disinfected, and properly stored 12;
 - (D) furniture, fixtures, and equipment clean and in good repair 7;
- (11) working area:
 - (A) workstation clean 4;
 - (B) lavatories clean 4;
 - (C) jars and containers closed, clean and disinfected 2;
 - (D) no unnecessary articles in work area 2;
- (12) antiseptics and first aid supplies on hand 1;
- (13) cosmetics:
 - (A) clean and sanitary conditions 2;

(B) storage area for supplies clean and in order 3;

(14) no animals or birds kept or allowed in the establishment except as provided by Rule .0117 of this Subchapter.

History Note: Authority G.S. 88B-2; 88B-4; 88B-14;

Eff. February 1, 1976;

Amended Eff. August 1, 1998; June 1, 1994; April 1, 1991; January 1, 1989;

Temporary Amendment Eff. January 20, 1999;

Amended Eff. December 1, 2008; August 1, 2000.

21 NCAC 14H .0119 NOTICE TO BOARD

History Note: Authority G.S. 88-23; 88-29;

Eff. March 1, 1993;

Amended Eff. March 1, 1994;

Repealed Eff. August 1, 1998.

21 NCAC 14H .0120 WHIRLPOOL, FOOTSPA AND FACIAL STEAMER SANITATION

(a) As used in this Rule whirlpool or footspa means any basin using circulating water.

(b) After each patron each whirlpool or footspa must be cleaned and disinfected as follows:

- (1) All water must be drained and all debris removed from the basin;
 - (2) The basin must be disinfected by filling the basin with water and circulating:
 - (A) Two tablespoons of automatic dishwashing powder and $\frac{1}{4}$ cup of 5.25 percent household bleach to one gallon of water through the unit for 10 minutes; or
 - (B) Surfactant or enzymatic soap with an EPA registered disinfectant with bactericidal, fungicidal and virucidal activity used according to manufacturer's instructions through the unit for 10 minutes;
 - (3) The basin must be drained and rinsed with clean water; and
 - (4) The basin must be wiped dry with a clean towel.
- (c) At the end of the day each whirlpool or footspa must be cleaned and disinfected as follows:
- (1) The screen must be removed and all debris trapped behind the screen removed;
 - (2) The screen and the inlet must be washed with surfactant or enzymatic soap or detergent and rinsed with clean water;
 - (3) Before replacing the screen one of the following procedures must be performed:
 - (A) The screen must be totally immersed in a household bleach solution of $\frac{1}{4}$ cup of 5.25percent household bleach to one gallon of water for 10 minutes; or

- (B) The screen must be totally immersed in an EPA registered disinfectant with bactericidal, fungicidal and virucidal activity in accordance to the manufacturer's instructions for 10 minutes;
- (4) The inlet and area behind the screen must be cleaned with a brush and surfactant soap and water to remove all visible debris and residue; and
- (5) The spa system must be flushed with low sudsing surfactant or enzymatic soap and warm water for at least 10 minutes and then rinsed and drained.
- (d) Every week after cleaning and disinfecting pursuant to Paragraphs (a) and (b) of this Rule each whirlpool and footspa must be cleaned and disinfected in the following manner:
- (1) The whirlpool or footspa basin must be filled with water and $\frac{1}{4}$ cup of 5.25 percent household bleach for each one gallon of water:
- (2) The whirlpool or footspa system must be flushed with the bleach and water solution pursuant to Subparagraph (d)(1) of this Rule for 10 minutes and allowed to sit for at least six hours; and
- (3) The whirlpool or footspa system must be drained and flushed with water before use by a patron.
- (e) A record must be made of the date and time of each cleaning and disinfecting as required by this Rule including the date, time, reason and name of the staff member that performed the cleaning. This record must be kept and made available for at least 90 days upon request by either a patron or inspector.
- (f) The water in a vaporizer machine must be emptied daily and the unit disinfected.

History Note: Authority G.S. 88B-4; 88B-14;

Eff. February 1, 2004;

Amended Eff. January 1, 2011; December 1, 2008; May 1, 2007; October 1, 2006; November 1, 2005.

21 NCAC 14H .0121 PROHIBITED PRACTICES

(a) Licensees must not use or possess in a shop any of the following products:

- (1) Methyl Methacrylate Liquid Monomer a.k.a. MMA;
- (2) Razor-type callus shavers designed and intended to cut growths of skin such as corns and calluses;
- (3) Permanent makeup, defined as beautifying the face by inserting or implanting facial cosmetic pigment under the surface of the skin or mucosa;
- (4) FDA rated Class III devices;
- (5) Any adulterated chemical exfoliating substances;
- (6) Carbohic acid (phenol) over two percent strength;
- (7) Animals including insects, fish, amphibians, reptiles, birds or mammals to perform any service; or
- (8) Variable speed electrical nail file on the natural nail unless it has been designed for use on the natural nail.

(b) A licensee must not:

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- (1) Use product in any other manner than the product's intended use;
- (2) Diagnose any medical condition or treat any medical condition unless referred by a physician;
- (3) Provide any service unless trained prior to performing the service;
- (4) Perform services on a client if the licensee has reason to believe the client has any of the following:
 - (A) a communicable disease;
 - (B) a contagious condition;
 - (C) an inflamed, infected, broken, raised or swollen skin or nail tissue; or
 - (D) an open wound or sore in the area to be worked on that would contraindicate the efficacy of the service;
- (5) Alter or duplicate a license issued by the Board; or
- (6) Advertise or solicit clients in any form of communication in a manner that is false or misleading.
- (c) Class II devices may be used by licensees while under the supervision of a licensed physician.

History Note: Authority G.S. 88B-2; 88B-4;

Eff. April 1, 2004;

Amended Eff. January 1, 2011; January 1, 2008; May 1, 2007; December 1, 2004.

SUBCHAPTER 14P – CIVIL PENALTY

SECTION .0100 – CIVIL PENALTY

21 NCAC 14P .0101 SCHEDULE OF CIVIL PENALTIES

The rules in this Subchapter establish the schedule of civil penalties required by G.S. 88B-29(c). The amounts stated are the presumptive amounts which may be modified in accordance with G.S. 88B-29(b). Those violations that are 1st offense correctable are identified with the word "warning" appended to it. If the offense is not corrected within the 30 day time allotted, the presumptive civil penalty in parenthesis shall apply.

History Note: Authority G.S. 88B-4; 88B-29;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000.

21 NCAC 14P .0102 QUALIFICATIONS FOR LICENSING TEACHERS

The presumptive civil penalty for submitting false or fraudulent documentation on the application for licensure as a teacher is:

- (1) 1st offense \$1,000
- (2) subsequent offense revocation of license and \$1,000 penalty

History Note: Authority G.S. 88B-4; 88B-24; 88B-29;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000.

21 NCAC 14P .0103 TEMPORARY EMPLOYMENT PERMIT

History Note: Authority G.S. 88B-24; 88B-12; 88B-29;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000;

Repealed Eff. April 1, 2001.

21 NCAC 14P .0104 LICENSING OF COSMETIC ART SHOPS

(a) The presumptive civil penalty for operating a cosmetic art shop without first filing an application for a cosmetic art shop license:

(1) 1st offense \$100.00

(2) 2nd offense \$200.00

(3) 3rd offense \$300.00

(b) The presumptive civil penalty for moving or changing location or ownership of an existing cosmetic art shop without first submitting the appropriate form and fee to the Board:

(1) 1st offense \$100.00

(2) 2nd offense \$200.00

(3) 3rd offense \$300.00

History Note: Authority G.S. 88B-4;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000;

Amended Eff. April 1, 2001.

