

THE EFFECTS WITHIN A CHURCH OF A MUSIC PROGRAM FOR
SPECIAL NEEDS STUDENTS

By

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Liberty University

A MASTER'S CURRICULUM PROJECT PRESENTED IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS IN MUSIC EDUCATION

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ABSTRACT

This project investigated the effects that a faith-based music class for special needs students had upon the students, their families, and the participating church body. Two special needs students participated in a four-week faith-based general music class sponsored by their local church. Significant spiritual growth was demonstrated by the families of the special needs students and the church body and was reported in personal interviews and anonymous surveys. The study evaluated the physical, cognitive, and spiritual progress the students demonstrated during the four-week class. Data was collected through researcher observation and journaling, audiovisual recordings, personal interviews of the assistant teacher, parents, and ministerial staff, and anonymous surveys of the church. Class participants concluded the study by presenting their worship program to the congregation through singing, ability-appropriate movement, and the recitation of Bible scripture. The results provided evidence that a music ministry for specially-capable students can have a positive impact on students' families and the general church ministry. These results led to the creation of a Christian Fine Arts curriculum for special needs students. In addition, the church leadership obtained a more profound understanding of the significance of addressing the spiritual development of the special-need student by providing ability-appropriate music lessons with an emphasis upon the Word of God.

Keywords: ability-appropriate, church body, music, special needs, specially-capable, worship

DEDICATION/ACKNOWLEDGEMENT

To Diane Flanagan, thank you for being the best of best friends and for knowing what I need without even asking me.

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CHAPTER ONE: INTRODUCTION

Background

The necessity for a curriculum for special needs students within the church is a relatively new topic among many Christian educators.¹ More specifically, there is a need for a music curriculum that teaches worship in a holistic manner to this particular group of learners. These students are characteristically defined by the tasks they are incapable of completing; therefore, the term “specially-capable” is applied to this student group to describe what they can accomplish.²

Like all children of God, the specially-capable student was created to worship God. The Bible includes 8629 mentions of the importance of worshipping God corporately, privately, and spontaneously.³ He desires our praise because He loves us, because it is our way of communicating with God, and because praise brings us into a closer relationship with our Father. We are commanded to, “Make a joyful noise unto the LORD, all the earth: make a loud noise, and rejoice, and sing praise.” (Psalm 98:4, KJV)⁴ For many students of limited abilities, making a “joyful noise” is their only form of audible communication. Learning to develop this skill may enhance the student’s spiritual growth as well as encourage their physical and cognitive development.

¹ Gerri Mattson and Dennis Z. Kuo, “Psychosocial Factors in Children and Youth With Special Health Care Needs and Their Families.” *American Academy of Pediatrics*, e20183171, 143, no. 1 (January 2019): 1.

² Specially-capable students are learners who experience short-term or long-term developmental delays due to physical, cognitive, emotional, and/or behavioral conditions of varying degrees requiring additional accommodations than that of the average classroom student.

³ “8629 Worship Times - Dictionary of Bible Themes,” Bible Gateway, accessed June 2, 2019, <http://www.biblegateway.com/resources/dictionary-of-bible-themes/8629-worship-times>.

⁴ Unless otherwise noted, all biblical passages referenced employ the *King James Version*.

Statement of the Problem

Currently, a limited number of Bible-based music curricula for special needs students are marketed despite a substantial population of special needs students who regularly attend church. Children's choirs, ranging from nursery school through high school, meet on a weekly basis to praise God through songs and instruments. These students cultivate these learned skills as a means of developing their relationship with Christ through service and obedience. Students with special needs require a modified curriculum that accommodates their abilities and needs to attain these musical skills. The Rehabilitation Act of 1973 which includes the 504 Plan, details the requirements for special needs education programs within the public-school systems.⁵ One of the fundamental necessities of the 504 Plan is the adaptation of curriculum to meet the individual needs of specially-capable students.⁶ These students, having the same Creator as all people, have an innate need to praise the One who created them; therefore, they merit a Christ-centered music curriculum benefitting their particular abilities.

Statement of the Purpose

A faith-based music curriculum for the special needs student is needed for church ministry and Christian fine arts programs. The field of Christian music education lacks appropriate methods and curricula designed for students with disabilities. Dr. Alice M. Hammel and Dr. Ryan Hourigan have championed the importance of music education within the field of

⁵ U.S. Department of Education, "Protecting Students with Disabilities," last modified September 25, 2018, accessed August 2, 2019, <https://www2.ed.gov/about/offices/list/ocr/504faq.html>.

⁶ Alice M. Hammel and Ryan M. Hourigan, *Teaching Music to Students with Special Needs: A Label Free Approach* (New York: Oxford University Press, 2011), 122, <https://ebookcentral-proquest-com.ezproxy.liberty.edu/lib/liberty/detail.action?docID=665403>.

special needs education. Based upon their years of research and personal experience teaching special needs music, they conclude,

Music enhances the quality of life of all people. Many adults with special needs find social and spiritual identity and purposeful experiences in the arts that they cannot find through other experiences. Therefore, enhancing their understanding will widen their ability to consume and participate in musical activities as an adult.⁷

These special needs musicians were created to praise God. Through the use of a modified curriculum employing visually, aurally, and physically appropriate activities, the special needs student could experience the joy of playing instruments, singing, and dancing in praise to their Creator while memorizing scripture. In addition, the Curriculum Project concludes with the class participants presenting a song of praise and recitation of scripture before an audience or congregation; thus, the students' weekly success will culminate in a final public celebration of worship.

Significance of the Study

The intent for this research is to bring awareness to an area where some churches may fall short in fulfilling their purpose of teaching worship to all people for the glory of God. This particularly occurs through a failure to include special needs instruction in evangelism, discipleship, and worship. To understand the importance of the inclusion of special needs people, the church must first recognize their equality with all believers and understand their role as both a recipient of and a contributor to the church body. Secondly, the church must understand what constitutes true worship as the Bible clearly dictates many commands to worship God. I Chronicles 16:23 – 25 instructs, "Sing to the LORD, all the earth. Proclaim His salvation from day to day. Declare His glory among the nations, His wonderful works among all peoples. For

⁷ Hammel and Hourigan, 123.

the LORD is great and highly praised; He is feared above all gods.” (I Chron 16:23-25, HCSB) This command leads to three questions: (1) why does God desire praise, (2) who is directed to praise, and (3) how does one praise God? God desires praise because He loves us. Praise is a person’s way of communicating with God and acknowledging his dependence upon and thankfulness for God. Praise brings us into a closer relationship with our Father. Psalm 62:8 encourages us to, “Trust in him at all times; ye people, pour out your heart before him: God is a refuge for us. Selah.” (Ps. 62:8) Praise is pouring out one’s heart to God.

God is the Creator of all men and all things; therefore, all people should praise Him. “Then God said, ‘Let us make man in our image, after our likeness’...” (Gen. 1:26) And the psalmist writes, “Know that the LORD Himself is God; It is He who has made us, and not we ourselves; We are His people and the sheep of His pasture. Enter His gates with thanksgiving and His courts with praise. Give thanks to Him, bless His name.”(Ps. 100: 3-4, NASB) The words of God are clearly spoken – He created *all* people in His image. This includes students with cognitive, physical, and emotional disabilities. Furthermore, it is the responsibility of every Christian to tell all people and “all nations” of God’s sacrifice through His son resulting in praise; this also includes the special needs community. (I Chron. 16:24)

All of creation is commanded to make a joyful noise. Therefore, the first priority of this research is to bring honor to God. Secondly, this project may have positive impacts upon the participants’ cognitive, emotional, and spiritual development. Thirdly, the participants’ families may experience spiritual growth as well as a stronger bond with the participant. By addressing the spiritual development of the special needs student through an ability-appropriate music class, the church leadership could potentially experience positive spiritual growth. Finally, the church

body may be positively affected by the musical and personal developments seen and heard among the specially-capable participants.

Research Questions

Personal interviews, researcher observations, and surveys were applied to this curriculum project. Three questions were investigated: (1) What overall effects, if any, did the music program have upon the student? (2) What overall effects, if any, did the music program have upon the student's family? (3) In what ways, if any, is an ability-specific music curriculum beneficial to a church's ministry?

Definition of Terms

For the purpose of this research and curriculum project, the following definitions will apply:

Church Body. Believers in and followers of Christ who gather together for corporate worship and discipleship.

Music Teacher. The class music teacher will be a volunteer chosen from within the church who meets the church's requirements for working with special needs students.

Specially-capable. Specially-capable students are learners who experience short-term or long-term developmental delays due to physical, cognitive, emotional, and/or behavioral conditions of varying degrees requiring additional accommodations than that of the average classroom student. This term is employed when focusing upon the abilities rather than the disabilities of the special needs students.

Worship. A person's approach to intimately communing with God, the Creator of all things.

CHAPTER TWO: LITERATURE REVIEW

All of creation was made to worship God; its very presence is a testimony to the magnificence of the Creator. Worship can be defined as the action of showing honor with extreme submission and extravagant love. Because God desires a relationship with His creation, He desires our worship. In His goodness, He provides the model and means for His people to worship Him; however, if we fail to praise Him, "...the stones would immediately cry out." (Luke 19:40) We are instructed to "...Love the Lord your God with all your heart, with all your soul, with all your strength, and with all your mind" (Deut. 6:5) Obeying this command is a complete act of love, an absolute surrender of pride and human self.

The Individuals with Disabilities Education Act (IDEA) for children with special educational needs was established by the federal government in 1975 to establish procedures and financial assistance for public-school systems to offer individualized educational programs based upon a student's needs.⁸ Students registered in the program are enrolled in need-appropriate classes based upon each student's specific disability as outlined in an individualized education plan (IEP). The students are re-evaluated each year to ensure that he or she is receiving the needed classes presented with skill-appropriate curriculum. This format of instruction is indicative of the praxial method of music education as it focuses upon educating the whole child; which, for the Christian educator, would include the student's spiritual maturation.

