

Ball State University

School of Music

MUSE 150: Foundational Methods in Music Education 2

Spring Semester 2026

Instructors

Dr. Matt Spieker
Section 2: TR 11:00-11:50am
MU 407 C (Hargreaves)
mhspieker@bsu.edu
Class Location: MU 405

Dr. Ann Hicks
Section 3: TR 12:30-1:20pm
MU 409 B (Hargreaves)
amhicks2@bsu.edu
Class Location: MU 405

Dr. Sally Kang
Section 4: TR 12:30-1:20pm
MU 411 B (Hargreaves)
soyeon.kang@bsu.edu
Class Location: MU 401

Dr. Ann Hicks
Section 5: TR 2:00-2:50pm
MU 409 B (Hargreaves)
amhicks2@bsu.edu
Class Location: MU 405

Course Coordinator (all sections)
Dr. Ann Hicks

Office Hours

Students may contact their instructor at any time to schedule a meeting. Additionally, instructors will maintain regular office hours and make themselves available to students outside of regular business hours, i.e., 8:00am to 5:00pm.

Course Description

This course, as a compliment to MUSE 100, focuses on the continued development of candidates' fundamental aural and vocal skills required for effective teaching in school music classrooms. Additionally, candidates will work to achieve a basic understanding of the guitar and acquire functional accompanying skills that they may utilize in their future teaching. All candidates in the music teacher preparation program at Ball State University are pursuing either an instrumental and general license or a vocal and general license. This course will further develop skills and knowledge that will enable future teachers to better develop and administer general, non-ensemble music courses (*e.g.* elementary general music, middle-level general music, high school music appreciation, etc.).

Course Objectives

- Demonstrate the ability to lead group singing activities as required in general music settings, providing an effective vocal model and accompanying on the ukulele (TFA.3.P.2; INTASC 2)
- Demonstrate growth in personal music literacy skills, including the ability to improvise and echo translate rhythm and tonal patterns according to the Takadimi pedagogy system (TFA.1.K.1; INTASC 1)
- Demonstrate an understanding of basic music literacy pedagogy, including the ability to develop students' aural, reading, notating, and improvisational skills (TFA.1.K.10; INTASC 1 and 5)
- Demonstrate an understanding of basic vocal pedagogy, including basic vocal anatomy and physiology, traits of the child and adolescent voice, and vocal health (TFA.1.K.1; INTASC 1)
- Demonstrate exemplary writing skills appropriate for music education professionals through the completion of various written assignments (TFA.5.P.5; INTASC 9)
- Demonstrate appropriate dispositions for music education professionals (TFA.7.D.1; INTASC 9 and 10)

Required Materials

- Gross, M. (2014). *Essential Elements for Ukulele*. Milwaukee, WI: Hal Leonard.
- Ukulele (students are expected to secure their own ukulele to be used for the course and throughout the music teacher preparation program at BSU – an ukulele capo is optional)

UNIVERSITY STATEMENT

We are committed to ensuring that all members of the community are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse. If you need course adaptations or accommodations because of a disability, please contact the instructor of record as soon as possible. Ball State's [Disability Services Office](#) coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293 or dsd@bsu.edu.

ATTENDANCE and PUNCTUALITY

As a pre-service teacher, you are expected to show an exemplary commitment to education and your personal growth as a professional music educator. Attendance at all class meetings is required. Students are required to provide the instructor with **prior** notice for all absences, just as you will be required to notify your future school and/or principal of an absence. Prior notification may be done via email. Lack of prior notification will constitute an unexcused absence. Any course requirements, expectations, or assignments that are missed because of an unexcused absence will receive no credit or a score of zero.

If an absence is the result of a last-minute emergency, please contact the instructor at the earliest opportunity. If the earliest opportunity to contact the instructor occurs after the start of class, and prior notice was not possible, the nature of the absence, i.e., whether it be considered excused or unexcused, will be at the sole discretion of the instructor.