21 NCAC 14P .0105 RENEWALS; EXPIRED LICENSES; LICENSES REQUIRED:

(a) The presumptive civil penalty for operating a cosmetic art shop/school with an expired license is:

(1) 1st offense \$100.00

(2) 2nd offense \$250.00

(3) 3rd offense \$500.00

(b) The presumptive civil penalty for practicing cosmetology, manicuring, or esthetics with an expired license is:

(1) 1st offense \$100.00

(2) 2nd offense \$250.00

(3) 3rd offense \$500.00

(c) The presumptive civil penalty for allowing an apprentice or someone with a temporary permit to practice cosmetic art without direct supervision is:

(1) 1st offense \$100.00

(2) 2nd offense \$300.00

(3) 3rd offense \$500.00

(d) The presumptive civil penalty for practicing in a cosmetic art shop with an apprentice license or a temporary permit without direct supervision is:

(1) 1st offense \$100.00

(2) 2nd offense \$300.00

(3) 3rd offense \$500.00

(e) The presumptive civil penalty for an improperly licensed cosmetic art shop (incorrect number of chairs licensed) is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(f) The presumptive civil penalty for teaching with an expired license is:

(1) 1st offense \$100.00

(2) 2nd offense \$250.00

(3) 3rd offense \$500.00

History Note: Authority G.S. 88B-4; 88B-11; 88B-21; 88B-22; 88B- 23(a); 88B-24; 88B-29;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000;

Amended Eff. December 1, 2008; September 1, 2006; February 1, 2004; August 1, 2002; April 1, 2001.

21 NCAC 14P .0106 LICENSES REQUIRED

(a) The presumptive civil penalty for practicing cosmetic art without a license is:

(1) 1st offense \$200.00

(2) 2nd offense \$250.00

(3) 3rd offense \$500.00

(b) The presumptive civil penalty for performing services which the practitioner is not licensed to perform is:

(1) 1st offense \$100.00

(2) 2nd offense \$250.00

(3) 3rd offense \$500.00

(c) The presumptive civil penalty for practicing cosmetic art teaching without a license is:

(1) 1st offense \$250.00

(2) 2nd offense \$350.00

(3) 3rd offense \$500.00

History Note: Authority G.S. 88B-4; 88B-29;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000;

Amended Eff. April 1, 2011; July 1, 2010; December 1, 2008; August 1, 2002.

21 NCAC 14P .0107 LICENSES TO BE POSTED

(a) The presumptive civil penalty for failure to display a current cosmetic art shop/school license is:

(1) 1st offense \$50.00

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(b) The presumptive civil penalty for failure to display a current individual license is:

(1) 1st offense \$50.00

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(c) The presumptive civil penalty for a school/shop for allowing an employee to practice cosmetic art without displaying a current license is:

(1) 1st offense \$50.00

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(d) The presumptive civil penalty for displaying a copied license is:

(1) 1st offense \$50.00

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

History Note: Authority G.S. 88B-4; 88B-29;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000;

Amended Eff. December 1, 2008; February 1, 2004; April 1, 2001.

21 NCAC 14P .0108 REVOCATION OF LICENSES AND OTHER DISCIPLINARY MEASURES

(a) The presumptive civil penalty for allowing unlicensed practitioners to practice in a licensed cosmetic art shop is:

(1) 1st offense \$250.00

(2) 2nd offense \$500.00

(3) 3rd offense \$1000.00

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(b) The presumptive civil penalty for practicing cosmetology, natural hair care, manicuring or esthetics with a license issued to another person is:

- (1) 1st offense \$300.00
- (2) 2nd offense \$500.00
- (3) 3rd offense \$1,000.00

(c) The presumptive civil penalty for altering a license, permit or authorization issued by the Board is:

- (1) 1st offense \$300.00
- (2) 2nd offense \$400.00
- (3) 3rd offense \$500.00

(d) The presumptive civil penalty for submitting false or fraudulent documents is:

- (1) 1st offense \$500.00
- (2) 2nd offense \$800.00
- (3) 3rd offense \$1,000.00

(e) The presumptive civil penalty for refusing to present photographic identification is:

- (1) 1st offense \$100.00
- (2) 2nd offense \$250.00

(3) 3rd offense \$500.00

(f) The presumptive civil penalty for advertising by means of knowingly false or deceptive statement is:

(1) 1st offense warning (\$300.00)

(2) 2nd offense \$400.00

(3) 3rd offense \$500.00

(g) The presumptive civil penalty for permitting an individual to practice cosmetic art with an expired license is:

(1) 1st offense \$300.00

(2) 2nd offense \$400.00

(3) 3rd offense \$500.00

(h) The presumptive civil penalty for practicing or attempting to practice by fraudulent misrepresentation is:

(1) 1st offense \$500.00

(2) 2nd offense \$800.00

(3) 3rd offense \$1000.00

(i) The presumptive civil penalty for the illegal use or possession of equipment or Methyl Methacrylate Monomer (MMA) in a cosmetic art shop or school is:

(1) 1st offense \$300.00

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(2) 2nd offense \$500.00

(3) 3rd offense \$1000.00

(j) The presumptive civil penalty for failure to maintain footspa sanitation records is:

(1) 1st offense \$100.00

(2) 2nd offense \$200.00

(3) 3rd offense \$300.00

History Note: Authority G.S. 88B-4; 88B-24; 88B-29;

Temporary Adoption Eff. January 1, 1999; Eff. August 1, 2000;

Amended Eff. July 1, 2010; December 1, 2008; January 1, 2006; April 1, 2004; August 1, 2002; April 1, 2001.

21 NCAC 14P .0109 INSPECTIONS

The presumptive civil penalty for refusal to permit or interference with an inspection:

(1) 1st offense \$100.00

(2) 2nd offense \$250.00

(3) 3rd offense \$500.00

History Note: Authority G.S. 88B-4; 88B-27; 88B-29;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000.

21 NCAC 14P .0110 LICENSING OF BEAUTY SALONS

(a) The presumptive civil penalty for use of a cosmetic art shop as living, dining, or sleeping quarters is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(b) The presumptive civil penalty for failure to provide a separate entrance into the cosmetic art shop is:

(1) 1st offense warning (\$100.00)

(2) 2nd offense \$200.00

(3) 3rd offense \$400.00

(c) The presumptive civil penalty for re-opening a cosmetic art shop which has been closed for more than 90 days without making application to the Board for a new license:

(1) 1st offense \$100.00

(2) 2nd offense \$200.00

(3) 3rd offense \$300.00

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History Note: Authority G.S. 88B-4; 88B-14; 88B-29;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000.

21 NCAC 14P .0111 ESTABLISHMENT OF COSMETIC ART SCHOOLS

(a) The presumptive civil penalty for failure to provide minimum floor space or equipment and supplies as required by Subchapters 14G, 14I, 14J, 14K, 14O and 14S is:

(1) 1st offense \$200.00

(2) 2nd offense \$350.00

(3) 3rd offense \$500.00

(b) The presumptive civil penalty for failure to provide instruction at a ratio of one teacher for every 20 students is:

(1) 1st offense warning (\$100.00)

(2) 2nd offense \$250.00

(3) 3rd offense \$500.00

(c) The presumptive civil penalty for failure to report a change in the teaching staff is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

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(3) 3rd offense \$200.00

(d) The presumptive civil penalty for failure to submit an application for the approval of a school in the case of a change of location or ownership is:

(1) 1st offense \$100.00

(2) 2nd offense \$200.00

(3) 3rd offense \$500.00

History Note: Authority G.S. 88B-4(2); 88B-16; 88B-29;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000;

Amended Eff. July 1, 2010; February 1, 2004.

21 NCAC 14P .0112 SANITARY RATINGS AND POSTING OF RATINGS - APPLICABLE TO ESTABLISHMENTS WITH A SANITATION GRADE OF LESS THAN 80%

(a) The presumptive civil penalty for failure to display an inspection grade card is:

(1) 1st offense \$50.00

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(b) The presumptive civil penalty for non-working toilet facilities is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(c) The presumptive civil penalty for failure to maintain equipment, furnishings and floor coverings is:

(1) 1st offense warning (\$25.00)

(2) 2nd offense \$50.00

(3) 3rd offense \$100.00

(d) The presumptive civil penalty for failure to provide hot and cold running water is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(e) The presumptive civil penalty for keeping any animal or bird in a cosmetic art shop or school is: (Trained animals accompanying sightless or hearing impaired persons are exempt)

(1) 1st offense warning (\$25.00)

(2) 2nd offense \$50.00

(3) 3rd offense \$100.00

(f) The presumptive civil penalty for failure to have students wear clean washable uniform is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(g) The presumptive civil penalty for failure of operators in cosmetic art shops to wear clean outer garments with sleeves is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(h) The presumptive civil penalty for failure to store used or clean protective drapes, linens or towels, or failure to launder used protective drapes, linens or towels is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(i) The presumptive civil penalty for failure to dispose of supplies or instruments which come in direct contact with a patron and which cannot be disinfected is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(j) The presumptive civil penalty for failure to disinfect non-electrical instruments and equipment is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(k) The presumptive civil penalty for failure to store and label creams, powders, and other cosmetic preparations is:

