

**Ball State University**  
**MUSE 375: Instrumental Music Methods (Band)**  
**Spring 2026**  
**Tuesday/Thursday 8:00-9:15 am**  
**Music Instruction Building - Room 152**

**Instructor**

Dr. Rebekah Weaver  
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**Course Description**

MUSE 375 focuses on curriculum development, instructional planning, administration of instrumental music programs, advocacy, and strategies for teaching musical concepts in school performance ensembles and classes. MUSED 375 will emphasize developmental levels and performance-based assessment of instrumental music teaching and rehearsal techniques.

**Course Objectives**

By the end of the course, students will describe recruiting procedures useful for the school band and orchestra; discuss the content and sequencing of curricula in instrumental music; exhibit growth in classroom teaching skills by completing brief teaching episodes and microteaching experiences; list materials used for instrumental music instruction; demonstrate techniques of teaching/rehearsing elementary and secondary instrumental music classes and ensembles; describe ways to implement the National Music Standards in instrumental music education through the principles of comprehensive musicianship; and describe techniques for assessment in instrumental music.

**Required Materials**

Feldman, E. & Contzius, A. (2016). *Instrumental Music Education* (3<sup>rd</sup> Ed.). Routledge.

Notebook and writing utensils for taking notes

SECONDARY WIND INSTRUMENT (or percussion – but no string instruments)

Additional links to pdf readings, videos, and handouts as needed will be posted on Canvas.

**CLASSROOM EXPECTATIONS**

You should bring your textbook and other required materials to class every day. This is a collaborative, participatory class in which we learn by doing and learn from one another. You should prepare ahead of time so that you are able to actively contribute to class discussion each day. Food and drink are not allowed near any percussion instrument with the exception of water in a sealed container. Please silence cell phones before class starts and try to limit the use of electronics if possible - most of the time you'll be busy with some sort of percussion instrument in your hands anyway!

**BALL STATE UNIVERSITY/MUSIC EDUCATION POLICIES****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.

### **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](#).

### **DISABILITY STATEMENT**

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](mailto: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.

### **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.

### **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.

### 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 Student Teaching page of the OTES website, found [HERE](#).

### 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.

### APPLICATION FOR STUDENT TEACHING

Application for student teaching occurs in the academic year prior to the student teaching year. Students must attend the Application for Student Teaching in Music Education Orientation Meeting held in October. At this meeting, students will receive important information about student teaching, the application process, and the required interview with the music education faculty. Students must have achieved [Admission to Teacher Candidacy](#) (passed Decision Point 1) to be eligible to apply; there are no exceptions.

### THE LEARNING CENTER AND THE WRITING 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](http://myballstate.bsu.edu) and click on “Navigate” in the Academic Tools section, or just go directly to [bsu.navigate.eab.com](http://bsu.navigate.eab.com).

The Writing Center (in Rober Bell 295 during weekdays, Bracken Library Frist Floor West in the evening, or online during any of our regularly schedule hours) offers free planning, feedback, and accountability sessions (in person and online) to all students composing essays, reports, reflections, and other digital or print texts. To schedule a free appointment to discuss your writing, go to [bsu.edu/writingcenter](http://bsu.edu/writingcenter).

## GRADING

### Feedback Policy:

- *I will try to respond to email from your official Ball State email address within 24 hours during weekdays (Monday-Friday) and within 48 hours on the weekend.*
- *I will make every effort to grade your assignments no later than 5 business days after submission.*

### Late Work

- **All classwork will be accepted at any point in the semester, starting with an automatic deduction of 5% for each week past the due date (assignments submitted within one week of the due date will not be penalized). Students must email the professor should they require extra time past one week of the due date.**
- **Please note that in order to pass this class, all assignments must be completed and turned in before the end of the semester whether or not credit is earned.**

### Professional Development (5%)

As a music educator, continual growth and development as a musician and teacher throughout a career is essential. During each term of study as a music education major, students will exhibit a commitment to professional growth and development by completing professional development hours and activities throughout the semester and by joining a professional organization. The Professional Development Log (PDL) can be downloaded from the Music Education website. Upload the completed form to Canvas. Please see me if you have any questions.

\*PDL MUST BE COMPLETED BEFORE THE END OF THE LAST DAY OF REGULAR CLASSES

\*PLEASE NOTE: YOU MUST EARN A PASS ON THE PROFESSIONAL DEVELOPMENT PORTION OF THE COURSE REQUIREMENTS IN ORDER TO OBTAIN A "C" IN THIS CLASS

### Summaries and Reactions to readings (10% of grade)

Summaries and reactions will be assigned for each reading completed during the semester (see course calendar). Use the template provided on Canvas – instructions are provided there.

### Written Assignments (20% of Grade)

Grading Policy Assignment – Expectations will be discussed in class and are listed under the assignment on Canvas. There will be a rough draft and a final draft.

Peer Teaching Project – Various written assignments will accompany the beginning band peer teaching. All information is on Canvas under each assignment.

ePortfolio Update – InTASC standards should contain an essay and at least one artifact from this class.

### In-class Peer Teaching Episodes/Burris Fieldwork (25% of grade)

You will be responsible for teaching two brief episodes of an instrumental ensemble rehearsal – one will be an in-class peer teaching and one will be with Burris' high school band class.

Peer Teaching Expectations:

- This lesson will include teaching a concept to beginning band students (your peers) using a piece of beginning band repertoire – details will be discussed prior to the start of peer teachings and will be available on Canvas.

- Prepare the lesson, including a complete written lesson plan using the format discussed in class (template provided on Canvas). Hand in or email a copy of the lesson plan to Dr. Weaver prior to teaching.
- Video-record the lesson and write a reflection of your teaching episode within one week of teaching.