Excessive absence from class, even when excused with prior notification, is considered unprofessional. As such, three (3) absences may be excused by the instructor if prior notification is provided. The fourth and subsequent absences from class will require medical documentation. Please note, medical documentation will be required for both **physical** and **mental** health absences. Informal mental health days are not recognized by our profession.

Tardy is defined as arriving to class after its official start time, regardless of what is going on in the class. Three (3) tardies, for any reason, will result in one unexcused absence. These expectations for attendance and punctuality are outlined in the revised Music Education Disposition Rubric. Failing to meet attendance and punctuality expectations will prevent a student from earning a passing grade and will result in the need to retake the course.

FREEDOM OF EXPRESSION

In this course, we are committed to fostering a learning environment that values intellectual diversity, encourages free expression, and promotes open inquiry. As members of the Ball State Community, we treat each person in the Ball State community with civility, courtesy, compassion, and dignity and respect and learn from differences in people, ideas, and opinions. Please review Ball State University's [Statement on Freedom of Expression](#), the resources on Ball State's [Freedom of Expression webpage](#), and [Ball State's Beneficence Pledge](#).

STUDENT ACADEMIC ETHICS POLICY

Honesty, trust, and personal responsibility are fundamental attributes of the university community. Academic dishonesty and other forms of academic misconduct threaten the foundation of an institution dedicated to the pursuit of knowledge and will not be tolerated. To maintain its credibility and reputation, and to equitably assign evaluations of scholastic and creative performance, Ball State University is committed to maintaining a climate that upholds and values the highest standards of academic integrity. Visit the Vice President for Academic Affairs' [academic integrity website](#) (Students tab) for resources on understanding academic integrity, citing sources properly, and avoiding inadvertent academic dishonesty. The website also includes information on Title IX and the University Grade Appeal Policy. To learn about Ball State University's academic integrity expectations and students' rights, please read the University [Student Academic Ethics Policy](#).

Academic integrity violations include giving or receiving an unfair academic advantage (cheating), presenting someone else's ideas or work as your own (plagiarism), and falsifying academic records. Unless otherwise indicated, you must work independently by yourself. Check with the instructor if you are unsure whether something constitutes academic dishonesty. Examples of academic integrity violations include, but are not limited to:

- Using resources not authorized by the faculty member (including devices, AI tools, hidden notes, and open books).
- Using commercial study websites to find answers to graded assignments (Chegg, Course Hero, StudyPool, OneClass, etc.).
- Without the instructor's written permission, giving away, buying, or selling graded assignments, class notes, exams, study guides, or other course materials to other students or to third-party vendors (Course Hero, Chegg, 24HourAnswers, etc.).
- Working with another person on any assignment other than authorized group projects.
- Sharing or allowing others to access your files, whether done with permission or not.
- Reusing your own work from another semester, course, or section.
- Sharing answers with others during exams (passing notes, texting, whispering, gesturing).
- Discussing exam questions and answers with students who have not taken the exam.
- Soliciting others to complete work for you.

DEGREE PROGRESS and LICENSURE

All music education students should know and understand current program and licensure requirements, suggested 4-year plans, course sequencing options and limitations, and Decision Point criteria. To do so, students should regularly meet with advisors, particularly the School of Music academic advisor, and review information provided by the [Office of Teacher Education Services and Clinical Practice](#) and [Teachers College](#). Specifically, in addition to university requirements, MUSE students must:

1. Successfully complete Decision Point 1: Admission to Teacher Candidacy and qualify for applying for student teaching and registering for 300- and 400-level MUSE and Professional Education courses by:
 - Earning grades of C or better and satisfying all course and assessment requirements in COMM 210, MUSE 100, MUSE 150, EDMU 205, EDPS 250, MUSE 291, and MUSE 293;
 - Earning and maintaining an overall GPA of at least 2.50; and
 - Exhibiting the Dispositions expected of and by the teaching profession.