This chapter discusses the resources most helpful for developing a faith-based general music curriculum for students with disabilities, and is divided into four sections: (1) Worship, (2) Educating the Whole Child, (3) Effects of Music Upon the Student, and (4) Effects of Music

⁸ P. H. Lipkin and J. Okamoto, "The Individuals with Disabilities Education Act (IDEA) for Children With Special Educational Needs," *Pediatrics* 136, no. 6 (2015): 1651, doi:10.1542/peds.2015-3409.

Upon the Family. These topics were invaluable in determining the purpose, the process, and the product of the curriculum.

Worship

Called to Worship: From the Dawn of Creation to the Final Amen, by Vernon M. Whaley⁹

Vernon Whaley's book serves as a foundation for all worship discussions within this research and curriculum project. His book defines worship and how it is vital to a person's existence. Dr. Whaley details the historical background of worship including why people continue to worship in today's culture. The information is easily assimilated into the spiritual needs of all people, including those with special needs.

Including Children in Worship: A Planning Guide for Congregations, by Elizabeth J. Sandell¹⁰

Elizabeth Sandell's book was an invaluable resource for curriculum planning, because it focuses on why children should be included in worship. Her premise is that worship is a visual representation of a person or church's true convictions. She believes that by including children in worship, they will learn and come to understand the importance of worship to the Christian's life. The book details ideas for including children in corporate worship and speaks directly to pastoral staff on the significance of this topic.

⁹ Vernon M. Whaley, *Called to Worship: From the Dawn of Creation to the Final Amen* (Nashville: Thomas Nelson, 2009).

¹⁰ Elizabeth Sandell, *Including Children in Worship: A Planning Guide for Congregations* (Minnesota: Augsburg Fortress, 1991).

Special Needs Goes to Church: A Special Education Primer for Ministry, by Peter L. Wright and Ruby L. Owiny¹¹

In Peter L. Wright and Ruby L. Owiny's article, "Special Needs Goes to Church: A Special Education Primer for Ministry," the authors advocate for the development of special needs ministries in churches and provide resources for becoming an inclusive special needs church. While both the article and this Curriculum Project draw upon the Individuals with Disabilities Education Act (IDEA), Wright and Owiny also examine the neurodiversity movement. The neurodiversity movement promotes the idea that people with disabilities are to be viewed without the stigma of a disease to be cured or fixed but as people with naturally occurring variations.¹²

The article discusses how Christian parents of children with special needs desire their children to be discipled in the word of Christ.¹³ The authors affirm the importance for the church body to see a person with disabilities as equal with all individuals equipped with gifts and talents from God.¹⁴ The article summarizes,

"The reality is that individuals with special needs can learn and grow spiritually, while deserving to participate in...the church. They may have disabled minds or bodies, but their souls are not disabled...As churches include these families and individuals, they can rest in the knowledge that deep spiritual, theological meaning and significance is occurring as they care for and minister to these families."¹⁵

¹¹ Peter L. Wright and Ruby L. Owiny, "Special Needs Goes to Church: A Special Education Primer for Ministry," *Christian Education Journal*, 13, no. 1 (March 2016): 1, *Gale Academic Onefile*, https://link.galegroup.com/apps/doc/A450506496/AONE?u=vic_liberty&sid=AONE&xid=2a1d684f.

¹² Wright and Owiny, 2.

¹³ Wright and Owiny, 7.

¹⁴ Wright and Owiny, 8.

¹⁵ Wright and Owiny, 11.

Worship Matters, by Bob Kauflin¹⁶

Bob Kauflin writes about the importance of worship to mankind further proving its necessity within the church. He stresses the consequence for all people to worship both privately and corporately. His book includes helps and admonitions for the worshipper. Mr. Kauflin emphasizes the effects worship will have upon a person when he/she worships with a true heart for Christ.

Educating the Whole Child

5-Point Scale: Autism Empowerment, by Kerri and Curtis Buron¹⁷

The authors concisely introduce and explain the 5-point Scale, a method of communication for those with limited verbal abilities. This scale is beneficial to all care-givers working with students of restricted communication skills as it maintains consistent communication standards among everyone accessing the care of special needs patients. The chart is helpful for the special needs music ministry particularly when incorporating music and movement which can become overstimulating for some students. The brief article clearly demonstrates how to use the colorful 5-point chart. (Figure 1)

Meeting the Needs of the Special Learner in Music, by Shannon de l'Etoile¹⁸

Shannon de l'Etoile is a music therapist and strong proponent of using the *Mayer-Johnson Picture Communication Symbols* as a means of communicating with the non-verbal

¹⁶ Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Illinois: Crossway Books, 2008).

¹⁷ Kerri D. and Curtis M. Buron, "The incredible 5-point scale: Assisting students with autism spectrum disorders in understanding social interactions and controlling their emotions responses," 2003, <https://www.autismempowerment.org/wp-content/uploads/2013/12/Incredible-5Poin-Scale-Fact-Sheet-rev.pdf>.

¹⁸ Shannon de l'Etoile, "Meeting the Needs of the Special Learner in Music," *The American Music Teacher* 45, no. 6 (1996): 10-89, <http://www.jstor.org/stable/43544508>.

student. The author encourages music teachers to instruct the special needs student in the same skill sets as all other music students; however, the teacher should modify the instructions and activities to fit the specific needs of each student. The author discusses certain disabilities and then concludes each section with suggestions for music instruction that meets the requirements of that particular disability. She also includes instrument-usage suggestions that have proven to work well for individual special needs.

Music Matters, A Philosophy of Music Education, by David Elliott¹⁹

David Elliott expounds upon his praxial philosophy of education in this textbook. He details the importance of educating the whole child. Mr. Elliott proposes that the most successful method of teaching music is utilizing a multifaceted approach where all learning modes are interrelated and dependent upon the other culminating in an ability-appropriate performance as testimony to the mastery of a skill. Successful performances must occur before advancing to the next skill level. This resource was key to developing a personal philosophy of education which then became the steppingstone to a faith-based music curriculum.

A Philosophy of Music Education, Advancing the Vision, by Bennett Reimer²⁰

Synergism, or Music Education as Aesthetic Education (MEAE), is the focus of Bennett Reimer's philosophy of music education. He believed and taught that a holistic approach to music education was most successful when incorporating various teaching methods and approaches to teaching the whole child. Of most importance, according to Mr. Reimer, is the use of a hands-on approach to teaching music; that is, the student is directly engaged with the

¹⁹ David Elliott, *Music Matters, A Philosophy of Music Education* (New York: Oxford University Press, 2015).

²⁰ Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision, 3rd ed.* (New Jersey: Prentice Hall, 2003).

learning process through movement, creativity, leadership, and discovery. Mr. Reimer proposes a synergistic approach to curriculum by allowing teachers the flexibility to manipulate the lessons to the requirements of the individual student. Mr. Reimer's philosophy of education is particularly beneficial when teaching special needs children. His holistic beliefs were effective in creating a well-rounded curriculum for this research project as it served as a reminder to focus on the numerous abilities of the student instead of the student's disabilities.

Opinion: Learning to play music engages the whole child, by Marvin Blickenstaff²¹

Mr. Blickenstaff is an accomplished music educator, composer, and pedagogue who writes about the value of a whole-child music curriculum based upon what psychologists have deemed important to the comprehensive development of a healthy child. Although this short article discusses the obvious links of the physical and intellectual aspects specific to studying the piano, the concepts apply to general music lessons as well; in fact, he includes examples of both observations of piano studies and general music education. The author continues his article by discussing the importance of incorporating emotional elements to the study of music. He agrees with psychologists who believe the expression of emotions are a vital part of a person's healthy development. This is in line with the foundations of music therapy and helpful when instructing students with special needs. Mr. Blickenstaff adamantly believes every music lesson can and should incorporate physical, intellectual, and emotional modes to successfully teach a student to reach his or her full potential.

²¹ Marvin Blickenstaff, "Opinion: Learning To Play Music Engages the Whole Child," The Times of Trenton, (September 22, 2014): www.nj.com/opinion/2014/09/opinion_learning_to_play_music_engages_the_whole_child.html.

Praxial Music Education, Reflections and Dialogues, by David Elliott²²

David Elliott is an outspoken supporter of the praxial philosophy of education. His research led him to the conclusion that a music education which teaches the whole child is best for the life-long education of a music student. His book contains in-depth reasonings written by numerous contributing educators and researchers on the importance for music curriculum to include movement and creativity exercises.

Steppingstones to Curriculum, Harro Van Brummelen²³

Harro Van Brummelen's *Steppingstones to Curriculum* has greatly influenced this research. As a Christian educator, Mr. Van Brummelen writes from the perspective of a teacher whose goal is to honor Christ through evangelism in the classroom. The author includes multiple teaching options for an educator to choose from that work best for his or her current classroom situation, school setting, and subject. The author's findings are beneficial to both the private and classroom teacher regardless if teaching in the public, private, or religious sector. In addition, Mr. Van Brummelen includes detailed helps for creating curriculum.

Teaching General Music in Grades 4 – 8, by Thomas Regelski²⁴

Thomas Regelski writes as a supporter of the praxial method of education. His book discusses many aspects of curriculum development useful to the special needs teacher. For example, he expounds upon the use of colors to elicit musical responses, an activity helpful for specially-capable students. The general format of the book follows well with a qualitative

²² David Elliott, *Praxial Music Education, Reflections and Dialogues* (New York: Oxford University Press, 2005).

²³ Harro Van Brummelen, *Steppingstones to Curriculum* (Colorado: Purposeful Design Publications, 2002).

²⁴ Thomas Regelski, *Teaching General Music in Grades 4 – 8* (New York: Oxford University Press, 2004).

method of research such as this project because it promotes a continual evaluation of teacher instruction and student response.

What Does It Mean to Educate the Whole Child?, by Carol A. Kochhar-Bryant and Angela Heishmann²⁵

Chapter One of the book *Effective Collaboration for Educating the Whole Child* offers an extensive explanation of the phrase educating the whole child. It includes method examples of children in extenuating circumstances such as students with physical, emotional, or academic disabilities, students in poverty, and students who strongly discourage parent involvement due to social and/or peer pressure. The author describes the need for an individualized curriculum by relating the development of a student to a dance. The chapter discusses the physical, cognitive, emotional, social, and moral development of students while discussing the importance of educating the whole child. The chapter concludes by presenting detailed instruction of what constitutes a whole child education. This book was beneficial to this research during the final stages of developing the curriculum as the objectives of the book corresponded to the goals of this project.