(1) 1st offense warning (\$25.00)

(2) 2nd offense \$50.00

(3) 3rd offense \$100.00

(l) The presumptive civil penalty for failure to have necessary first aid equipment on hand is:

(1) 1st offense warning (\$25.00)

(2) 2nd offense \$50.00

(3) 3rd offense \$100.00

(m) The presumptive civil penalty for failure to provide necessary lighting or ventilation is:

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(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(n) The presumptive civil penalty for windows and doors not effectively screened is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(o) The presumptive civil penalty for trash containers not covered is:

(1) 1st offense warning (\$25.00)

(2) 2nd offense \$50.00

(3) 3rd offense \$100.00

(p) The presumptive civil penalty for failure to use EPA approved disinfectant is:

(1) 1st offense \$50.00

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(q) The presumptive civil penalty for failure to maintain a sanitary establishment (80% rating or better) is:

(1) 1st offense warning (\$25.00)

(2) 2nd offense \$50.00

(3) 3rd offense \$100.00

History Note: Authority G.S. 88B-4; 88B-29;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000;

Amended Eff. December 1, 2008; February 1, 2006.

21 NCAC 14P .0113 OPERATIONS OF SCHOOLS OF COSMETIC ART

(a) The presumptive civil penalty for failure to record student's hours of daily attendance is:

(1) 1st offense warning (\$100.00)

(2) 2nd offense \$200.00

(3) 3rd offense \$300.00

(b) The presumptive civil penalty for failure to report withdrawal or graduation of a student within 30 working days is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(c) The presumptive civil penalty for failure to submit cosmetology enrollments within 30 working days or manicurist, natural hair care specialist and esthetician enrollments within 15 working days is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(d) The presumptive civil penalty for failure to display a copy of the sanitation rules is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(e) The presumptive civil penalty for failure to post consumer sign "Cosmetic Art School - Work Done Exclusively by Students" is:

(1) 1st offense warning (\$50.00)

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

(f) The presumptive civil penalty for allowing a cosmetic art shop to operate within a cosmetic art school is:

(1) 1st offense \$200.00

(2) 2nd offense \$400.00

(3) 3rd offense \$600.00

(g) The presumptive civil penalty for a cosmetic art school that is not separated from a cosmetic art shop or other business by a solid wall, floor to ceiling, with an separate entrance and a door that stays closed at all times is:

(1) 1st offense \$200.00

(2) 2nd offense \$400.00

(3) 3rd offense \$600.00

History Note: Authority G.S. 88B-4; 88B-16; 88B-29;

Temporary Adoption Eff. January 1, 1999; Eff. August 1, 2000;

Amended Eff. July 1, 2010; December 1, 2008; April 1, 2004.

21 NCAC 14P .0114 COSMETOLOGY CURRICULUM

(a) The presumptive civil penalty for a school allowing cosmetology students with less than 300 hours credit to work on the public. (Shampoo and scalp manipulations are exempt) is:

(1) 1st offense \$100.00

(2) 2nd offense \$200.00

(3) 3rd offense \$300.00

(b) The presumptive civil penalty for a school for manicurist students with less than 16 hours credit working on the public is:

(1) 1st offense \$100.00

(2) 2nd offense \$200.00

(3) 3rd offense \$300.00

(c) The presumptive civil penalty for a school for esthetician students with less than 60 hours credit working on the public is:

(1) 1st offense \$100.00

(2) 2nd offense \$200.00

(3) 3rd offense \$300.00

(d) The presumptive civil penalty for a school for natural hair care students with less than 16 hours credit working on the public is:

(1) 1st offense \$100.00

(2) 2nd offense \$200.00

(3) 3rd offense \$300.00

History Note: Authority G.S. 88B-4; 88B-29;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000;

Amended Eff. July 1, 2010.

21 NCAC 14P .0115 SANITARY RATINGS

The presumptive civil penalty for failure to display a current inspection grade card is:

(1) 1st offense \$50.00

(2) 2nd offense \$100.00

(3) 3rd offense \$200.00

History Note: Authority G.S. 88B-4; 88B-29;

Temporary Adoption Eff. January 1, 1999; Eff. August 1, 2000;

Amended Eff. December 1, 2008; February 1, 2004; April 1, 2001.

21 NCAC 14P .0116 CIVIL PENALTY PROCEDURES

(a) Citations. The Board, through its duly authorized representatives, shall issue a citation with respect to any violation for which a civil penalty may be assessed. Each citation shall be in writing and shall describe the nature of the violation, including a reference to the specific provision alleged to have been violated. The civil penalty, if any, shall attach at the time the citation is written. The citation shall include an order to correct any condition or violation which lends itself to corrections, as determined by the Board.

(b) Correction of Violation. Any licensee who has been issued a warning citation must present written proof satisfactory to the Board, or its executive director, that the violation has been corrected. This provision applies only to a licensee's

first violation in any one year period for a violation with a first offense warning penalty. Proof of correction shall be presented to the Board, through its executive director, within 30 days of the date the warning citation was issued. The Board may extend for a reasonable period, the time within which to correct the warning citation in case of a death or hospitalization. Notices of correction filed after the prescribed date shall not be acceptable and the civil penalty shall be paid.

(c) Contested Case. Persons to whom a notice of violation or a citation is issued and a civil penalty assessed, may contest the civil penalty by filing written notice with the Board. The Board shall institute a contested case by sending a notice of hearing pursuant to G.S. 150B, Article 3A. The issuance of notice of hearing shall stay the civil penalty until the Board renders a final agency decision in the contested case.

(d) Final Agency Decision. The Board, after the hearing has been concluded, may affirm, reduce, or dismiss the charges filed in the notice of hearing or any penalties assessed. In no event shall the civil penalty be increased.

(e) Failure to File. If no written notice contesting the civil penalty is filed as set forth in Paragraph (c), the civil penalty becomes a final agency decision.

(f) Any offender who has not committed a previously cited offense for which a civil penalty has been assessed for a three year period shall have his record of the specific offense cleared. The next subsequent violation shall be treated as a first offense.

History Note: Authority G.S. 88B-4; 88B-29;

Temporary Adoption Eff. January 1, 1999;

Eff. August 1, 2000;

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Amended Eff. August 1, 2002.

Successful Communication in the Salon

COURSE OUTLINE:

- **HUMAN RELATIONS**
 - Human Relation Basics
 - Handling the Ups and Downs of Human Relations
 - Golden Rules of Human Relations
- **COMMUNICATION**
 - Communication Basics
 - Written Communication
 - Verbal Communication
 - Non-Verbal Communication
 - Making Eye Contact
- **SUCCESSFUL COMMUNICATION BUILT ON EFFECTIVE LISTENING**
 - Discernment
 - Comprehension
 - Evaluation
 - Empathy
 - Appreciation
 - Passionate Listening
- **GREETING NEW CLIENTS**
- **CONSULTING WITH CLIENTS**
- **USING FEEDBACK to IDENTIFY POTENTIAL CUSTOMER SERVICE IMPROVEMENTS**
 - Informal Methods
 - Formal Methods
 - Written and Verbal Client Surveys
 - Client Suggestion Box

- Salon Website
- **SPECIAL ISSUES IN COMMUNICATION**
 - Handling Tardy Clients
 - Handling Scheduling Mix-ups
 - Handling Unhappy Clients
- **IN-SALON COMMUNICATION**
 - Communicating With Coworkers
 - Communicating With Managers
- **EMPLOYEE EVALUATIONS**
- **TIPS FOR MAINTAINING A PLEASING ATTITUDE IN THE SALON**
- **SUMMARY**

LESSON OBJECTIVES:

Upon completion of the lesson, the student will be able to:

1. List the Golden Rules of Human Relations.
2. Explain the importance of effective communication.
3. Conduct a successful client consultation.
4. Handle delicate communication with your clients.
5. Build open lines of communication with coworkers and salon managers.
6. Demonstrate effective tips for maintaining a pleasing attitude in the salon.
7. Apply strategies for communicating with coworkers.