⇒ Decision Point 1 can and should be completed by the end of the sophomore year (4 semesters) to ensure on-time program completion and graduation.
2. Successfully complete Decision Point 2: Admission to Student Teaching, by:
 - Earning grades of C or better and satisfying all course and assessment requirements in MUSE 356, MUSE 376, MUSE 457, EDPS 390, EDFO 420, and MUSE 350 (V&G majors);
 - Earning grades of C or better and satisfying all course and assessment requirements in MUSE 355, MUSE 375, EDPS 390, EDFO 420, and MUSE 350 (I&G majors);
 - Earning and maintaining a GPA of at least 2.50 in all Professional Education courses;
 - Earning and maintaining a GPA of at least 2.50 in all Music Education major courses;
 - Earning and maintaining an overall GPA of at least 2.50;
 - Exhibiting the Dispositions expected of and by the teaching profession; and
 - Submit an application for student teaching and have your eligibility confirmed by passing a student teaching interview with the MUSE faculty.

⇒ Decision Point 2 can and should be completed by the end of the Fall semester of the senior year (7 semesters) to ensure on-time program completion and graduation.
3. Successfully complete Decision Point 3: Recommendation for Graduation and Licensure.
 - ⇒ It is important to note that students SHOULD complete all [Decision Point 3 requirements](#) to become licensed in the State of Indiana, regardless of whether they plan to teach out of State or not at all. Choosing to bypass an Indiana Teaching license drastically reduces the likelihood of achieving licensure in other states and limits future possibilities.

MUSE TWO-ATTEMPT POLICY

All MUSE courses are subject to a two-attempt limit. This policy applies to all current Music Education majors and any students participating in MUSE courses with the intent of gaining admission to the Music Education major. Students who do not successfully complete a MUSE course within 2 attempts will become ineligible to complete the Music Education program at Ball State. *An attempt is defined as any registration resulting in a letter grade less than “C”.* A copy of the complete policy, as well as the appeal process for a third attempt and program continuation, can be obtained from the Coordinator of Music Education.

GPA RESTRICTION

Students who are pursuing a degree under an undergraduate catalog previous to the 2019-20 catalog must have an overall GPA of 3.0 to register for 300-level professional education courses, to apply to student teach (typically fall of Year 3), and to student teach. This GPA requirement changed to 2.5 for students under the 2019-20 catalog or later.

DISPOSITION ASSESSMENT

Becoming an effective teacher includes demonstrating professional dispositions, which include attitudes, habits of action, and commitments that foster student learning and assist in elevating the education profession, as well as in interacting with families, community members, and colleagues. The Ball State Disposition Assessment System is a systematic, consistent approach to assessing and supporting teacher candidates' disposition growth throughout their preparation. This system has two components: (1) a disposition rubric system, and (2) a disposition alert system, which provide opportunities for deliberate feedback and guidance regarding teacher candidates' disposition development. Information about the rubric, procedures, and alert policy are available on the

PROFESSIONAL MEMBERSHIP

It is expected that all Music Education students at Ball State University be members of at least one professional music education organization: NAFME/IMEA, ASTA, ACDA, MTNA, NBA, AOSA, OAKE, etc. To ensure appropriate credit for professional membership, students should pay all registration dues and be listed on the chosen organization's membership roster by midterm. It is recommended that students strongly consider national membership in NAFME/IMEA, not just local membership in NAFME @ Ball State. Included in national NAFME/IMEA membership is access to three journals that are sources for continued professional development, i.e., Teaching Music, Music Educators Journal, and InForm, access to live and archived webinars on a variety of topics, and special collegiate pricing for conference registrations and merchandise. Membership in a professional organization remains an expectation for students' professional dispositions.

It is expected that all freshman music education students (as well as new matriculating students) at Ball State University be collegiate members of NAFME: The National Association for Music Education, and by proxy, the Indiana Music Education Association (IMEA). Included with NAFME/IMEA membership is a subscription to three journals that are often part of the required reading materials for this course and a source for students' continued professional development (e.g. Teaching Music, Music Educators Journal, and INform). In order to receive appropriate credit for NAFME membership, students must have paid all registration dues and be listed on the organization's membership roster no later than midterm. Membership in a professional organization remains an expectation for students' professional dispositions.