*Why Holistic Education is Important*²⁶

This website explains what a holistic education entails, beginning with tailoring the lesson to a student's specific and unique needs. A holistic curriculum refrains from grouping topics together into unrelated segments and teaching in blocks; in contrast, a holistic approach

²⁵ Carol A. Kochhar-Bryant and Angela Heishman, "What Does It Mean to Educate the Whole Child?" in *Effective Collaboration for Educating the Whole Child*, ed. Carol A. Kochhar-Bryant (California: SAGE Press, 2010), <http://dx.doi.org/10.4135/9781452219295.n1>.

²⁶ "Why Holistic Education is Important," Scholar Base, accessed December 17, 2018, <http://scholar-base.com/homeschooling-educational-trend/>.

relates the topics to each other for smoother transitions. The article discusses recent research within the field of education proving this approach is healthier and more successful than the memorization-based approach most available curricula employ. Of high value is the inclusion of creative play during the lesson. The author concludes with the importance of teaching a student how to independently think and reason as the goal of a holistic curriculum giving a student the desire to learn outside of the classroom. For a special needs student, this will occur on varying levels of ability; however, this article provided prior research information validating the success of a holistic curriculum and education.

Effects of Music Upon the Student

Developing Methods and Tools to Study Music-Related Body Movement, by Alexander Jensenius²⁷

Norwegian researcher Alexander Jensenius argues that a deliberate knowledge of a relationship between movement and sound directly affects one's reactions to music, both visually and aurally. This affects a student's learning styles in regard to how information is processed, stored, and recalled. The information was particularly beneficial when compiling exercises to be included in the curriculum project specifically for students with limited communication skills. This detailed article includes the effects technology has had in this area. In addition, the author provides comprehensive information on various technological options available to enhance a music teacher's classroom. This particular study was conducted from the perspective of the fields of education, psychology, neuroscience, and musicology with mention given to the relationship between advancing educational technology and special needs education. Mr. Jensenius' writing

²⁷ Alexander Jensenius, "Developing Methods and Tools to Study Music-Related Body Movement," accessed May 6, 2019, <http://www.arj.no/2016/11/22/cima-impact/>.

highlighted areas of technological advancements that will become of great benefit to the special needs classroom and future curriculum editions.

The Effects of Solmization and Rhythmic Movement Training on the Achievement of Beginning Group Piano Students at the Elementary School, by Yu-Jane Yang²⁸

Ms. Yang promotes the idea that multi-sensory studies are best for elementary-aged music students. The greatest effects were most noticeable among six and seven-year-olds. She believes movement and singing are a necessary foundation for a well-rounded music program. Ms. Yang's research showed significant improvement in rhythmic understanding among the students who had dance and kinesthetic activities integrated into their curriculum. Her research demonstrates the importance of a holistic music curriculum that assimilates all skill sets at every level of instruction. Ms. Yang focused upon the significance of movement and kinesthetic activities, an area of study often inhibited within a church's children's music program due to space and/or a limited number of classroom volunteers. However, the research was a constructive reminder to include more kinesthetic activities into my curriculum project.

From Multisensory Activities to Musical Knowledge, by Dr. Marty Stover²⁹

Dr. Stover details the importance of multisensory activities within a music classroom. He presents specific examples of musical activities and which element of sensory they relate to most. In addition, Dr. Stover provides statistics from related research that explain the learning preferences among most elementary-aged students. He expounds upon the learning modes of

²⁸ Yu-Jane Yang, "The Effects of Solmization and Rhythmic Movement Training on the Achievement of Beginning Group Piano Students at the Elementary School," (PhD diss., University of Michigan, Ann Arbor, 1994), ProQuest Dissertations & Theses Global.

²⁹ Dr. Marty Stover, PhD "From Multisensory Activities to Musical Knowledge," accessed February 13, 2019, <http://songworkseducatorsassociation.com/articles/from-multisensory-activities-to-musical-knowledge.pdf>.

visual, auditory, and kinesthetic students. Dr. Stover proposes the idea that learning through singing games benefits all three sensory modes of learning as well as the student with mixed-learning styles. This article further solidifies and offers substantial research on the importance of creating a holistic curriculum.

MENC Handbook of Musical Cognition and Development, by Richard Colwell, Ed. ³⁰

In this book, a group of experts in the field of Neuroscience discuss the benefits of understanding cognitive and neurological processes in relation to listening, performing, and artistic development within music studies. Seven different topics are presented in the handbook. Of particular relevance to this study and curriculum development is the effect of rhythm and modes on a student's mood and spatial awareness. The chapters on the "Development of Musical Abilities" and "A Comparative Review of Human Ability Theory" provided information to answer research questions regarding what functions of a child should be addressed within a music curriculum. Lastly, the sections "Making Music and Making Sense Through Music: Expressive Performance and Communication" and "Taking an Acquired Skills Perspective on Music Performance" addressed the learning processes necessary for a complete holistic curriculum approach. These topics are prioritized when creating a curriculum for special needs students to ensure the student's emotional (particularly feelings of joy, stability, and comfort) and physical needs are met during the class.

³⁰ Richard Colwell, *MENC Handbook of Musical Cognition and Development*, ed., (New York: Oxford University Press, 2002).

Effects of Music Upon the Family

Listening to Music Helps Kids Bond with Their Parents: Study, by Lauren Vinopel³¹

This article discusses the recent findings on the correlation between music and parent-child bonding. It is supposed that engaging in musical activities such as dancing and singing will assist in developing a healthy relationship between a parent and child. Most positive results were recorded during the adolescent years. Sharing music facilitates communication and expression within the family.

Music Makes Your Child Smarter: How Music Helps Your Child's Development, by Phillip Sheppard³²

Phillip Sheppard's book is comprised of two parts. First, he discusses the cognitive effects that music has upon children. His teaching beliefs are based upon his personal research as well as a collection of contributing researchers' studies. The second part of the book imparts helpful suggestions for music activities by age groups and ability including special needs students. He also includes descriptions of suitable instruments according to age and abilities which was beneficial in organizing many of the exercises for this curriculum project.

Relationships Among Young Children's Aural Perception, by J.E. Gromko³³

The researchers observed and assessed elementary-aged students utilizing music maps to determine the students' musical proficiency. Their results concluded that the students receiving

³¹ Lauren Vinopel, "Listening to Music Helps Kids Bond with Their Parents: Study," *Fatherly*, May 03, 2018, accessed May 29, 2018, <https://www.fatherly.com/health-science/listening-to-music-strengthens-parent-child-bonds/>.

³² Phillip Sheppard, *Music Makes Your Child Smarter: How Music Helps Your Child's Development* (New York: Schirmer Trade Books, 2012).

³³ J. E. Gromko and Russell C. Gromko, "Relationships among Young Children's Aural Perception, Listening Condition, and Accurate Reading of Graphic Listening Maps," *Journal of Research in Music Education* 50, no. 4 (December 1, 2002): <https://doi.org/10.2307/3345359>.

musical training strengthened their aural and oral communication skills more so than the students not receiving musical instruction. This article discusses the value of kinesthetic learning and the benefits it adds to listening skills thus supporting a holistic music curriculum for all learning styles. Because much of this project's research was dependent upon the communication skills of special needs students and their ability to worship, this article provided helpful information in establishing a clear connection between the importance of a general music class and worship.

CHAPTER THREE: METHODOLOGY

Background

This Curriculum Project purposes to nurture the students’ musical cognition and spiritual development. Music fundamentals appropriate to the physical and cognitive abilities of the participants were taught through creative play, song, and movement. The participants were encouraged to cultivate an appreciation for music as an aid to assist in their emotional well-being. Foremost, the curriculum project aimed to teach the participants how to worship, encouraging a relationship with The Creator. Through these activities, the students and their families learned of God’s perfect love. The general church body witnessed the musical capabilities of this particular student group during the final worship presentation while experiencing the marvelous love Christ has for all of His children. Ultimately, the goal of the research process is to educate the church of this often-overlooked ministry need.

Design of Study

The qualitative method was employed using descriptive data collection with a transformative methodology. Data collection began with parent interviews to gain an understanding of the diverse backgrounds of each specially-capable student. Importance was placed upon the “...lives and experiences of [this] diverse group...” of students generally excluded from or integrated with mainstream children’s music ministries within the church;³⁴ therefore, a Montessori teaching approach was implemented to encourage student independence with multi-sensory integration.

³⁴ John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Los Angeles: Sage Publications, 2014), 10.

Question and Hypothesis

If the research project substantiates the positive effects that teaching worship and general music to the special needs students can have upon the students, their families, and the church body, then productive growth will be seen in the students' cognitive knowledge of music and spiritual understanding, as well as encouraging developments within the sponsoring church's view of special needs education. The research supposed the inclusion of a special needs music class would positively encourage the cognitive, physical, and spiritual development of the special needs student and that a holistic approach would be the most effective method of teaching the special needs students.³⁵ Action learning was employed throughout the curriculum as it is "learning by doing" and, therefore, highly beneficial to special needs students.³⁶ Research has proven that music studies assist in the development of physical coordination and self-expression;³⁷ for example, it successfully encourages language development.³⁸ Music classes can also accommodate students of varied skill levels allowing for greater feelings of accomplishment.³⁹ However, it is the responsibility of the teacher to "...stretch [the] learning style preferences..." of the student to encourage growth and development in all areas.⁴⁰ Conclusively, a progressive faith-based curriculum that is "student centered and action-focused", not teacher-oriented, will benefit the entire family.⁴¹

³⁵ Creswell, *Research Design*, 17.

³⁶ Regelski, *Teaching General Music in Grades 4 – 8*, 15.

³⁷ Sheppard, *Music Makes Your Child Smarter*.

³⁸ De L'Etoile, "Meeting the Needs of the Special Learner in Music".

³⁹ Regelski, 110.

⁴⁰ Van Brummelen, 111.