Introduction:

Communication is one of the most important words in any life or business. If you are an effective communicator, you and your career will move forward and most likely thrive. If you are unable to communicate effectively, like our four friends in the story, the road to success and accomplishment will become blocked with numerous obstacles, many of which can become too difficult to overcome.

One of the biggest mistakes we make each day of our lives is to underestimate the power of communication. We simply take for granted that communication really is a tool. It's a tool that can help "make" or help "break" us. Our daily communication can dramatically propel us to new levels of success or even failure. So let's take a closer look at how we can use that tool to help us achieve our goals and dreams.

HUMAN RELATIONS

DEFINITION: A study of human problems arising from organizational and interpersonal relations; a program designed to develop better interpersonal and inter-group adjustments. — *Webster's Dictionary*



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The best way to understand others and interact well with them is to understand yourself. Good relationships are built on mutual respect and understanding. Relationships can often seem like fragile things – especially in the workplace where they are often built and destroyed by the actions we take.

HUMAN RELATIONS BASICS

1. **Personal security-** When we feel secure, we are happy, calm, confident, cooperative, and trusting. When we feel insecure, we become worried, anxious, overwhelmed, angry, suspicious, uncooperative, and sometimes hostile or withdrawn.
2. **Social interaction required-** When we feel secure, we like to interact with others. We can help people feel secure around us by being respectful, trustworthy, and honest.
3. **Handling difficult situations-** Some people create conflict wherever they go; they are rude, insensitive, or so full of themselves that being considerate doesn't enter their minds. Try to remember that this person at this particular time feels insecure or he/she wouldn't be acting this way.

HANDLING THE UPS AND DOWNS OF HUMAN RELATIONS

1. **Respond instead of reacting:** When you "react", you are no longer in control. Take deep breaths and tell yourself that you don't have to take a negative situation or behavior personally.
2. **Believe in yourself:** Trust your judgment, uphold your values, stick to what you believe is right. Develop a strong sense of self-worth.
3. **Talk less, listen more:** The same letters that spell listen, also spell silent! Remember that old saying that we were given two ears and one mouth for a reason.
4. **Be attentive:** Pay attention to what the client's wants and needs are. If one is too aggressive, ask your supervisor for advice. At all costs, remain calm and practice active listening skills.
5. **Take your temperature:** If you notice chronic negative personal behaviors once you're in a job, pay careful attention to what is happening. An important part of being in a service profession is taking care of yourself first and resolving personal conflicts so you can properly take care of your clients.

GOLDEN RULES OF HUMAN RELATIONS

Consider this as a crash course in human relations that will always keep you in line.

1. Communicate from your heart; problem-solve from your head.
2. A smile is worth a million times more than a sneer. And causes less wrinkles.
3. It is easy to make an enemy; it is harder to keep a friend. And you have to be a friend to have a friend.
4. Ask for help instead of just reacting. Watch what happens.
5. Show you care by listening. Try to understand their point of view.
6. Tell people they are great. Even though they don't always act great.
7. Being right is different from acting righteous.
8. For every service you do for others, do something for you.
9. Laugh often. An average child laughs over 400 times per day; an average adult laughs only 15 times per day. Let's be more like children, we will live longer.
10. Be patient with other people's flaws. They might even be more patient with ours.
11. Build shared goals; be a team player. Be a partner to your clients as well.
12. Listening is the best relationship builder. So much of everything that we have considered focuses on effective communication a skill which includes being an attentive listener.

COMMUNICATION BASICS

DEFINITION: Communication is the act or instance of transmitting information, in the form of symbols, gestures, or behaviors, in order to express an idea or concept so that it is satisfactorily understood.

COMMUNICATION

The way in which you communicate with your client will play a crucial part in the success of the promoting you do in the salon. Communication is the sending and receiving of information between persons by various methods. To make your communication effective you need to ensure that the information you are passing on is clear, legible (where necessary) and is fully understood by the receiver. In the salon you will communicate with your clients and staff in many different ways. The art of communication has greatly advanced due to the development of technology at such a fast pace. However, the basic methods of

communication remain the same and these can be categorized into three areas written, verbal and non-verbal.

WRITTEN COMMUNICATION

There are several forms of written communication that can be used effectively in the salon. Any written communication that takes place can be kept as proof of what has been said- for example, an invoice of outstanding payment or an enquiry about a product.

Possibly the two most important methods of written communication used in any salon are the appointment book and record cards.

- ★ Firstly, the appointment book is essential in organizing your working day. If the information stored in the appointment book is incorrect, this will lead to major disruption in the salon. It is therefore essential that all staff be fully conversant with how the appointment system works.
- ★ Secondly, the record cards are a necessary requirement in order to retain information about the client's hair, the treatment received and his or her personal details. The information stored on the card must be accurate, legible and up to date: this is a requirement of law under the Data Protection Act. For an example of client's record card see the intake form below.

Written communication for promotion may take the form of posters, flyers, salon websites or notices in the salon window, or reception area. Whatever form you use it should be clear, legible and stylish. This will also present a professional view of your salon.

VERBAL COMMUNICATION

This type of communication applies to everything that is spoken in the salon. This includes both face to face and telephone conversations. In the salon you will have to deal with a variety of people, not all of them clients. Therefore, your communication skills will have to expand across many levels. You should pitch your conversation to the level of the client you are dealing with.

Being versatile enough to recognize the level of language to use with different clients is essential. For example, the way you speak to a teenage client would be very different from the way you would talk to an elderly client.

When speaking face to face and over the telephone, you need to be sure that you are clearly understood. The consultation process relies on good verbal communication, essentially to ensure you reach a positive end result for your client. Misunderstanding when communicating will lead to client dissatisfaction and lack of job satisfaction for you as a stylist. Therefore, maintain clear, concise and understandable communication at all times.

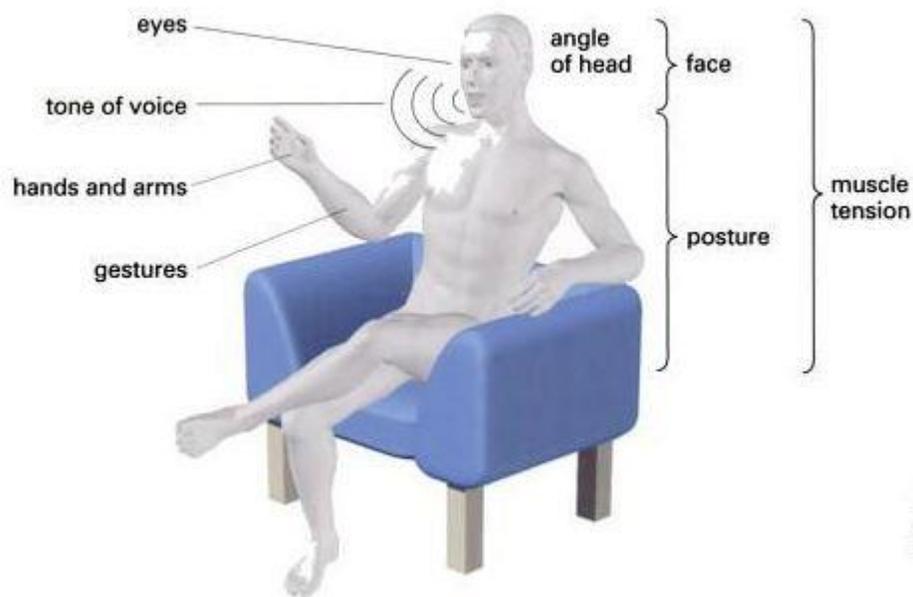
When promoting verbally it is essential that you have a thorough and up-to-date knowledge of your products and services. You should be able to clearly explain the features and benefits of each product or service in order to sell it well.

NON-VERBAL COMMUNICATION



Observe your client's facial expressions when discussing the service- she may not like what you have in mind!

This type of communication covers everything that is expressed via your body language or facial expressions. It is the one type of communication that we often have little or no control over. It can be quite difficult to be continuously aware of what we are saying with our body language and facial expressions. However, it can be used to your advantage, as the stylist, when communication with your client to try and determine their requirements. For example, if you spot a client's attention drifting over the retail display, or reading promotional materials, then this would be a good opportunity to introduce the benefits of what they are looking at, which could result in a sale.