THE LEARNING CENTER

The Learning Center offers free Tutoring and Academic Coaching for many courses at Ball State. Students can make appointments for online (Zoom) or in-person (NQ 350) appointments. To make an appointment, visit myballstate.bsu.edu and click on “Navigate” in the Academic Tools section, or go directly to

bsu.navigate.eab.com

Testing accommodations for students with disabilities are available for students who have received the appropriate documentation from Disability Services. Tests may be administered in the Learning Center.

Supplemental Instruction is available in select courses. If you have a student instructor (SI) for your course, that person will provide you with information the first week of school regarding weekly study sessions. For more information about Learning Center programming, call 765-285-1006, or visit

bsu.edu/learningcenter

THE WRITING CENTER

All writers improve with practice and feedback, so as a student in this course, you are encouraged to use the Writing Center (in Robert Bell 295 during weekdays, Bracken Library First Floor West in the evenings, or online during any of our regularly scheduled hours) to get additional feedback on your writing.

The Writing Center offers free planning, feedback, and accountability sessions (in person and online) to all students composing essays, reports, reflections, research projects, web content, lesson plans, slideshows, poster presentations, resumes, and other digital or print texts. To schedule a free appointment to discuss your writing, go to bsu.edu/writingcenter. Online and in-person appointments are available; however, plan ahead because appointments book quickly.

THE BASIC NEEDS HUB

If you are having difficulty affording enough food, do not have a safe and reliable place to sleep, and/or experiencing an emergency or crisis, help is available through the [Basic Needs Hub](#). The Basic Needs Hub has information and resources and provides individualized support to students. To talk with a supportive staff member about your experience, receive one on one assistance, or learn more about resources, you can submit a [Basic Needs Assistance Form](#).

THE COUNSELING CENTER

The Ball State University Counseling Center offers free and confidential services to all students. The Counseling Center is located in Lucina Hall, Room 320. To schedule an appointment, you can contact us at 765-285-1736. Ball State also offers a 24/7 Crisis Line, which can be reached at 765-285-HOPE (4673). The Crisis Line is a mental health resource for those who are struggling with any mental health concerns, including thoughts of self-harm and/or suicide.

At the Ball State Counseling Center, we see students for a variety of reasons, some of which include homesickness, relationship concerns, anxiety, and depression. At your first appointment, you will work with a therapist to create a plan that will connect you with resources that best fit your needs. We assist students with getting connected to therapy at our Center as well as connecting students to self-help resources, other on-campus resources, and community-based resources. All Ball State students also have access to several on-demand, self-help resources through a variety of different platforms. All of these resources, including a direct link to our website, can be found [here](#).

THE SPEAKING CENTER

The [Speaking Center](#) is a free resource available to all members of the BSU community wanting to improve their public speaking abilities. We offer personalized coaching designed to help you become a more confident and effective speaker. Our trained coaches provide constructive feedback and support throughout the entire speech preparation process, whether you are in the early stages of brainstorming ideas and organizing your thoughts, or you need to practice your delivery and refine your message.

The Center is in the David Letterman Communication and Media Building, room 302. To schedule an appointment, please access us through your Navigate app or use this [direct link](#) to sign up for a time. Appointments are available both in person and on Zoom. Appointments are available in person, on Zoom, and in virtual reality (VR) for those interested in practicing in an immersive speaking environment.

ENGAGEMENT EXPECTATIONS

To support a respectful and engaging classroom environment that encourages the free exchange of ideas and civil discourse, we will follow these ground rules:

1. Respect different perspectives. Share your ideas and let others share theirs.
2. Challenge ideas, not people. Disagree respectfully. No personal attacks or put-downs. Focus on exploring ideas critically and constructively.
3. Listen to understand. Stay curious, ask questions, and give others space to speak.
4. Assume good intentions. Approach discussions with curiosity and compassion.
5. Keep it private. What is shared in class should stay in class. Do not share others' words or work without their permission.
6. Be respectful. Avoid hurtful language, stereotypes, or content that may demean others. Keep feedback constructive.