⁴¹ Van Brummelen, 110

Participants

Participants were gathered from the hosting church's membership. All students over the age of five years with varied degrees of special needs were considered for the research class.

Students were chosen based upon the families' ability to consistently attend class, their commitment to complete the at-home activities, and their willingness to perform the necessary surveys and interviews. The maximum number of allowed participants was dependent upon the number of volunteer teachers and handicap-accessible rooms made available to the researcher.

Setting

A diverse collection of tools was necessary to complete this research. For the safety of the students, floor mats and handicap-accessible doorways and bathrooms were required and made accessible. Chairs were made available for the parents to use had they chosen to observe the class. A computer and CD player were necessary to play music examples and display corresponding visual aids. The teacher incorporated songs and recordings from *Music For Little Mozarts: Discovery Book 1* as well as small plush animals of Mozart Mouse and Beethoven Bear.⁴² A keyboard and a floor mat piano were the most favored instruments of the students. In addition, a variety of child-safe percussion instruments were essential to the curriculum for the students' to expound their cognitive, physical, and musical abilities. An instant-print camera was required for one student activity. The students also made use of blowing bubbles and a parachute to demonstrate the motions of up and down, and to make a distinction between high and low. Most importantly, a peaceful, loving, and encouraging environment was necessary to be created to ensure the comfort of the students to produce the most genuine results.

⁴² Gayle Kowalchuk, E.L. Lancaster, and Christine H. Barden, *Music for Little Mozarts: Discovery Book 1* (Van Nuys: Alfred Publishing Co., 1999).

Procedures

Due to the social nature of this study and the particular participant group, the “GOAM” (goals, objectives, activities, management plan) tool was beneficial as “it provides a ‘management by objectives’ guide...”⁴³ The first step of this project was to submit the research design to the IRB at Liberty University. (See Appendices A and B for details.) The research then required approval from the governing board of a local church to implement the curriculum and project within the church’s children’s music ministry program. Upon approval, the class was advertised within the church to recruit interested participants and approved volunteers. In addition, appropriate classroom space and the necessary tools were acquired. During this process, the developed curriculum’s goals and processes were re-evaluated and modified as needed. Two weeks prior to beginning the music class, the researcher met with the participating teacher to discuss the curriculum’s aims and weekly lesson plans. One week prior to the beginning of class, parents met with the researcher to discuss class procedures and expectations, and consent forms were presented and collected at the informational meeting.

Each class was designed as a 45-minute lesson time. Classes consisted of review, singing, movement, playing instruments, praying, and memorizing scripture. Week four required a personal interview between the teacher and researcher after the class ended. Week five culminated in the students presenting a time of worship before the congregation utilizing their voices, instruments, and movements learned in class. In addition, students recited memorized scripture as they were able.

⁴³ Margaret and LeCompte and Jean J. Schensul, *Designing and Conducting Ethnographic Research: An Introduction* (New York: Altamira Press, 2010), 191.

Fifteen random members of the host church's congregation were asked to complete a three-question yes/no survey after the worship presentation and to return the survey by means of the offering plate or in a designated area as they exited the sanctuary. Week six concluded the data gathering process with personal interviews of the participants' families, as well as the church's pastoral staff, children's ministry director, and music minister in addition to a survey completed by the church's office staff. Final evaluations resulted in the judgement of the curriculum and the overall effects the class had upon the participants, their families, and the church body.

Data Collection

Information was gathered through multiple methods of data collection to ensure the accuracy of the study without undue influence from the researcher's personal feelings or beliefs. Key questions were consistently asked of the teachers, parents, church staff, and the church body by means of surveys, personal interviews, and journal entry prompts. Due to the inability of 50% of the special needs students to verbally communicate with the researcher, teachers and parents answered questions based upon the participants' reactions to the class and home activities. To maintain consistency among participant surveys, a five-point emotional chart was used to determine the students' responses to class and home activities.⁴⁴ (See appendix E for details.)

The researcher journaled weekly observations of the class. Beginning with the second week of class, parents were to submit their weekly home assessment surveys to the researcher; all surveys were made available both electronically and on paper. Classes were recorded by

⁴⁴ "5-Point Scale: Autism Empowerment," accessed November 27, 2018, <https://www.autismempowerment.org/wp-content/uploads/2013/12/Incredible-5-Point-Scale-Fact-Sheet-rev.pdf>.

means of audiovisuals so that the researcher could participate in hands-on activities with the students during class time.

Data Analysis

The gathered data was compiled until common themes were discovered. As a qualitative research project, data analysis was a constant ongoing process as the data was collected.⁴⁵ The gathered data was focused into small thematic groupings. A coding process was developed and utilized as information was gathered and themes emerged. The majority of information was presented in a narrative format allowing the researcher to expound upon the individualized outcomes of the research and to explore what lessons were learned from the process.

⁴⁵ John Creswell, *Research Design*, 195.

CHAPTER FOUR: RESEARCH FINDINGS

Curriculum Design

Purpose

Three objectives guided the development of this curriculum. First, because there is no current Christian special needs music class curriculum available, it is important to develop a music curriculum for specially-capable students that unapologetically teaches the Gospel of Jesus Christ. Secondly, the unique needs of this particular group of participants can be easily overlooked by churches due to a lack of resources and qualified volunteers. Third, assuming the validity of the Bible, the specially-capable student is a wonderful creation of God created equally with all men; therefore, specially-capable students have an innate need to worship God equal to that of all people. The curriculum was designed to be flexible allowing teachers and parents the opportunity to adjust weekly lesson activities according to the needs of the student(s).

Participating students were selected from the hosting church. An announcement was made to the entire church body explaining the opportunity to participate in the music class. All special needs students aged 5 years and older and their parents/care-givers were encouraged to attend an informational meeting. During the meeting, parents were informed of the research objective; they were also given consent forms to be completed along with an informational sheet discussing the student's special needs. Parents were given instructions regarding the weekly at-home activities and the critique forms that were to be returned to the researcher each class. (See Appendix D for details.) Two families joined the music class. Other interested families were hesitant to make a commitment to the class due to their summer schedules.

In addition to the invitation for students to participate in the class, eligible teachers interested in assisting with the class were encouraged to attend a separate informational meeting.

Eligible teachers were church members who had taken and passed a child safety course required by the hosting church. One mainstream schoolteacher attended the informational meeting with interest of assisting with the special needs music class. This teacher chose to participate in hopes of bringing awareness to the need for an active special-education ministry within the church.

The study of special needs music education necessitates consideration from the perspectives of “music,” “education,” and “music therapy.” For the Christian educator, the study of apologetics must also be included. Twentieth-century political philosopher Hannah Arendt said, “Education is the point at which we decide whether we love the world enough to assume responsibility for it...where we decide whether we love our children enough.”⁴⁶ Christians are commanded to love and to serve (teach) one another. Jesus, the greatest teacher, commanded Peter to “Feed My sheep” in love and obedience to the Father.⁴⁷ People were created to make music because, “whenever and wherever humans have existed music has existed also.”⁴⁸ Therefore, this research assumes music education to be a viable subject of education.

The “Vision 2020 Housewright Declaration” defines music as a “...basic way of knowing and doing because of its own nature and because of the relationship of that nature to the human condition, including mind, body, and feeling.”⁴⁹ Music educators, musicologists, and music theorists continue to streamline the process of creating a music education curriculum appropriate for all students’ skill levels. The ultimate goal of any music class is to incorporate what is learned inside the classroom into the daily lives of the students beyond the classroom doors. This

⁴⁶ David J. Elliott, *Music Matters*, 107.

⁴⁷ John 21:17.

⁴⁸ “Vision 2020” Housewright Declaration (1999), <https://nafme.org-my-classroom/journalsmagazines/nafme-online-publications/vision-2020-housewright-declaration/>.

⁴⁹ “Vision 2020.”

applies even more so to the Christian educator. It is for these reasons that this study was conducted and made the following conclusions.

The families of the specially-capable students were positively impacted by their inclusion within the church's music ministry as corporate worship binds families together despite backgrounds and circumstances.⁵⁰ Through worship, families celebrated the importance of diversity within the church.⁵¹ Families also experienced pragmatic results of tangible and long-term consequences such as new friendships within the church.⁵² Group music classes produced social benefits; for example, sociability and variability between the participating families and the general church membership were instantly acknowledged following the worship presentation.⁵³ The church experienced spiritual blessing and growth from the students' worship.

⁵⁰ Kauflin, *Worship Matters*, 133.

⁵¹ Kauflin, 105.

⁵² Van Brummelen, 17.

⁵³ Van Brummelen, 39.

Curriculum Analysis

Student A expressed excitement at “graduating” a music class “...that teaches me [Student A] about Jesus.” In only three weeks, the students had developed close relationships with each other, the teaching assistant, and the lead teacher as communication and trust had been established and developed. Student B displayed more social development than musical development; for example, this student demonstrated uncontainable joy when Student A sang or when dancing with the teaching assistant. Student A showed considerable musical growth through solo classroom performances of recently learned musical skills.

The teaching assistant was asked the following three questions at the conclusion of the four-week class:

- What developments, if any, have you seen among the students and their families?
- What developments, if any, have you seen or heard of among the church body?
- What changes do you think need to be made to the class structure? (For example: curriculum, room layout, etc.)

The teaching assistant commented how unexpected it was for Student A and Student B to become friends so quickly as both were generally shy students. The teaching assistant also noticed that people passing by the classroom slowed down to listen to the students singing instead of rushing past the door. The teaching assistant felt the course needed to be more than four-weeks in length, but thought the 45-minute structure was well-organized. In addition, the room layout was workable as the music class was held in a classroom modified specifically for students with special needs.

Parents of the participating students completed daily skill assessments throughout the week. These assessments were returned to the researcher each Sunday. After completing the home assignments, parents would evaluate the following three statements using the 5-point emotional chart (Figure 1):

- My child enjoyed and made positive progress in today’s physical activities,
- My child enjoyed and made positive progress in understanding today’s musical concepts, and
- My child enjoyed and made positive progress in reciting the Bible verse.