When you are in the salon, mirrors surround you. Even if you think no one can see what you are doing, it is likely that someone will notice your facial expression. A client may easily take offence at a frown from you, even if it was not aimed at them. You should make a conscious effort to look at your non-verbal communication and ensure that it is appropriate.

MAKING EYE CONTACT

Positive eye contact is essential. Have you ever noticed how difficult it is to talk to a person without looking at them? You must be sure to look at the client you are dealing with, as offence can easily be taken if it appears that you are not paying attention. However, too

much eye contact can be a negative. For example, if the client is shy then trying to maintain eye contact can be an uncomfortable experience for him or her. The correct use of body language and facial expression can go a long way to impress the client and this should never be forgotten.

Whichever way you communicate with your client, it should always be clear, polite and confident. This is important to ensure that there is no misunderstanding between you and it will help to increase his or her confidence in you ability as a stylist. You should consider the manner with which you communicate; do you use sympathetic tone or an empathetic tone?

As an experienced hairdresser you will have come across many problems and crises that you have discussed with a client. Because of this vast experience it will be much easier to empathies with a client's needs based on the theory that you have dealt with this type of problem before. If you can only sympathize and not offer any real solutions then your client may feel disheartened and lose confidence in your ability.



SUCCESSFUL COMMUNICATION BUILT ON EFFECTIVE LISTENING

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To communicate means to be understood. For salon professionals, it is a skill that is potent. Being a good communicator can have a positive influence on life; conversely, being an ineffective communicator can keep one stopped in his or her tracks.

While there are many factors woven together to form the patchwork of your path to success, communication is an integral component. Effective communication is the act of purposely responding after listening. Listening is more than hearing; it's putting a meaning to the sounds we experience. Listening is the ability to receive, connect, attend to, and interpret verbal and non-verbal clues to what is being said or demonstrated through body language.

Are you aware that we have different communication and listening styles? Experts who design customer satisfaction programs for corporations have broken them down into these different ones: discernment, comprehension, evaluation, empathy, and appreciation. Every listening experience includes all five.

Here's how the five styles work:

1. **Discernment:** The purpose of the discernment phase is to gather complete information. The discerning listener focuses on the main message and decides which details are important.
2. **Comprehension:** The purpose of the comprehension phase is to organize and make sense of the material and information. The comprehending listener relates what is being said to his or her personal experiences and attempts to understand the relationship between the ideas.
3. **Evaluation:** The purpose of the evaluation phase is to focus on making decisions based on what has been said. Evaluating listeners ask questions, contemplate motives, and accept or reject the messages according to his or her personal beliefs.
4. **Empathy:** The purpose of the empathy phase is to support the speaker during the conversation or presentation. The empathetic listener accepts the message as it is being presented, without prejudging it.
5. **Appreciation:** The purpose of the appreciation phase is to relax and enjoy what has been said. The appreciative listener gets into the moment and can easily be entertained, informed and inspired.

Allow your natural talent for listening, and your desire to be a great communicator, develop. Have a willingness to hone your skills to actively and positively reach clients, team members, and others on your journey to success. Try to overcome communication barriers by being aware of how you are listening. By understanding each type of listening style, you can close the communication gap.

What can be achieved through better communication and better listening? Client trust and retention; it's as simple and complex as that.

Do you realize only 15 percent of our financial success is technical ability? That leaves 85 percent of our work place success dependent upon communication skills. However, some of us are better communicators than others.

Experts in communication say that of the mistakes made in business at least 75 percent can be attributed to lack of clear communication. The next time you communicate with a client, really listen to what he or she is saying.

If you don't understand or if you want to make absolutely sure you understand what is being communicated, repeat the statement made or ask questions. You will be considered a professional and a caring person. Try this technique even when you believe you're communicating clearly. The results may be surprising.

Anyway

People are unreasonable, illogical and self-centered,

Love them anyway

If you do good, people will accuse you of selfish, ulterior motives,

Do good anyway

If you are successful, you win false friends and true enemies,

Succeed anyway

Honesty and frankness make you vulnerable,

Be honest and frank anyway

What you spent years building may be destroyed overnight,
Build anyway

People will really need help but may attack you if you help them,
Help people anyway

Give the world the best you have and you'll get kicked in the teeth,
Give the world the best you've got anyway.

— From a sign on the wall of Mother Teresa's Shishu Bhavan, the children's home in Calcutta, India

Passionate Listening

What's the easiest way to distinguish a successful salon professional from one who isn't? Simply watch how they interact with their clients.

See the one who is doing all the talking, never letting the client get a word in edgewise? Nine times out of ten, you'll be looking at the individual who can't seem to make it in our highly competitive profession.

In order to put passionate listening to work, you must allow clients (and all the potential clients in your extended network) to speak. You must let others talk about themselves and to curb your tendency to monopolize the conversation. Why? Because you'll receive valuable information.

Allowing your opinions to steamroll through a conversation or merely overpower another person rather than show how you can help is a sure-fire way for you to lose a client and lose business. If you use a hard-sell technique with your clients for products or services, you jeopardize your future. Additionally, if you're only "people pleasing" and never really provide the professional advice clients want, you'll lose out, too.

Keep in mind what the writer Anne Morrow Lindbergh said, "The most exhausting thing in life is being insincere." Use your professionalism, and you'll sincerely please your clients and yourself.

To be sure, you and I believe in our profession and the products we use and sell. Most of us think that what we do helps clients develop better self esteem and a more confident appearance. Regardless of how strongly we believe in ourselves and our service, we have to listen, not lecture.

Listening is the only way to target the service or product with the unique set of concerns the client presents to us. By remaining focused on helping the client — rather than making a sale — we build trust. Trust is crucial in building a successful business.

Passionate listening doesn't just mean paying attention to the client's words. Only a portion of what we actually communicate is verbal; actually 55 percent is non-verbal. It's the nod of a head, the smile, wide eyes, etc. It is essential to listen in such a way that you maximize every opportunity to pick up non-verbal cues. By doing so — giving the client the time to make an important point — you'll stand out from the vast majority of service people who simply talk too much.

Passionate listening means that you'll provide services and sell products that you believe are in your clients' best interests. You must establish yourself as an expert, and then live into it — that's why clients come to you for advice.

CASE EXAMPLE OF PASSIONATE LISTENING:

For instance, Beth, a long-time client, called for an emergency appointment to have her luscious auburn curls cut short. These were the same curls she had nurtured and conditioned for the last few years so I was surprised by the call.

Sitting in my chair late in the afternoon, Beth said, "Susie, I just have to have a different look — short and efficient — especially now that I have this great new job. It's the executive position I've been training for. Curls just don't belong in the board room," she concluded with a sigh. The sigh was an important clue in our conversation as was that slight frown she made at the end of the sentence.

I listened to her words, but I also knew my client was coming for advice. Yes, I could have cut her hair short and made it look exactly like the photo in the magazine she brought. But I believed that she needed to examine other options— that's what a salon professional does when he or she really listens.

"Okay, Beth, I understand that you need a competent, businesslike hairstyle, but don't you love your hair around your shoulders when you're not wearing a suit and silk blouse? Let me show you some styles that are easy to create and give a strong career look."

You've probably guessed the end of this story. I didn't cut Beth's hair that day, even though that's what she initially wanted. Today, it's longer, and more beautiful than ever. Rather, we spent the next hour braiding, twisting, sculpting, and designing styles that fit her new position in corporate America, without cutting one curl. Best yet, Beth knows how to recreate all the styles at home in the brief time before scooting the kids off to school and herself to the office.

Getting down to basics, a salon professional doesn't sell his or her service, but rather we help. We're problem solvers, and we have the answers. That's why we continue to take classes and stay abreast of the newest fashion information. Our goal is to pass along important information.

After clearly demonstrating how the product or service can help achieve an objective for the client (more manageable hair, an easier-to-handle style, etc.), the final decision is made by the client — not us. Ideally it's best to know what it will take for the client to accept the product or service offered, and then let the client sell him or herself. This is what happens by passionate listening.