**Burris Teaching Expectations:**

- Mr. Jackson and Ms. Pello will provide the rehearsal needs to Dr. Weaver prior to your scheduled teaching (Dr. Weaver will communicate with you as to what you need to teach)
- Prepare the lesson, including a complete written lesson plan using the format discussed in class (template provided on Canvas). Hand in or email a copy of the lesson plan to Dr. Weaver and Mr. Jackson/Ms. Pello prior to teaching. **We prefer printed plans.**
- Video-record the lesson and write a reflection of your teaching episode within one week of teaching.
- When you are not teaching, you will be expected play alongside Burris students, providing help as needed (you may do this on a secondary or primary instrument). You will also fill out a peer evaluation form to be collected prior to leaving Burris each day.

**Unit Curriculum Project (20% of grade)**

You will present a detailed unit plan for a beginning or secondary band class. This project is ongoing and will be broken into smaller chunks throughout the semester. Details will be presented as we progress.

**Final Essay/Exit Interview (15% of grade)**

A written final essay and follow-up oral exit interview (scheduled during the final exam week) will finish the semester. During the exit interview, students will self-assess using the Professional Dispositions rubric and should be prepared to discuss their chosen ratings. More details will be provided as the semester progresses.

**Grading Policy/Percentages**

Grade letters are based on the following percentages and in accordance with the university + and - system. Please note that you must complete all assignments to a satisfactory level, regardless of whether or not credit is earned, in order to qualify for a passing grade for the course.

A	94-100%	C+	77-49%	D-	60-63.9%
A-	90-93.9%	C	74-76.9%	F	0-59.9%
B+	87-89.9%	C-	70-73.9%		
B	84-86.9%	D+	67-69.9%		
B-	80-83.9%	D	64-66.9%		

## COURSE CALENDAR

Week	Date	Topics to be Covered	Readings Due	Assignment Due
1	T 1/6	Course Overview/Syllabus/Assignments/etc. “Rehearsing” and “Teaching” – is there a difference?  Pieces assigned for Peer Teaching		
	Th 1/8	Musicianship-Focused Curriculum and Assessment	F&C Ch. 8	Summary and Reaction #1 (see assignment and template on Canvas for details)
2	T 1/13	Creating Assessments  Explanation of Grading Policy Assignment		Diverse Repertoire Worksheet
	Th 1/15 (IMEA)	Sharing Pieces for Peer Teachings		Prepare a short presentation using Diverse Repertoire Worksheet
3	T 1/20	Repertoire Selection and Score Study	F&C Ch. 9, 10	Summary and Reaction #2 (a separate one for each chapter)
	Th 1/22	Teaching Concepts in Band Peer Teaching Discussion/Assign Teaching Days		Grading Policy Draft  Peer Teaching Concept Sheet (at end of class)
4	T 1/27	Meaningful Rehearsals	F&C Ch. 1-3, skim all (much of this is covered in MUSE 100/150)	(you will be assigned one chapter to read fully)

	Th 1/29	Meaningful Rehearsals	F&C Ch. 13	Summary and Reaction #3
5	T 2/3	Classroom Management/ Dr. Weaver demos peer teaching lesson <b>Bring secondary instrument</b>	F&C Ch. 7	Summary and Reaction #4
	Th 2/5	Peer Teachings (2) <b>Bring secondary instrument</b>		
6	T 2/10	Peer Teachings (2) <b>Bring secondary instrument</b>		
	Th 2/12	Peer Teachings (2) <b>Bring secondary instrument</b>		Music Grading Criteria Sheet
7	T 2/17	Peer Teachings (2) <b>Bring secondary instrument</b>		
	Th 2/19	Peer Teachings (2) <b>Bring secondary instrument</b>		Final Grading Policy
8	T 2/24	IEP/504 Discussion/Students with Exceptionalities	F&C Ch. 14	Summary and Reaction #5
	Th 2/26	Curriculum Project Discussion and Work Day		Peer Teaching Reflections
9	T 3/3	NO CLASS – SPRING BREAK		
	Th 3/5	NO CLASS – SPRING BREAK		
10	T 3/10	Burriss Fieldwork preparation - Examine scores, discuss expectations		
	Th 3/12	<b>Burriss Fieldwork – AT BURRIS</b> Observe and take notes		
11	T 3/17	<b>Burriss Fieldwork – AT BURRIS</b> Dr. Weaver teaches		
	Th 3/19	Burriss Fieldwork preparation – discussion of observation and expectations		
12	T 3/24	<b>Burriss Fieldwork (2) – AT BURRIS</b>		
	Th 3/26	<b>Burriss Fieldwork (2) – AT BURRIS</b>		
13	T 3/31	<b>Burriss Fieldwork (2) – AT BURRIS</b>		
	Th 4/2	<b>Burriss Fieldwork (2) – AT BURRIS</b>		
14	T 4/7	<b>Burriss Fieldwork (2) – AT BURRIS</b>		

	Th 4/9	Fieldwork debrief/wrap-up		Burris Teaching Reflection
15	T 4/14	Recruitment and Beginning Band	F&C Ch. 17	Summary & Reaction #6
	Th 4/16	Concerts and Advocacy	F&C Ch. 20, 21	Summary and Reaction #7 (a separate one for each chapter)
16	T 4/21	Communication	F&C Ch. 22	Summary and Reaction #8
	Th 4/23	Last Day of Class		Curriculum Assignment  Professional Development Log  Final e-portfolio uploads
17		Final Exam Paper Due  Exit Interviews will Occur during Finals Week (scheduled outside of class time)		