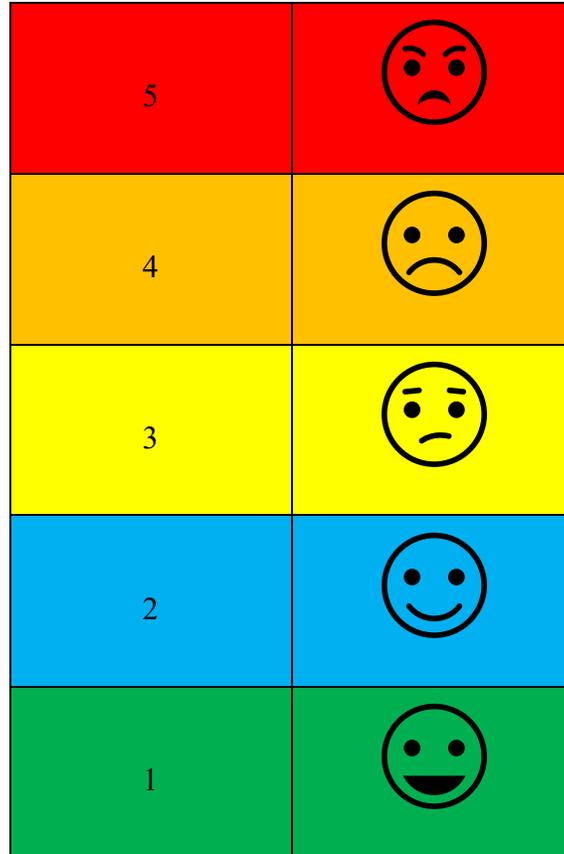


Figure 1: 5-point Emotional Scale

Parents of Student A and Student B answered positively to each of the above evaluations. The families of Student A and Student B commented regarding the effects of the church’s reaction to their children. Both families experienced positive emotional support from the church body in the form of verbal praise and acknowledgement from people who normally ignore or overlook their child with special needs. In addition, both families were grateful to have a class that focused upon the spiritual teaching and discipleship of their child. Student A’s family retained a feeling of belonging in the church as “just a parent, and not the parent of a kid with problems.” Student

B's family appreciated seeing their child with special needs being loved and accepted by the church body.

Fifteen random members of the hosting church were asked to complete an anonymous survey following the student's worship presentation (Table 1). 46.67% of the selected members were males over the age of eighteen years, while 53.33% were females over the age of eighteen years. The survey included three yes/no questions and an area for additional comments. A consistent opinion of those surveyed was that of surprise that they could be spiritually impacted by a student with special needs. The surveyed members were not anticipating such a response or expecting to be spiritually affected. It was also a collective agreement to have the special needs music class participate in church services again.

A key component of the evaluation process for this research project was to be an interview of the ministers whose specific ministries were directly involved with the special needs music class – the senior pastor, the worship pastor, the children's ministry director, and the associate pastor of family ministries. For various reasons, only one ministry chose to complete the interview. The ministries were asked four questions with an option to provide additional comments or suggestions. The four questions follow:

- What impact, if any, do you think the worship presentation had upon the music or children's ministries?
- What impact, if any, do you think the worship presentation had upon the ministerial and office staff?
- What impact, if any, do you think the worship presentation had upon the church body?
- Do you see a need for a permanent faith-based music program for special needs students? Why or why not?

The minister believed special needs students are frequently forgotten about in the church's ministry; therefore, it was impactful to see these students singing in the same manner as the mainstream students. For this minister, the worship presentation was a touching experience.

Prior to the presentation, the minister felt uneasy around special needs children because he was uncertain of how to interact with these students. Because of this, he would distance himself from the students with special needs. Watching the students sing caused the minister to realize that God loves people with disabilities equally as He loves someone without physical, emotional, or cognitive limitations and, therefore, he should love these students equally as well. His perception of the church body was a positive experience of spiritual growth as he saw many congregants respond with great emotion during the service and subsequently, he received only affirmative feedback from the membership. The minister affirmed the need for a faith-based music curriculum adapted for special needs students by crediting music with the ability to achieve valuable results within the church.

The minister shared one concern with having special needs students participate in corporate worship. As with all performance-style ministries, the minister feared that allowing the special needs students to corporately worship would facilitate an attitude of prideful works among the church; that is, the community would boast of the church's work with a student group because the students are identified as disadvantaged. He also expressed apprehension in how the church would perceive the students, but remained hopeful that the church would view the students' presentation as they would any of the mainstream student ministries. Based upon the pastor's interview, the church was enlightened in three crucial areas of Christian doctrine: (1) *all* people are created in the image of God, (2) God has given gifts to *all* his children, and (3) *all* believers have been appointed to be doers and hearers of the Word.⁵⁴

⁵⁴ James 1:22.

The final portion of data collection and evaluation involved the church's office staff. The hosting church's employees are closely in-tuned with the reactions, sentiments, and views of the church body due to their job responsibilities. The office staff questionnaire consisted of three questions and resulted in contrasting opinions.

What impact, if any, do you think the worship presentation had upon the music or children's ministries?

The staff members experienced this worship presentation from two different perspectives. The Staff Member A saw the special needs student as one in need of ministry. Seeing the special needs student publicly worship during the service was a reminder to the staff member to meet the needs of this particular student group. The Staff Member B saw an opposing view by realizing the children with special needs are equal in value and talent in the eyes of God; therefore, they should be seen in the same manner by the church. Furthermore, offering a music class adapted for the needs of these students would bring awareness to the church body of the command to reach all people with the Gospel while having the potential to reshape the entire music ministry and premise of worship within the church.⁵⁵

What impact, if any, do you think the worship presentation had upon the ministerial and office staff?

Staff Member A felt this question was too personal to effectively answer; however, they were aware this group of students "...existed at a distance..." The Staff Member B recognized the growing necessity for a special needs ministry within the church. In addition, this staff member saw the worship presentation as a reminder of humanity's fragile state and its need for a Savior as all people are "special needs".

⁵⁵ Mark 16:15.

What impact, if any do you think the worship presentation had upon the church body?

Staff Member A admitted to shedding tears during the presentation. The tears were not out of pity, but from gratitude for being part of a body of believers who provide love, support, and acceptance for students of special needs. Staff Member B enjoys periodic unpredictable worship. This staff member sensed delight within the congregation while watching the students give of their talents to God. The presentation was believed to be a teaching moment for the church to give one's best offering to God.

Do you see a need for a permanent faith-based music program for special needs students? Why or why not?

Staff Member A disbelieves the hosting church has a need for a music program for students of special needs. The reason given was the lack of volunteers within the general church body; however, if more special needs families would attend the host church, this staff member supposes people may volunteer to assist in the class. Staff Member B responded with a resolute "absolutely!" It is this staff member's opinion that the greatest field of potential outreach in the host church's geographical area is in the field of special-education. In addition, this staff member thinks that as all men are broken, we should help one another. Specifically, music would be beneficial to teach theology and to disciple these students.

"...He makes the whole body [the church] fit together perfectly. As each part does its own special work, it helps the other parts grow, so that the whole body is healthy and growing and full of love. (Eph. 4:16 NLT)

Table 1 displays the results of the anonymous church survey given after the students' worship presentation. The results were of significant value to the survey as they summarized the impact the special needs music class had upon the church membership.

Table 1: Anonymous Surveys of Randomly Selected Church Members

	Yes	No	Not Applicable
Were you spiritually impacted by today's worship presentation?	100%	0%	0%
Do you think a faith-based music program for the special needs student is beneficial to the church?	100%	0%	0%
Were you positively affected in any way by the special needs music program?	93.33%	0%	6.67%

Summary

A successful faith-based special needs music curriculum will incorporate a variety of activities to educate and stimulate the whole child cognitively, emotionally, physically, and spiritually to instill a life-long love of music. This is important for Christians as a believer's musical praise will continue beyond the present when we will praise the King in heaven for eternity, "And when he had taken the scroll, the four living creatures and the twenty-four elders fell down before the Lamb, each holding a harp, and golden bowls full of incense, which are the prayers of the saints. And they sang a new song..." (Rev. 5:8-9, ESV) Music also instructs and admonishes Christians through Biblical instruction. The Apostle Paul teaches, "Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord." (Col. 3:16) Furthermore, music assists students with special needs who are unable to read printed word to quote scripture and catechisms because they were taught these foundational truths through song. Finally, musical praise is an act of obedience to God. It is a tool for all Christians to express his

or her personal faith in Christ and to bring peace and comfort to the hearts and minds of fellow believers. An anonymous musician aptly summarized the need for music, “Music speaks what cannot be expressed, soothes the mind and gives it rest; heals the heart and makes it whole, flows from heaven to the soul.”⁵⁶ This research concluded that music and worship should be taught as a life-long, sustainable commodity used for the benefit of the entire church body.⁵⁷

⁵⁶ “Music Speaks – Five Positive Music Quotes,” Coast Music Therapy, November 5, 2013, accessed May 5, 2019, <http://www.coastmusictherpay.com/music-speaks-five-positive-music-quotes/>.

⁵⁷ Regelski, 19.

CHAPTER FIVE: CONCLUSIONS

Summary of Study

Students aged five years and older with special needs were invited to participate in a four-week long faith-based music class hosted by a local Southern Baptist church. (The complete curriculum is included in Appendix C.) The study focused on the development of the special needs student through the use of music education. Students gained new musical and Biblical knowledge while the church body was made aware of the significance of including worshipers with special needs as a part of church ministry. The participating students were seen as both givers and partakers of ministry created equally with all men in the image of God, and having been blessed with talents and abilities from the Creator.

Summary of Purpose

This project investigated the effects a faith-based music class for special needs students had upon the students, their families, and the participating church body. The study evaluated the physical, cognitive, and spiritual progress the students presented during the course of the program. Data was collected through researcher observations, recordings, journaling, interviews, and surveys and concluded with the participants presenting a time of worship to the general church body. The data results provided information on the impact a music ministry for the special needs student had upon their families and the general church ministry.