GREETING NEW CLIENTS

1. **Smile.** Keep your problems to yourself and put your best face forward. It's hard not to smile back when a smile comes in your direction. With a smile, you can change a person's mood or improve a person's day.
2. **Introduce yourself.** Also learn your clients' names and remember them. It has been said that a person's name is the sweetest in their own language. Calling people by their name sends the message that they are important to you.
3. **Tour the Salon.** Introduce the client to the receptionist if they have not already met and anyone else you encounter on the tour. This helps the client feel comfortable and feel at home.
4. **Be yourself.** You may have heard it said that the way to success is to fake it until you make it. Well, in the words of Ms. Patricia Fripp, well-known motivational speaker, it's better to make it so you don't have to fake it.

5. **Avoid Arguing.** Never disagree with a client. You're not going to win. End of story. While the client may not be correct, that aspect hardly matters. You are not winning a war, and you're not the captain of the high school debating team. This person is your client; this person is your business.



INTAKE FORM

Client Intake Form

Dear Client,

Our sincerest hope is to serve you with the best hair care services you've ever received! We not only want you to be happy with today's visit, we also want to build a long-lasting relationship with you, the client. In order for us to do so, we would like to learn more about you, your hair care needs and your preferences. Please take a moment now to answer the questions below as completely and as accurately as possible.

Thank you, and we look forward to building a "beautiful" relationship!

Name: _____

Address: _____

Phone Number: (day) _____ (evening) _____ (cell) _____

Email address: _____

Sex: _____ Male _____ Female Age: _____

How did you hear about our salon? _____

If you were referred, who referred you? _____

Please answer the following questions in the space provided. Thanks!

1. Approximately when was your last salon visit? _____
2. In the past year have you had any of the following services either in or out of a salon?

_____ Haircut	_____ Manicure
_____ Haircolor	_____ Artificial nail services (please describe)
_____ Permanent Wave or Texturizing Treatment	_____ Pedicure
_____ Chemical Relaxing or Straightening Treatment	_____ Facial/Skin Treatment
_____ Highlighting or Lowlighting	_____ Other (please list any other services you've enjoyed at a salon that may not be listed here).
_____ Full head lightening	
3. What are your expectations for your hair service(s) today?
4. Are you now, or have you ever been, allergic to any of the products, treatments, or chemicals you've received during any salon service—hair, nails, or skin? (Please explain)

5. Are you currently taking any medications? (Please list)

6. Please list all of the products that you use on your hair on a regular basis.
7. What tools do you use at home to style your hair?
8. What is the one thing that you want your stylist to know about you/your hair?
9. Are you interested in receiving a skin care, nail care or makeup consultation?
10. Would you like to be contacted via email about upcoming promotions and special events?
Yes _____ No _____

Also called a client questionnaire or consultation card, it may be accompanied by a "Hold Harmless" statement.

This form puts emphasis on the importance of scheduling time to conduct consultation with the service you provide. When clients make their first appointment, let him/her know to arrive 15 minutes early to fill out a questionnaire. The service should be booked to allow enough time to perform a quality consultation.

CONSULTING WITH CLIENTS

The consultation is the verbal communication that determines the desired results. It is the single most important part of the service. Keep the Total Look concept in mind as you proceed through the consultation.

PREPARING FOR THE CONSULTATION



There are a number of items you should have at your station.

1. Photo Collections
2. Glamour Books
3. Clips of looks from magazines. As applicable to your chosen field.

4. Personal Portfolio of work. Keep an instant or digital camera ready to take before and after shots of your work.

THE CONSULTATION AREA

This area needs to be clean, comfortable, and uncluttered. All material materials should be gathered and organized prior to the client's arrival. Read through the client questionnaire and refer to it during the consultation.



10-STEP CONSULTATION METHOD

This method is highly effective regardless of whether you are about to perform a hair, skin, or nail service.

1. Review intake form

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2. **Assess client's current look**
3. **Preference-** Ask client what s/he likes and dislikes about current look?
4. **Analyze-** Assess attributes.
5. **Lifestyle-** Ask your client about career and personal lifestyle. Is s/he a business person or spend a lot of time outdoors? What are his/her grooming habits? How much time will s/he spend on maintenance?
6. **Show and Tell-** Use photo collection to learn preferred looks. Listening is key. **Reflective listening** refers to listening, then restating or paraphrasing to confirm the client's meaning.
7. **Suggest-** Make suggestions based on lifestyle. Based on the desired service, consider characteristics of hair, nails, or face and body shapes, etc.
8. **Additional services-** This is called "up-selling" or "ticket upgrading." Suggest additional services to make the client's new look complete. For example, you may have provided only a nail service, but a new color or texture service would help the client achieve the desired look.
9. **Upkeep-** Counsel your client on required home and salon maintenance.
10. **Repeat-** Restate everything you and client have agreed upon.

Using Feedback to Identify Potential Customer Service Improvements

You need to look at ways of finding out how clients feel about the services you provide in the salon. There are various methods you can use to identify your clients' needs which can be labeled as either formal or informal.

INFORMAL METHODS

Informal methods are probably the most commonly used. Each day, when dealing with your clients, you will question them and extract information about the products and services that you offer. Most of this information will never actually be recorded anywhere for future reference. Non-verbal communication is another form of informal feedback. For example, if a client is not happy with the service provision, although they may not say it directly, the look on their face can tell a different story.

Perception of non-verbal communication, such as body language and facial expression, is crucial in order for it to be used as a means of identifying feedback. You may occasionally write a comment on a client record card regarding a product or service used, especially if a client had an allergy or dislike. At staff meetings, management may ask for client feedback, particularly if there have been any changes in the salon. This will be an opportunity to discuss and form client feedback gained on a day-to-day basis.



Discussing different products with your client can help you to identify his needs

FORMAL METHODS

It may, from time to time, be necessary to carry out a formal client feedback procedure to ensure that you are maintaining a high level of service provision for your clientele. The need to develop and enhance your service provision may have been highlighted by informal feedback given by clients. For example, if, during a discussion at a staff meeting, you uncover the same negative comments from several clients, then this should be recognized and acted upon.

There are a variety of methods that you can adopt in order to gain formal feedback from your client base including:

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- A written survey
- A telephone survey
- An interview
- Client suggestion box
- Via the salon website

WRITTEN CLIENT SURVEY

In order to improve services that you provide in the salon, you may consider using a client survey. This will be more effectively carried out in written form to enable you to collate all the information given. It is a valuable tool if used correctly. Consider keeping it anonymous to try to extract your client's true feelings. If not, then think of the implications of storing information under the Data Protection Act. You need to be clear about what you are trying to gain from the survey before you start. This will ensure you retrieve the information you require in order to make your improvements. You could post it on the website allowing clients to complete it in this way.



These are just a few of the many different facts and figures you may want to look at. How you deliver the survey is also an important factor. You also need to consider whether the survey caters for the needs of all your clients, for example, both men and women. If your client base is mainly one sex then you must ensure that if the survey is to be given out to both, that it will be fair. It would be beneficial to discuss this with all the staff and decide among yourselves how

you will deliver it in the salon. This will ensure fairness and you will know that everyone is informed of his or her exact role.

You need to develop a plan for the completion of the survey from start to finish ensuring start and end dates are included. You will need to consider:

- Where the survey is to be carried out, for example, in the salon or clients take it home
- At what time during the service will the client complete the survey, for example while waiting at reception, during chemical processes or paying at the end
- How the survey is to be carried out, for example, client completes it anonymously or staff ask questions
- Who is responsible for ensuring its completion, for example, the receptionist or the stylist?

TYPES OF QUESTIONS

In the survey, there are specific ways in which you can question clients to determine the information you require.

CLOSED/OPEN QUESTIONS

Closed questions are more commonly used, as they make a survey quick and easy for a client to complete. You will ask a question and the client will only have to give a yes or no answer. This type of information is much easier to collate and analyze.

However, you should consider that this could limit the amount of feedback you will gain. To overcome this, you may want to follow it with an open question. This type of question is much more difficult to collate and analyze, as it requires the client to put down their own thoughts and feelings. Open questions will generate a wider response and is particularly useful if you are not sure of the likely replies.

LEADING QUESTIONS

Leading questions are easy to devise, especially if you have a strong opinion on the questions you are asking, be careful of using a leading question- if you are prompting a particular response to the question, would you be receiving the client's true feelings?