ELECTRONICS POLICY

Smart phones, iPads, and laptop computers are not needed in this methods course and are NOT permitted to be in use during class time unless otherwise stated by the instructor. If such a device is needed to meet a specific learning accommodation, please make sure this is officially documented with Disabled Student Development (see the **Disability Accommodations** sections of the syllabus). Students who cannot disconnect themselves from their technology during class time will be asked to leave, resulting in an unexcused absence.

Conceptual Framework

~ Expertise

Candidates will develop extensive musicianship skills and gain content knowledge needed to be effective teachers of music. Emphasis is placed on developing candidates' vocal capabilities and instruction on at least one social instrument (e.g. piano, guitar, recorder, ukulele, pitched and unpitched percussion). Additionally, candidates will learn specific strategies to help develop the same skills and knowledge in others. Candidates are expected to apply and use these skills and knowledge when planning, executing, and reflecting on guided peer-teaching episodes. Further, candidates are encouraged to seek out other opportunities to utilize these skills and knowledge, understanding that becoming an expert music teacher is a lifelong endeavor.

~ Engagement

Candidates are involved in multiple classroom recitals designed to allow them to demonstrate and apply new skills and knowledge. Furthermore, candidates engage in peer-teaching experiences that allow them to apply strategies for developing the same skills and knowledge in others. A constructivist approach is emphasized and formal reflection for each teaching episode is required. Additionally, candidates are engaged in required professional development activities. All activities are designed to develop the commitments, dispositions, and competencies required of all music teachers.

~ Context

The course content includes philosophical discussion of the need for all music educators, regardless of specialty, to develop and maintain exemplary vocal and accompanying skills. Special emphasis is placed on using the voice in instrumental settings to enhance the teaching and learning process. The instructor models a variety of strategies for using the voice and accompanying skills in various musical settings. Candidates are encouraged to apply these strategies in guided peer-teaching episodes.

~ Rationale

MUSE 150 focuses on the development of fundamental aural, vocal, and accompanying skills. This course will provide candidates with the music production skills and related knowledge needed for teaching in the general music classroom, K-12, and offer strategies for incorporating such skills and knowledge into performance music classrooms. The course emphasizes the use of the voice and the incorporation of social instruments-piano, recorder, guitar, ukulele, pitched and unpitched percussion- in various general music settings.

Evaluation

Grading will be based on data obtained from the following sources and weighted as indicated. The maximum number of points earned will be 1000. ***Students must complete ALL assignments to a satisfactory level, regardless of whether or not credit is earned, to qualify for a passing grade (C or better) for the course.***

Observation activities (50 points)

Two (2) in-class video observation activities will be completed during the course of the semester. Students who are absent from class on a day when an observation activity is scheduled MUST organize their own in-person observation, on their own time, to complete the assignment. Students will take bulleted notes as they observe and compose a summary statement

that critically evaluates the teaching and learning processes in light of our course content. The purpose of this assignment is to help students identify elements of exemplary teaching and provide them with opportunities to reflect on their own teaching practice, see themselves in multiple music teaching roles, a further refine and consider their own teacher identity.

Reading and Writing Assignments (100 points)

Students will articulate, in writing, their thoughts and ideas related to teaching and learning processes commonly employed in music classrooms. Specific guidelines and/or rubrics for each of the following assignments will be provided:

- Philosophical Position Statement with regard to Practical Musicianship (80 points)

Additionally, two (2) reading tasks will be assigned throughout the semester as a means to help students gain content knowledge of teaching and the teaching profession. Students will read various selections, summarize their content, and articulate how they might use the content to inform their teaching practice.