Summary of Procedures

Special needs students aged five years and older were invited to participate in this study. A forty-five-minute Christ-centered general music education class was held weekly for four weeks. During the class, students engaged in singing, moving, creating, imitating, and performing. Weekly at-home assignments were completed by the parents and students which

were then returned to the researcher for data collection. The study concluded with the students leading the church congregation in public worship on week five.

Summary of Findings

This Research Project found that a general music education class for special needs students produced multiple benefits for the student, the students' families, and the host church. Positive benefits included musical growth, social confidence, and spiritual awareness. In addition, this study brought awareness to the debated topic of special needs people's inclusion within the general church.

Previous Research

The subject of special needs ministry is becoming a highly debated topic. How the church views this people group will determine how the church allows them to participate within its ministries. Research regarding special needs and the church or special needs ministry is accessible, particularly from the viewpoints of Education, Theology, Neurology, and Biology. Music Therapy is also a rapidly-growing field of research regarding the instruction of special needs students through Music Education. Clearly, there is a need for more research regarding special needs music ministry curricula.

Limitations

This research project was limited to five participants aged five years and older. The students were impacted by absences due to illness and travels. In addition, parents failed to return the at-home assessment sheet each week. At the conclusion of the research project, three of the host church's pastors were unable to or refrained from participating in the final interview.

Limitations of Study

Limitations of the project included the number of willing and available student and family participants. Recruiting teachers willing to implement a new music curriculum in conjunction with their current weekly program was found to be difficult during the summer months. Procuring a handicap-accessible church willing to employ a music program for special needs students was unproblematic; however, storing the necessary equipment in the classroom was impossible and required weekly transportation. Because the class was held during the summer months, each student was absent for one class due to family vacations and illness. The participating families forgot to return some of their weekly assessment forms to the teacher and preferred not to engage in emails but were willing to give an oral summary of their student's weekly activities. Additionally, students had periods of class times where they were unable to wholly engage with their classmate and activities due to emotional and/or physical distress. Lastly, three of the fifteen anonymous surveys were not returned.

Assumptions

The qualitative method of this study along with its ensuing curriculum project is a faith-based process, assuming the authoritative and inherent Word of God as the foundational text for all research and data analysis. The Bible is an assumed truth for this study. Data is comparatively measured based upon the Word of God. All comparisons are made in relation to the Christian faith and centered upon the traditions and organizations of the Baptist denomination.

Recommendations for Future Study

This project has shown a great need for further research. Music is a fundamental component of corporate worship, and worship is vital to the Christian life. Therefore, the study of music from the perspective of adapting for the worshiper with special needs is understandable

when assuming the legitimacy of God's Word that all men are created equal in the image of God. To further the successful research of this topic, a better understanding of neurology and the effects of music upon human brain functions would be of great benefit. Furthermore, the study of the effects of worship upon a person's emotional and cognitive functions would provide further evidence of the importance of worship to all men regardless of abilities. In addition, research on the church's perspective of special needs congregants would be foundational in providing ministry and curriculum suggestions. Lastly, an extended class, such as a semester-long session, would allow for greater mastery of additional material resulting in further positive effects for the students, their families, and the church body.

Implications for Practice

This research project led to the discovery of the possibility of a division among churches regarding the involvement of special needs worshipers. Instituting a music class for students with special needs for the express purpose of evangelizing and discipling the students is confirming the students' equality of creation in the image of God, or *imago Dei*; that is, regardless of a student's abilities, he needs to know that Christ loves him. This debate is comparable to the argument for the age of accountability. At what point, is a person considered to be of the aptitude of accountability? Regardless of any one personal belief, the Bible clearly commands that all of creation is to worship God.⁵⁸ It is how one worships that varies with ability.

Thesis Summary

The purpose of this project was to create an adaptive music curriculum that would teach students with special needs of the love that God has for them. The rationale for this purpose is the premise that all men are created in the image of God regardless of abilities and human

⁵⁸ Matthew 22:37.

limitations. Therefore, as a treasured creation of God, the student of special needs is commanded to worship his creator as are all men. The field of special needs ministry is a fast-growing discipline, one that is often overlooked within the church due to the many church members who feel uncomfortable when in the presence of a special needs family, usually stemmed from a lack of knowledge or experience. In addition, insufficient accommodations and the shortage of educators and volunteers often cause churches to neglect this ministry.

Composing a faith-based music curriculum that was accessible for any volunteer regardless of his musical background was the goal of this research project. Research determined the most effective philosophy of education was to design this curriculum around educating the whole child by incorporating movement, imitation, singing, creating, and performance. The application of the curriculum positively affected the students and their families in three identifiable areas. First, the students proved through performance they are capable of worship despite perceived disabilities. Secondly, the church was spiritually impacted by the students' worship presentation as the church recognized the students as worshipers and acknowledged their ability to serve God. The effects of this new awareness, whether a long-term growth or a short-lived emotional response, will be dependent upon the church's leadership. Finally, the students benefited musically and socially from the class. Students were introduced to new musical concepts and skills; however, they were most visibly impacted in a social manner as new friendships were formed between the teachers, the students, and the families. Most notably, the church body perceptibly accepted the students as more than disabled others. This research project concludes that the specially-capable student is a valuable member of the church body for the purpose of giving and receiving worship; therefore, a faith-based music class for the special needs student is beneficial to the student's cognitive, emotional, and spiritual development, the

students' families, and the spiritual growth of the church. "...He makes the whole body fit together perfectly. As each part does its own special work, it helps the other parts grow, so that the whole body is healthy and growing and full of love. (Eph. 4:16 NLT)

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APPENDICES

Appendix A – IRB Application

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

APPLICATION FOR THE USE OF HUMAN RESEARCH PARTICIPANTS

IRB APPLICATION #: 3768 (To be assigned by the IRB)

I. APPLICATION INSTRUCTIONS

1. Complete each section of this form, using the gray form fields (use the tab key).
2. If you have questions, hover over the blue (?), or refer to the IRB Application Instructions for additional clarification.
3. Review the IRB Application Checklist.
4. Email the completed application, with the following supporting documents (as separate word documents) to irb@liberty.edu:
 1. Consent Forms, Permission Letters, Recruitment Materials
 2. Surveys, Questionnaires, Interview Questions, Focus Group Questions
5. If you plan to use a specific Liberty University department or population for your study, you will need to obtain permission from the appropriate department chair/dean. Submit documentation of permission (email or letter) to the IRB along with this application and check the indicated box below verifying that you have done so.
6. **Submit one signed copy of the signature page (available on the IRB website or electronically by request) to any of the following:**
 1. **Email: As a scanned document to irb@liberty.edu**
 2. **Fax: 434-522-0506**
 3. **Mail: IRB 1971 University Blvd. Lynchburg, VA 24515**
 4. **In Person: Green Hall, Suite 2845**
7. Once received, applications are processed on a first-come, first-served basis.
8. Preliminary review may take up to 3 weeks.
9. Most applications will require 3 sets of revisions.
10. The entire process may take between 1 and 2 months.
11. *We cannot accept applications in formats other than Microsoft Word. Please do not send us One Drive files, Pdfs, Google Docs, or Html applications. **Exception:** The IRB's signature page, proprietary instruments (i.e., survey creator has copyright), and documentation of permission may be submitted as pdfs.*

Note: Applications and supporting documents with the following problems will be returned immediately for revisions:

1. Grammar, spelling, or punctuation errors
2. Lack of professionalism
3. Lack of consistency or clarity
4. Incomplete applications

Failure to minimize these errors **will** cause delays in your processing time

II. BASIC PROTOCOL INFORMATION

1. STUDY/THESIS/DISSERTATION TITLE (?)			
Title: THE EFFECTS WITHIN A CHURCH OF A MUSIC PROGRAM FOR SPECIALLY-ABLED STUDENTS			
2. PRINCIPAL INVESTIGATOR & PROTOCOL INFORMATION (?)			
Principal Investigator (<i>person conducting the research</i>): Stephanie Toepoel Black			
Professional Title (<i>Student, Professor, etc.</i>): Student			
School/Department (<i>School of Education, LUCOM, etc.</i>): School of Music			
Phone: 281-389-3346		LU Email: sblack19@liberty.edu	
Check all that apply:			
<input type="checkbox"/>		Faculty	<input checked="" type="checkbox"/> Online Graduate Student
<input type="checkbox"/>	Staff		Residential Undergraduate Student
<input type="checkbox"/>	Residential Graduate Student		Online Undergraduate Student
This research is for:			
<input type="checkbox"/>	Class Project		<input checked="" type="checkbox"/> Master's Thesis
<input type="checkbox"/>	Scholarly Project (DNP Program)		Doctoral Dissertation
<input type="checkbox"/>	Faculty Research		Other:
If applicable, indicate whether you have defended and passed your dissertation proposal:			
<input checked="" type="checkbox"/>	N/A		
3. ASSOCIATED PERSONNEL INFORMATION (?)			
Co-Researcher(s): N/A			
School/Department:			
Phone:	LU/Other Email:		
Faculty Chair/Mentor(s): Dr. Rebecca Watson			
School/Department: Music			
Phone: 434-582-7885	LU/Other Email: rwatson10@liberty.edu		
Non-Key Personnel (<i>Reader, Assistant, etc.</i>): Stephen Muller			

School/Department: Music	
Phone: 434-582-2377	LU/Other Email: swmuller@liberty.edu
Consultant/Methodologist (required for School of Education EdD/PhD candidates): N/A	
School/Department:	
Phone:	LU/Other Email:

4. USE OF LIBERTY UNIVERSITY PARTICIPANTS (?)

Do you intend to use LU students, staff, or faculty as participants OR LU students, staff, or faculty data in your study?
No.

SINGLE DEPARTMENT/GROUP: If you are including faculty, students, or staff from a single department or group, you must obtain permission from the appropriate Dean, Department Chair, or Coach and submit a signed letter or date/time stamped email to the IRB indicating approval to use students from that department or group. **You may submit your application without having obtained this permission;** however, the IRB will not approve your study until proof of permission has been received.

I have obtained permission from the appropriate Dean/Department Chair/Coach, and attached the necessary documentation to this application.

I have sought permission and will submit documentation to the IRB once it has been provided to me by the appropriate Dean/Department Chair/Coach.