PERSONAL INFORMATION

A client may be put off completing the survey if you are asking personal questions, so only put them in if it is absolutely necessary. Make sure they are aware of why you are asking them to give reassurance, and put these types of questions towards the end, so as not to put them off. If you are trying to extract information from a client that is personal, such as age or income, then do not ask for specifics. It is much more likely that they will reply if they are offered a range. Look at the client survey for an example of this. When you have decided on the types of questions you are going to ask, devise the survey in a logical order, for example, grouping the questions in sequential order so that one question leads to another.

Client Survey

As part of our ongoing commitment to the services we provide in the salon for you, we ask you to take a small amount of time to complete this short questionnaire. It is necessary to assist us with our improvements that we ask for a small amount of personal information. May all the staff at the salon thank you in anticipation of your completion of this survey, as it will greatly assist us to improve the services we offer you.

1. Do you feel the reception/waiting area is welcoming and comfortable?
Yes/No
2. When you entered the salon were you greeted immediately and in a friendly manner?
Yes/No
3. Do you feel the retail display looks inviting and attractive?
Yes/No
4. How do you think the retail product range could be changed to encompass your needs?

5. Which age category do you fall into?
Under 18 19-28 29-38 39-48 49-65 over 65
6. Are there any other comments that you would wish to make about the services, facilities or products used at the salon? If so, please write your comments on the next page.

Many Thanks

TELEPHONE SURVEY

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This type of survey can take up a lot of working hours, as staff would actually have to take the time to read out the questions and write out the client's response. The advantage is the immediate response you get from it. You would have to go through the same process of devising the questionnaire as you would for a written survey, looking at the types of question and how it should be collated.

INTERVIEW

Interviewing a client to get responses will allow you to focus on an issue in more depth. As it involves speaking to the interviewee directly, it captures in greater detail personal views and experiences. Interviews can draw out feelings and reasons in a way that a questionnaire cannot. However, you should bear in mind that the interviewer may influence the answers given. Normal gestures shown by the interviewer, such as smiling, can lead the interviewee to give a false response. Using a tape recorder will allow you to replay the interview many times and extract the correct information.

CLIENT SUGGESTION BOX

Consider how many times you have taken the time to write down how good a product or service was compared with the amount of times you have taken the time to complain. Receiving constructive feedback from a suggestion box is unlikely and it also limits the type and amount of information you can get. However, if you actively encourage all clients to regularly complete the suggestion slips and use it as a tool to make improvements or stay up to date with your clients' needs, it can prove to be a useful resource.

SALON WEBSITE

Using the salon website as a means of obtaining feedback is a good method. There are many uses of the website; in fact, all of the methods listed can be used successfully with the exception of an interview. If a client is looking at your website, they are more likely to take a minute or two more to complete a questionnaire or comment box. You can ask as much or as little as you like without the client feeling embarrassed or uncomfortable at not having enough time or not being interested.



IDENTIFYING THE IMPROVEMENTS TO BE MADE

When the survey has been successfully completed, you must collate the information and decide how you will use it. It may be beneficial to share this information with staff and decide amongst you all what the best options for your salon would be. You will need to decide if the information gained from the survey should be made public to the staff.

Sometimes it can contain comments that are not entirely complementary. You will need to deal with this as you see fit. For example, if a comment made about a receptionist states that his or her telephone manner is poor then you will need to raise this on an individual basis.

An important question that you must ask is, did it achieve the objectives set? If not, do you need to revisit the survey and look at ways in which you can alter it to meet your requirements? The client survey should provide you with an opportunity to look at any improvements you need to make. It is important that, following its completion, you act upon this and implement the necessary changes. These changes may take many different forms. For example:

- Re-pricing the product range
- Re-pricing the service charges
- Changing the product range
- Introducing special offers
- Staff training
- Enhancements to the services offered
- Updating facilities
- Organizing social events
- Introducing new products and services

If you show the clients that you have acted on the information given in the survey, you will be showing that you value their opinion.

Remember: Listening to your clients' needs is important to sustain a healthy business. There is a lot of competition waiting to steal your clients away from your salon. You need to stay ahead by listening to and acting upon your clients' needs.

CONCLUDING THE SERVICE

Notate service results and your client's reaction on a record card. Note what worked and what didn't; note retail products suggested and purchased; date and file the card.

NOTE: If this card were used in a cosmetology school setting, it would include a release form at the bottom such as the one below.

Statement of Release: I hereby understand that supervised cosmetology students render these services for the sole purpose of practice and learning, and that by signing this form, I recognize and agree not to hold the school, its employees or the student liable for my satisfaction or the service outcome.

Client signature _____ Date _____

Service Notes

Today's Date:

Today's Services:

Notes:

SPECIAL ISSUES IN COMMUNICATION

How you react to a situation and how you communicate in the face of problems will greatly impact your level of success in the beauty industry.

HANDLING TARDY CLIENTS

Here are some guidelines for handling this behavior.

1. **Know salon's policy.** Does the salon set a limit on the time clients are allowed to be late before requiring them to reschedule? If client insists on immediate service, explain that you are responsible for servicing the other clients who have arrived on time. Further explain that rushing through their service is an unacceptable alternative as the results may not meet their satisfaction.
2. **If you are able to serve a tardy client:** Be sure to let a late client know that you are only providing the service at this late hour because you can do so without jeopardizing another client's appointment. You want to make sure, in a polite way that you won't always be able to serve him/her if s/he continues to be late.
3. **Identify habitually late clients.** You have some options. You can either schedule them for the last appointment of the day, so their tardiness does not affect your other clients, or you can tell them their appointment is for 15 minutes earlier than their actual appointment.
4. **Notify clients if you're late.** There will be times that you are running late through no fault of yours, or even your clients, for that matter. Be sure you maintain a current list of client phone numbers and call, or have the receptionist call them and let them know about the delays. Give them the opportunity to reschedule or arrive a little later.
5. **If you are unable to contact clients when you are running late...** Approach them as soon as they arrive and explain the delay. Let them know how long the wait will be and give them the option of waiting or changing the appointment. Be sure to apologize for the inconvenience and show them extra attention.

HANDLING SCHEDULING MIX-UPS

We've probably all experienced that embarrassing occurrence of arriving for a special appointment or meeting only to find out we're in the wrong place at the wrong time. As a professional, you should never argue about which of you is correct and you must always be

polite and courteous. Remember, in business, it's not always about being right. It's about preserving your relationship with your client.

HANDLING UNHAPPY CLIENTS



No matter how determined your efforts to provide excellent service to your clients, once in a while you will encounter a client who is dissatisfied with the service. The way you and the salon handle this difficult situation will have lasting effects on you, the client, and the salon, so you need to know how best to proceed.

You've heard that old saying, "You can't please everyone all the time." That applies to beauty service clients as well. The ultimate goal is to get the client to pay for the service and to return for more of the same. The secondary goal is to at least get the client to return for future services.

Here are a few issues you may want to address:

1. **Find out why they are unhappy:** Ask for specifics by breaking down the service piece by piece for the client until you determine exactly what has caused the dissatisfaction.
2. **If possible, change the result:** If you can repair the part of the service that the client is unhappy with, do so immediately if possible or reschedule the client as soon as possible. Enlist the help of another stylist who is free and explain what will occur to the client.

3. **If you can't correct the problem:** If the hair is "too short" for example, you must explain why you can't fix the problem. Offer other options while the hair "grows" such as conditioning treatments, etc.
4. **Never argue with the client:** Telling a client how great she/he clearly does not think so will only tend to aggravate the client further.
5. **Call on the supervisor or peer.** They may have insights to assist you and make the client happy.
6. **Defer to manager.** If you've tried everything you know how to do, you may need to call upon your manager to help. The client may just simply need to deal with someone else at this point.
7. **Confer with manager afterward.** Hopefully, the whole experience can be viewed as one of learning. Follow your manager's advice and move on to your next client confidently and cheerfully.

Secret Note: When a problem arises, look the disgruntled customer in the eyes, acknowledge what has been said, and reply, "What I understand you to say, Tina, is that you are angry because..." or, that "You're upset because..." or, "How can I make this better for you?" Listen to the response, and use positive body language, such as, a smile, erect posture, and a firm handshake.

GETTING TOO PERSONAL

There may be occasions when a client will form a bond of trust with his or her stylist making it hard to differentiate between a professional and a personal relationship. Always remember, this is your client's problem, not yours. As a professional, you must handle your client relationships tactfully and sensitively. You cannot become your client's counselor, career guide, parental sounding board, or motivational coach. Your job and your relationship with your clients are very specific: the goal is to advise and service clients with their beauty needs, and nothing more.