- “Rethinking the Roles of Assessment in Music Education” – Sheila J. Scott (10 points)
- “A Summary of Research-Based Principles of Effective Teaching” – Nancy A. Single (10 points)

Musicianship (350 points)

Students must demonstrate an adequate level of musicianship as a means to engage learners in music settings. Specifically, students are expected to be proficient singers, demonstrating the ability to effectively model appropriate vocal technique and lead students in song. Evidence of musicianship will be manifest in the following assignments:

- Ukulele Musicianship Project (100 points)
- Video and Performance Singing Logs (150 points)
- Skills Competency* (100 points)

To complete the Video Singing Logs and Ukulele Musicianship Project, students should thoroughly practice the assigned selections, digitally record their performance, and then provide the instructor with a direct link to the video. Students may choose to share the video through OneDrive or direct URL to YouTube or another video service provider students might utilize. Please make sure any video created/stored in a third-party provider like YouTube is accessible and NOT labeled as “private.” Entries will be evaluated on pitch accuracy and intonation, rhythmic accuracy and fluency, vocal quality, and overall musicianship and presentation. Singing Log #2 will be performed live in a class recital. The Skills Competency will be arranged outside of scheduled classes during week 16 and/or finals week. The Skills Competency is an evaluation of the students’ singing, ability to maintain a tonal center and echo-translate rhythmic and tonal patterns, and sight singing.

****Students are reminded that they must achieve at least a “basic” level of musicianship, as measured by the Skills Competency rubric, in order to qualify for a passing grade for the course.*** Those students not achieving a basic rating must remediate and arrange to retake the Skills Competency during finals week. Failure to achieve a basic rating after two attempts automatically disqualifies students from earning a passing grade for the course.

Peer Teaching (150 points)

An expectation of the course is for students to select objectives, plan thoroughly for instruction, and present instructional experiences with confidence in the music classroom. Students are expected to utilize the skills and knowledge obtained in class to create an active learning experience for students. Evidence of curriculum development, lesson planning, and teaching will be manifest in the peer teaching episode. Specific guidelines for each of the following components are contained within the corresponding rubric:

- Peer Teaching Lesson w/concept and assessment: lesson planning – 15 points
- Peer Teaching Lesson w/concept and assessment: teaching execution – 60 points
- Peer Teaching Lesson w/concept and assessment: musicianship displayed in teaching – 25 points
- Peer Teaching Lesson w/concept and assessment: teaching reflection – 50 points

ePortfolio Development (100 points)

Students will continue to develop personal, professional websites, a.k.a., ePortfolios. The intent is for students to continually update their websites throughout the music teacher preparation program. A fully developed ePortfolio will be a culminating piece of evidence used to evaluate students' student teaching experience. The components developed in MUSE 150 are:

- Introductory InTASC statements for principles 1, 2, 5, 6, and 10 (50 points)
- 3 artifacts with accompanying rationale statements (50 points)

Professionalism (250 points)

Continual growth and development as a musician and teacher throughout a career is essential, and the hallmark of a true professional. During the semester, students will exhibit a commitment to professionalism through exemplary dispositions and musicianship, both in the classroom and in the field, and by completing self-evaluations, teaching reflections, and earning PD points by participating in a variety of activities and events. Professional development guidelines and events, as well as a downloadable PD Log, are available on the [Professional Development page](#) of the NAFME @ Ball State website.

To meet the expectations for professionalism, record your professional activities/events on the Professional Development Log. A Ball State faculty member or student officer of the sponsoring organization must sign the Professional Development Log for you to receive credit for an event. The completed Log and any required reflections must be turned in on or before the date and time of the final examination, unless otherwise noted by the instructor. Specific assignments related to professionalism are as follows:

- Professional Dispositions* (50 points)
- Professional Development Points (100 points)
- Active Engagement and Participation in all scheduled class meetings (100 points)

*** Students are reminded that they must achieve at least a "basic" level of professionalism, as measured by the Music Education Professional Disposition rubric, in order to qualify for a passing grade for the course.** Less than professional dispositions cannot be remediated within the same semester. As such, students should be familiar with the Music Education Disposition rubric and monitor their own progress throughout the semester.