MULTIPLE DEPARTMENTS/GROUPS: If you are including faculty, students, or staff from multiple departments or groups (i.e., all sophomores or LU Online), **the IRB will need to seek administrative approval on your behalf.**

I am requesting that the IRB seek administrative approval on my behalf.

5. FUNDING SOURCE (?)

Is your research funded?

No (*Proceed to Study Dates*)

Grant Name/Funding Source/Number:

Funding Period (Month & Year):

6. STUDY DATES (?)

When do you plan to perform your study? (*Approximate dates for collection/analysis*): **Start** (*Month/Year*): March 2019
Finish (*Month/Year*): April 2019

7. COMPLETION

OF REQUIRED CITI RESEARCH ETHICS TRAINING (?)

Commented [BC(E1)]: [Note to IRB]: Awaiting faculty chair's completion of CITI training. _

List Course Name(s) (Social and Behavioral Researchers, etc.): MUSC 650

Date(s) of Completion: November 24, 2018

III. OTHER STUDY MATERIALS AND CONSIDERATIONS

8. STUDY MATERIALS LIST (?)			
Please indicate whether your proposed study will include any of the following:			
Recording/photography of participants (voice, video, or images)?	<input checked="" type="checkbox"/>	Yes	No
Participant compensation (gift cards, meals, extra credit, etc.)?		Yes	<input checked="" type="checkbox"/> No
Advertising for participants (flyers, TV/Radio advertisements)?		Yes	<input checked="" type="checkbox"/> No
More than minimal psychological stress?		Yes	<input checked="" type="checkbox"/> No
Confidential data collection (participant identities known but not revealed)?	<input checked="" type="checkbox"/>	Yes	No
Anonymous data collection (participant identities not known)?	<input checked="" type="checkbox"/>	Yes	No
Archival data collection (data previously collected for another purpose)?		Yes	<input checked="" type="checkbox"/> No
Extra costs to the participants (tests, hospitalization, etc.)?		Yes	<input checked="" type="checkbox"/> No
The inclusion of pregnant women (for medical studies)?		Yes	<input checked="" type="checkbox"/> No
More than minimal risk?*		Yes	<input checked="" type="checkbox"/> No

Alcohol consumption?		Yes	<input checked="" type="checkbox"/> No
Protected Health Information (from health practitioners/institutions)?		Yes	<input checked="" type="checkbox"/> No
VO ₂ Max Exercise?		Yes	<input checked="" type="checkbox"/> No
Pilot study procedures (which will be published/included in data analysis)?		Yes	<input checked="" type="checkbox"/> No
Use of blood?		Yes	<input checked="" type="checkbox"/> No
Total amount of blood:			
Blood draws over time period (days):			
The use of rDNA or biohazardous material?		Yes	<input checked="" type="checkbox"/> No
The use of human tissue or cell lines?		Yes	<input checked="" type="checkbox"/> No
Fluids that could mask the presence of blood (including urine/feces)?		Yes	<input checked="" type="checkbox"/> No
Use of radiation or radioisotopes?		Yes	<input checked="" type="checkbox"/> No

**Note: Minimal risk is defined as "the probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than those ordinarily encountered in everyday life or during the performance of routine physical or physiological examinations or tests. [45 CFR 46.102(i)]. If you are unsure if your study qualifies as minimal risk, contact the IRB.*

9. INVESTIGATIONAL METHODS (?)

Please indicate whether your proposed study will include any of the following:

The use of an Investigational New Drug (IND) or an Approved Drug for an Unapproved Use? No

The use of an Investigational Medical Device or an Approved Medical Device for an Unapproved Use? No

IV. PURPOSE

10. PURPOSE OF RESEARCH (?)

Write an original, brief, non-technical description of the purpose of your research. Include in your description your research hypothesis/question, a narrative that explains the major constructs of your study, and how the data will advance your research hypothesis or question. This section should be easy to read for someone not familiar with your academic discipline: This project will investigate the effects an evangelical music class for specially- capable students has upon the students, their families, and the participating church body. The study will evaluate the physical, cognitive, and spiritual progress the students present during the course of the program. Data will be collected through researcher observations, recordings, journaling, interviews, and surveys. The research will conclude with the participants presenting a time of worship to the general church. The data results will provide information on the impact a music ministry for the specially-capable student has upon their families and the general church ministry.

V. PARTICIPANT INCLUSION/EXCLUSION CRITERIA

11. STUDY POPULATION (?)

Provide the inclusion criteria for the participant population (e.g., gender, age range, ethnic background, status, occupation, employer, etc.): I. Special Needs Group: All special-needs students aged 5 years and older regardless of gender, ethnic background, occupation, or religious affiliation are eligible to participate. II. Teaching Assistants: Current teachers of the host church will be eligible to participate. III. Random Church Members: Church members aged 18 years or older in attendance on the day of the worship celebration are eligible to participate. IV. Pastors: The Associate Pastor, Minister of Worship, and Children's Minister of the host church will be eligible to participate in the focus group.

Provide a rationale for selecting the above population (i.e., why will this specific population enable you to answer your research question): The study is focused on the music education of special-needs students.

Will your participant population be divided into different groups (i.e., experimental and control groups)? No

Are you related to any of your participants? No

Indicate who will be excluded from your study population (e.g., persons under 18 years of age): Students under the age of 5 years will be excluded from the study.

If applicable, provide rationale for involving any special populations (e.g., children, ethnic groups, mentally disabled, low socio-economic status, prisoners): The study focuses on the development of the special needs student through the use of music education.

Provide the maximum number of participants you plan to enroll for each participant population and justify the sample size (You will not be approved to enroll a number greater than the number listed. If at a later time it becomes apparent that you

need to increase your sample size, submit a Change in Protocol Form and wait for approval to proceed): The study will be limited to five participants to accommodate for the classroom size and number of teachers available to participate.

ANSWER THE FOLLOWING QUESTION ONLY IF YOU ARE CONDUCTING A PROTOCOL WITH NIH, FEDERAL, OR STATE FUNDING:

Researchers sometimes believe their particular project is not appropriate for certain types of participants. These may include, for example, women, minorities, and children. If you believe your project should not include one or more of these groups, please provide your justification for their exclusion. Your justification will be reviewed according to the applicable NIH, federal, or state guidelines:

12. TYPES OF PARTICIPANTS (?)

Who will be the focus of your study? (Check all that apply)			
<input checked="" type="checkbox"/>	Normal Participants (Age 18-65)		Pregnant Women
<input checked="" type="checkbox"/>	Minors (Under Age 18)		Fetuses
	Over Age 65	<input checked="" type="checkbox"/>	Cognitively Disabled
	College/University Students	<input checked="" type="checkbox"/>	Physically Disabled
	Active-Duty Military Personnel	<input checked="" type="checkbox"/>	Participants Incapable of Giving Consent
	Discharged/Retired Military Personnel		Prisoners or Institutional Individuals
	Inpatients		Specific Ethnic/Racial Group(s)
	Outpatients		Other potentially elevated risk populations
	Patient Controls		Participant(s) related to the researcher

Note: Only check the boxes if the participants will be the focus (for example, ONLY military or ONLY students). If they just happen to be a part of the broad group you are studying, you only need to check "Normal Participants." Some studies may require that you check multiple boxes (e.g., Korean males, aged 65+).

VI. RECRUITMENT OF PARTICIPANTS

13. CONTACTING PARTICIPANTS (?)	
Describe in detail how you will contact participants regarding this study (include the method(s) used—email, phone call, social media, snowball sampling, etc.): I. Contact with the participants' families will be made through emails and a written and verbal announcement through the sponsoring church's bulletin. A letter will be emailed to other local churches to encourage participation. II. Teaching assistants will be contacted in person. III. The host church membership will be contacted in person. IV. Pastors will be contacted through emails and personal contact.	
14. SUBMISSION OF RECRUITMENT MATERIALS (?)	
Submit a copy of all recruitment letters, scripts, emails, flyers, advertisements, or social media posts you plan to use to recruit participants for your study as separate Word documents with your application. Recruitment templates are available on the IRB website.	
Check the appropriate box:	
<input checked="" type="checkbox"/>	All of the necessary recruitment materials will be submitted with my application.
<input type="checkbox"/>	My study strictly uses archival data, so recruitment materials are not required.

If you plan to provide documents in a language other than English:

I will submit a translated copy of my recruitment materials along with the English version.

15. LOCATION OF RECRUITMENT (?)

Describe the location, setting, and timing of recruitment: Immediate recruitment will begin once IRB approval is gained. Recruitment will last two weeks. An announcement will be placed in the church bulletin and a verbal announcement will be made during service. Emails will be sent to local churches' family ministers with class information.

16. SCREENING PROCEDURES (?)

Describe any procedures you will use to ensure that your participants meet your study criteria (e.g., a screening survey or verbal confirmation to verify that participants are 18 or older): Verbal confirmation in addition to the student information form will be accepted to verify participants meet the study's criteria for participation.

17. CONFLICTS OF INTEREST (?)

Conflicts of interest are "situations in which financial or other personal considerations may compromise, or have the appearance of compromising, an investigator's judgement in conducting or reporting research" AAMC, 1990.

Do you have a position of academic or professional authority over the participants (e.g., the participants' teacher, principal, supervisor, or district/school administrator)?

No

Do you have any financial or personal conflicts of interest to disclose (e.g., Do you or an immediate family member receive income or other payments, own investments in, or have a relationship with a non-profit organization that could benefit from this research)?

No (Proceed to Procedures)

VII. RESEARCH PROCEDURES

18. PROCEDURES (?)

Commented [BCA(E4): [Note to IRB]: Any revision requests/comments on procedures were added to the 'procedures' document. [No revisions required].

Write an original, non-technical, step-by-step, description of what your participants will be asked to do during your study and data collection process. If you have multiple participant groups, (ex: parents, teachers, and students) or control groups and experimental groups, please specify which group you are asking to complete which task(s). **You do not need to list signing/reading consent as a step:**

Step/Task/Procedure

Time to Complete Procedure (Approx.)

Participant Group(s)

(All, Group A, Group B, Control Group, Experimental Group, etc.)