IN-SALON COMMUNICATION

As a professional, you will be building relationships with clients, peers, supervisors, managers, and salon owners. Behaving in a professional manner is your first step in making meaningful communication possible.

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Your professional colleagues can help assist you, teach you, advise you; however, you must know how to seek out and accept such assistance.

COMMUNICATING WITH COWORKERS

Follow these basic principles:

1. **Treat all with respect.** Being respectful does not mean that you have to like someone. Focus on their talents and knowledge.
2. **Remain objective.** Avoid spats and cliques. When any team member behaves disrespectfully, the whole team suffers and the clients will notice the dissension.
3. **Be honest, but sensitive.** Put yourself in the other person's shoes and avoid being hurtful or negative.
4. **Remain neutral.** Don't pick sides. Don't get drawn into conflict. Don't gossip.
5. **Seek help from someone you respect.** If at odds with a coworker, seek out a third party who is not involved and can remain objective.
6. **Don't take things personally.** If confused or concerned by how someone is treating you, find a quiet place and ask them about it in a nonthreatening manner. They may not even realize they are giving off bad signals.
7. **Keep private life private:** The salon is NOT the place to discuss personal life and relationships. Save that type of discussion for your personal friends or family members.

COMMUNICATING WITH MANAGERS



Your manager has a vested interest in your development and success. You must try to understand your manager's decisions and rules whether you agree with them or not. Never ask your manager to get involved in personal or petty issues. Your manager's job is to make sure the business runs smoothly.

Follow these guidelines:

1. **Be a problem-solver.** Only take problems or concerns to a manager if you also have a solution or two to offer.
2. **Get your facts straight.** Don't waste your manager's time on a problem that doesn't truly exist.
3. **Be open and honest.** If you're unsure of how to handle a situation, tell your manager and be willing to learn.
4. **Don't gossip or complain.** Never "tattle" on coworkers as this might indicate you are a troublemaker. Approach the manager with a true desire to solve the problem, not just to vent.
5. **Check your attitude.** Take your own "temperature" and learn when you need a personal "attitude adjustment"; then make it.
6. **Be open to constructive criticism.** We never reach perfection. Remember that our manager's job is to help us achieve our professional goals. One way that is accomplished

is by evaluating our skills and offering suggestions for improvement in order to achieve them. We must keep an open mind and never take criticism personally.

EMPLOYEE EVALUATIONS

Well-run salons provide regular and effective employee evaluations. Request a copy of your job description and the evaluation form that will be used to critique you. This is like having the answers to the test... if you know the criteria against which you will be evaluated, you can make sure to perform to the best of your ability in each area.

1. **Approach positively.**
2. **Conduct a self-evaluation.** Be objective and think through your comments about yourself.
3. **Share self-evaluation with manager.** This will show you are serious about your improvement and growth.
4. **Write down questions or thoughts.** This will help you have a meaningful exchange with your supervisor.
5. **Ask about promotions or pay increases.** Don't fail to take advantage of this crucial communication opportunity to discuss your future.
6. **Thank your manager for the time, feedback, and guidance.** Don't forget to put into practice the plan for improvement your manager helped you outline.

TIPS FOR MAINTAINING A PLEASING ATTITUDE IN THE SALON

This is a formula you will want to use every single day of your life:

1. **Keep smiling.** It's hard not to smile back when a smile comes in your direction. With a smile, you can change a person's mood or improve a person's day.

Secret Note: Your face can't tell the difference between an honest, spontaneous smile and one that is put there to make others happy. Smiling feels good; it makes others feel good, too.

Try this right now. As you read the next few paragraphs, put your lips into "smile position." Don't you feel better? Yes. Make smiling a habit to transform your world for

the better.

2. **Avoid arguing.** Never disagree with a client. You're not going to win. End of story. While the client may not be correct, that aspect hardly matters. You are not winning a war, and you're not the captain of the high school debating team. This person is your client; this person is your business.

Secret Note: When a problem arises, look the disgruntled customer in the eyes, acknowledge what has been said, and reply, "What I understand you to say, Tina, is that you are angry because..." or, that "You're upset because..." or, "How can I make this better for you?" Listen to the response, and use positive body language, such as, a smile, erect posture, and a firm handshake.

3. **Give a minimum of three compliments each day.** Every person wants recognition; some of us need it more than others. Have you ever said something like: "Hey, Bert, great shirt," and watched Bert beam. Or, "Kiki, that last weaving you did was spectacular." And Kiki's reaction? Smiles, and quite possibly, the receiver stand a little taller.

We all need compliments and I've found that when we give them, we get them back. Make a personal effort to give three sincere compliments each day.

If you stay with behavior-based compliments such as "You're always on time," or "I appreciate your knowledge and artistry," people generally have an easier time believing you. The behavior-based compliments make you seem more sincere versus trial-based compliments, such as: "Your eyes are pretty (or your blouse is stunning...)."

Secret Note: There are endless possibilities to meet your compliment quota. In addition to those people in your salon, you can give compliments in your personal realm, too. Did the grocery bag person carefully place the bread at the top of the brown sack? Did your significant other or offspring do something helpful without even thinking that he or she was doing you a favor? Was a sales clerk, bus driver, school teacher, postal worker, garage mechanic or other service person especially friendly, courteous or kind? Does that give you a few ideas? Yes, these folks and other people in your life will give

you perfect opportunities to reach your quota.

4. **Make an effort to reach out and touch someone.** The customer relations office with the New York City Public Libraries recently did a study concerning nonintrusive touching. The librarians found that when they made contact with patrons in non-intrusive ways — a pat on the hand, a finger’s touch to the elbow, and so on — patrons reported that they had received more caring and helpful service than from non-touchers. The patrons believed that there was a connection to the public servant, and they felt a warm bond to the library that they couldn’t quite explain. Nonetheless, they gave the library’s customer service survey higher marks.

Take some advice from a librarian, and create your own bond with clients. Although we’re in the high-touch business, we need to extend that technique to immediately greet clients.

Secret Note: With your next three customers: 1) Shake hands. 2) Pat a shoulder. 3) Touch an elbow. 4) Or you can do as I do, and hug each client. I always feel better when I share hugs, and my clients admit that they do, too.

5. **Mirror positive emotions and behavior.** Does your client seem to bubble with happiness? Mirror that. Is your client excited? Get your excitement level up. Is your client subdued or introspective? Put the bubbles and excitement aside, and make it a time for quiet conversation.

Secret Note: You can move mountains with this one secret alone. Be sensitive and empathetic. Make your emotions genuine.

6. **Use your client’s name often.** While you’re providing services or selling products, use the client’s name frequently. “Barbara, how was the traffic getting here?” “You know, Brian, you must have been on vacation; you look so tan (or relaxed or fit).” We love our names, and feel good when others use them. I believe that there is nothing more beautiful than the sound of our own names, and using names is an easy “success secret” to include in your everyday business.

Secret Note: Make your goal to use a client's name a minimum of seven times during the appointment.

7. **Make eye contact.** Look into your client's eyes when listening. Let them know what they're saying is interesting, and you're very interested. If you're not, you'll probably lose that individual as a client.

Secrete Note: When using a client's name in conversation, make sure you're also making eye contact.

8. **Cultivate your sense of humor.** Read funny books. Go to funny movies. Tell at least two jokes a day. Remember, good humor never offends—make sure your humor is inoffensive.

Following these simple tips are sure to create an atmosphere of tranquility in the salon while ensuring the return of happy clients.

SUMMARY AND REVIEW

In a service industry such as the one that you have chosen, communication is key. You will be asked to interact with other human beings of all walks of life on a daily basis. It is essential that you can properly send messages so that they are satisfactorily understood by the receiver. You must learn how to effectively communicate with your clients, your co-workers, and your supervisors. You will learn that the communication is far more than verbal. In fact, studies indicate that only 7% of your message is verbal (the words you say) while 38% is nonverbal (how you say the words), and 55% is visual.

So our overall appearance, our facial expressions, our body language, our posture and gestures make up 55% of the message we are delivering. Each element is important, and all elements are critical if effective communication is to occur.

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