Grading Scale

The following percentages are standard for music education courses at BSU and are based on the university plus (+) and minus (-) system. REMINDER: Students must earn a C or better to pass the class.

> 939 points	A
900 to 939 points	A-
870 to 899 points	B+
840 to 869 points	B
800 to 839 points	B-
770 to 799 points	C+
740 to 769 points	C
< 740 points	Students will fail to meet the minimum standard and will need to repeat the course.

MUSE 150

Instructional Calendar - Spring 2026

(This calendar may be altered at the discretion of the instructor. Your professional patience and flexibility are appreciated.)

<i>Week</i>	<i>Date</i>	<i>Topic</i>	<i>Assignments Due</i>
1	T: 1/6	Welcome & Introductions. Review syllabus, assignments, and PD expectations. Reflecting on MUSE 100. SC/Takadimi Lab. Assign Reading Assignment #1.	Secure an ukulele by 1/27
	R: 1/8	Discuss Reading Assignment #1: Audiation & Inner Hearing. The role of singing in developing audiation skills. SC/Takadimi Lab. Assign Singing Log #1.	READ: RA #1: Audiation Secure an ukulele by 1/27
2	T: 1/13	Complete in-class Observation Reflection #1: Middle School General Music. Were singing, audiation, or SBS/EBK present in the lesson? How? or Why not?	Bring laptop/tablet to class DUE: Obs. Reflection #1
	R: 1/15	NO CLASS – IMEA PD Conference in Fort Wayne, IN	Go to the Conference!
3	T: 1/20	The ear, hearing, and vocal production. What have you learned about your voice? Appropriate keys and ranges for student voices. The use and function of greeting songs. Kodaly pitch sequencing. Assign Reading Task #2: Assessment.	DUE: Singing Log #1 Secure an ukulele by 1/28
	R: 1/22	Discuss Reading Task #2: Assessment in Music Education. Formative and summative assessments. Strategies for assessing musical knowledge and skills and fostering positive attitudes toward music. Bring ukuleles to class on 1/28.	DUE: RT #2: Assessment
4	T: 1/27	Ukulele lab: tuning, C, G7, and F chords, strumming (Gross, pp 5-10).	Bring ukuleles to class
	R: 1/29	Ukulele lab: review C, G7, F and add Am chord (Gross, pp 11-14). Identifying harmonic changes in 2, 3, and 4 chord songs that utilize I - vi - IV - V7 chords.	Bring ukuleles to class
5	T: 2/3	Lessons that develop and enhance musical skills and knowledge. Question prompts, goal - assessment alignment, enhance understanding and promote positive attitudes. Model Lessons: “I Have a Car” and “The Bungalow Song”	
	R: 2/5	Complete in-class Observation Reflection #2: Middle School Beginning Band. Were singing, audiation, or SBS/EBK present in the lesson? How? or Why not?	Bring laptop/tablet to class DUE: Obs. Reflection #2
6	T: 2/10	Ukulele lab: review C, G7, F and Am chords and add pitches C, D, E, F, and G (Gross, pp 15-17).	Bring ukuleles to class
	R: 2/12	Ukulele lab: review (Gross, pp 1-17) and add G, C7, and D7 chords (Gross, pp 18-20).	Bring ukuleles to class

7	T: 2/17	InTASC standards 1, 2, 5, 6, and 10. Artifact collection to show personal growth. SC/Takadimi Lab. Assign Reading Task #3: Principles of Effective Teaching.	
	R: 2/19	Discuss Reading Task #3: Principles of Effective Teaching (PPT for review). All InTASC Standards for Developing Teachers. SC/Takadimi Lab.	DUE: RT #3: Principles
8	T: 2/24	Ukulele lab: review (Gross, pp 1-20) and add pitches A, Bb, B, and C (Gross, pp 21-24). Assign Ukulele Musicianship Project.	Bring ukuleles to class
	R: 2/26	Planning for Peer Teaching: applying effective strategies, displaying appropriate characteristics, meeting InTASC standards, and teaching and assessing specific knowledge and skills. Putting it together! Assign Portfolio Development.	
9	T: 3/3	NO CLASS – Spring Break!	
	R: 3/5	NO CLASS – Spring Break!	
10	T: 3/10	In-class Performance Recital: Singing Log #2 (Peer Teaching Songs)	DUE: Singing Log #2
	R: 3/12	In-class Peer Teaching Episodes x 3 (Assign Peer Teaching Reflection)	Submit LP in Canvas AND Bring 2 copies to class!
11	T: 3/17	In-class Peer Teaching Episodes x 3 (Assign Peer Teaching Reflection)	Submit LP in Canvas AND Bring 2 copies to class!
	R: 3/19	In-class Peer Teaching Episodes x 3 (Assign Peer Teaching Reflection)	Submit LP in Canvas AND Bring 2 copies to class!
12	T: 3/24	In-class Peer Teaching Episodes x 3 (Assign Peer Teaching Reflection)	Submit LP in Canvas AND Bring 2 copies to class!
	R: 3/26	In-class Peer Teaching Episodes x 3 (Assign Peer Teaching Reflection)	Submit LP in Canvas AND Bring 2 copies to class!
13	T: 3/31	Peer Teaching overflow and/or make-up day. And/or... Ukulele lab: review (Gross, pp 1-24) and add Bb, Dm, F7, and A7 chords, as well as pitch F# (Gross, pp 25-36). Progress Update on Ukulele Projects.	Bring ukuleles to class DUE: Portfolio Development
	R: 4/2	Singing lab: creating harmony with rounds, canon, ostinati, descants, and partner songs. Let's talk about rounds and canon. Assign Reading Assignment #4.	DUE: Teaching Reflection
14	T: 4/7	Discuss Reading Assignment #4: Comprehensive Musicianship through Performance. Singing lab: more with creating harmony with rounds, canon, ostinati, descants, and partner songs. Assign Singing Log #3.	READ: RA #4: CMP
	R: 4/9	Teaching multi-part songs w/ a concept and assessment and using the ukulele for accompaniment. Model lessons. Preview and prepare Philosophy Statement.	DUE: Singing Log #3

15	T: 4/14	Discuss the role and importance of practical musicianship for music teachers, i.e., basic singing and accompanying skills. Complete the Philosophy Position Statement in class.	Bring laptop/tablet to class DUE: Philosophy Statement
	R: 4/16	Developing a philosophy for sound before sight, practical musicianship, and a comprehensive approach to teaching. Preparing for the Skills Competency.	DUE: Ukulele Projects
16	T: 4/21	NO FORMAL CLASS MEETING Individual appointments scheduled to complete Skills Competency	DUE: Skills Competency
	R: 4/23	NO FORMAL CLASS MEETING Individual appointments scheduled to complete Skills Competency	DUE: Skills Competency
Exam Week	T: 4/28 to F: 5/1	Summative Assessment: Individual Exit Interviews scheduled with instructor to discuss dispositions and remediate ePortfolio or Skills Competency, if necessary.	DUE: PD Log DUE: Dispositions

Assignment Submission Policy

It is standard policy that all assignments be submitted on or before the assigned due date. Exceptions to this policy and submission options (i.e. hard copy vs electronic) may vary among instructors. Late submissions, regardless of the submission method, will not be eligible for full credit. Partial credit may be awarded at the discretion of the instructor for assignments that are no more than one week (7 days) late. Assignments that are submitted more than one week (7 days) late will not be eligible for credit and will receive a score of zero (0). The only exceptions to this policy are 1) if a student experiences an extended illness (doctor's excuse required), or 2) if a student has a death in his or her immediate family. In either event, the student is expected to maintain communication with the instructor and meet with him or her upon return to make arrangements to complete assignments as soon as possible. No assignments, regardless of the circumstances, will be accepted beyond 12:00pm (noon) on the final day of the semester, Friday, May 2, 2025. Students failing to submit all work by this time may be disqualified from earning a passing grade in the course.