1. See Attached Timeline.

Note: For complex study designs, additional diagrams, timelines, or figures may be submitted separately.

19. SUBMISSION OF DATA COLLECTION INSTRUMENTS/MATERIALS (?)	
Submit a copy of all instruments, surveys, interviews questions, outlines, observation checklists, prompts, etc. that you plan to use to collect data for your study as separate Word documents with your application. Pdfs are ONLY acceptable for proprietary instruments.	
Check the appropriate box:	
<input checked="" type="checkbox"/>	All of the necessary data collection instruments will be submitted with my application.
<input type="checkbox"/>	My study strictly uses archival data, so data collection instruments are not required.
If you plan to provide documents in a language other than English:	
<input type="checkbox"/>	I will submit a translated copy of my study instrument(s) along with the English version(s).

20. STUDY LOCATION (?)

Please state the actual location(s)/site(s) in which the study will be conducted. Be specific (*include city, state, school/district, clinic, etc.*): Nassau Bay Baptist Church, Houston, Texas *Note: For School of Education research, investigators must submit documentation of permission from each research site to the IRB prior to receiving approval. If your study involves K-12 schools, district-level approval is acceptable. If your study involves colleges or universities, you may also need to seek IRB approval from those institutions. You may seek permission prior to submitting your IRB application, however, do not begin recruiting participants. If you find that you need a conditional approval letter from the IRB in order to obtain permission, one can be provided to you once all revisions have been received and are accepted.*

VIII. DATA ANALYSIS

21. NUMBER OF PARTICIPANTS/DATA SETS (?)	
Estimate the number of participants to be enrolled or data sets to be collected: I. 3 - 5 students; II. 1 - 2 teaching assistants; III. 15 host church members; IV. 3 host church pastors	
22. ANALYSIS METHODS (?)	
Describe <i>how</i> the data will be analyzed: Analysis will be a constant ongoing process as data is collected. Data will be compiled until common themes are discovered at which point the researcher will determine if further research is necessary. Gathered data will be focused into small thematic groupings. Most information will be presented in a narrative format allowing the researcher to expound upon the individualized outcomes of the research and to explore what lessons were learned from the process.	

Please describe what will be done with the data and the resulting analysis (include any plans for publication or presentation): The resulting data will be presented to the pastoral staff to determine the need for continuing a special needs music program.

IX. PARENTAL/GUARDIAN CONSENT

X. ASSENT FROM CHILDREN

23. PARENTAL/GUARDIAN CONSENT REQUIREMENTS (?)

Does your study require parental/guardian consent? *(If your participants are under 18, parental/guardian consent is required in most cases.)*

Yes *(Answer the following question)* .

Does your study entail greater than minimal risk without the potential for benefits to the participant?

No .

24. CHILD ASSENT (?)

Is assent required for your study? *(Assent is required unless the child is not capable due to age, psychological state, or sedation OR the research holds out the prospect of a direct benefit that is only available within the context of the research.)*

Yes

Note: If the parental consent process (full or part) is waived (See XIII below) assent may be also. See the IRB's informed consent page for more information.

XI. PROCESS OF OBTAINING INFORMED CONSENT

25. CONSENT PROCEDURES (?)

Describe in detail how and when you will provide consent/assent/parental consent information (e.g., as an attachment to your recruitment email, as the first page participants see after clicking on the survey link, etc.): I. A parental consent form will be given during the initial information meeting; II. A consent form will be given to the teaching assistants during the initial information meeting; III. A consent form will be given to the host church membership upon agreeing to participate. IV. A consent form will be given to the host church pastoral staff upon agreeing to participate.

Commented [BCA(E7)]: **[Note to IRB]:** It appears each participant group will be given a packet (recruitment and consent) at an informational meeting.

Commented [BCA(E8)]: The church member survey is anonymous, so that consent form does not need to be signed. It can be attached to the survey for participants to read, but you won't need to collect it.

Commented [BG(E9R8)]: [Note for IRB]: Member consent will not be signed and returned. See member recruitment.

Unless your study qualifies for a waiver of signatures, describe in detail *how and when* consent forms will be signed and returned to you (e.g., participants will type their names and the date on the consent form before completing the online survey, participants will sign and return the consent forms when you meet for their interview, etc.): Consent forms, with the exception of the anonymous church member survey, will be signed and returned to the researcher at the initial informational meeting. Pastoral consent forms will be returned at the time of the focus group. *Note: A waiver of signatures is only applicable if you will not be able to link participant responses to participants (i.e., anonymous surveys). See section XIV below.*

XII. USE OF DECEPTION

XIII. WAIVER OF INFORMED CONSENT OR MODIFICATION OF REQUIRED ELEMENTS IN THE INFORMED CONSENT PROCESS

26. DECEPTION (?)

Are there any aspects of the study kept secret from the participants (e.g., the full purpose of the study, assignment or use of experimental/control groups)?

No

Is deception used in the study procedures?

No *Note: Submit a post-experiment debriefing statement and consent form offering participants the option of having their data destroyed. A debriefing template is available on our website.*

27. WAIVER OF INFORMED CONSENT ELEMENTS (?)	<input checked="" type="checkbox"/>	N/A
Please indicate why you are requesting a waiver of consent (If your reason does not appear as an option, please check N/A. If your reason appears in the drop-down list, complete the below questions in this section): Click to select an option.		
Does the research pose no more than minimal risk to participants (i.e., no more risk than that of everyday activities)?		

Yes, the study is minimal risk.

Will the waiver have no adverse effects on participant rights and welfare?

No, the waiver will have adverse effects on participant rights and welfare. Yes, the waiver will not adversely affect participant rights and welfare.

Would the research be impracticable without the waiver?

No, there are other ways of performing the research without the waiver. Yes, not having a waiver would make the study unrealistic. (Explain):

Will participant debriefing occur (i.e., will the true purpose and/or deceptive procedures used in the study be reported to participants at a later date)?

No, participants will not be debriefed. Yes, participants will be debriefed.

Note: A waiver or modification of some or all of the required elements of informed consent is sometimes used in research involving deception, archival data, or specific minimal risk procedures.

XIV. WAIVER OF THE REQUIREMENT FOR PARTICIPANTS TO SIGN THE INFORMED CONSENT DOCUMENT

28. WAIVER OF SIGNED CONSENT (?) N/A

Commented [BCA(E10)]: [Note to IRB]: Waiver of signed consent applies to anonymous church member survey. [No revisions required]....

Please indicate why you are requesting a waiver of signatures (If your reason does not appear as an option, please check N/A. If your reason appears in the drop-down list, complete the below questions in this section): My study uses an anonymous data collection method.

Would a signed consent form be the only record linking the participant to the research? No, there are other records/study questions linking the participants to the study.

Does a breach of confidentiality constitute the principal risk to participants? Yes, the main risk is a breach of confidentiality.

Does the research pose no more than minimal risk to participants (i.e., no more risk than that of everyday activities)? Yes, the study is minimal risk.

Does the research include any activities that would require signed consent in a non- research context (e.g., liability waivers)? No, there are not any study related activities that would normally require signed consent

Will you provide the participants with a written statement about the research (i.e., an information sheet that contains all of the elements of an informed consent form but without the signature lines)? Yes, participants will receive written information about the research.

Note: A waiver of signed consent is sometimes used in anonymous surveys or research involving secondary data. This does not eliminate the need for a consent document, but it eliminates the need to obtain participant signatures.

XV. CHECKLIST OF INFORMED CONSENT/ASSENT

29. STATEMENT (?)

Submit a copy of all informed consent/assent documents as separate Word documents with your application. Informed consent/assent templates are available on our website. Additional information regarding consent is also available on our website.

Check the appropriate box:

- | | |
|-------------------------------------|--|
| <input checked="" type="checkbox"/> | All of the necessary consent/assent documents will be submitted with my application. |
| <input type="checkbox"/> | My study strictly uses archival data, so consent documents are not required. |

If you plan to provide documents in a language other than English:

- | | |
|--------------------------|--|
| <input type="checkbox"/> | I will submit a translated copy of my consent material(s) along with the English version(s). |
|--------------------------|--|

XVI. PARTICIPANT PRIVACY, DATA SECURITY, & MEDIA USE

30. PRIVACY (?)

Describe what steps you will take to protect the privacy of your participants (e.g., *If you plan to interview participants, will you conduct your interviews in a setting where others cannot easily overhear?*): I. Parents/guardians of the participants will complete a weekly written survey which will only be seen by the researcher; II. Teacher assistant interviews will be conducted in the classroom where others cannot overhear the conversation; III. Host church's membership anonymous surveys will be collected in an enclosed box at an unmanned table. IV. Host church pastoral staff interviews will be conducted in a room where others cannot overhear the conversation.

Note: Privacy refers to persons and their interest in controlling access to their information.

31. DATA SECURITY (?)

How will you keep your data secure (i.e., *password-locked computer, locked desk, locked filing cabinet, etc.*)?: All materials will be stored on a password-locked computer.

Who will have access to the data (i.e., *the researcher and faculty mentor/chair, only the researcher, etc.*)?: Only the researcher will have access to the data.

Will you destroy the data once the three-year retention period required by federal regulations expires?

Yes (*Explain how the data will be destroyed*):

Note: All research-related data must be stored for a minimum of three years after the end date of the study, as required by federal regulations.

32. ARCHIVAL DATA (SECONDARY DATA) (?)

Is all or part of the data archival (i.e., *previously collected for another purpose*)? No

33. NON-ARCHIVAL DATA (PRIMARY DATA) (?)

If you are using non-archival data, will the data be anonymous to you (i.e., *raw data does not contain identifying information and cannot be linked to an individual/organization by use*

of pseudonyms, codes, or other means)? **Note:** For studies involving audio/video recording or photography, select "No"

N/A: I will not use non-archival data (*data was previously collected, skip to Media*) No (*Complete the "No" section below*)

Yes (*Complete the "Yes" section below*)

****COMPLETE THIS SECTION IF YOU ANSWERED "NO" TO QUESTION 33****

Can participant names or identities be deduced from the raw data?

Yes (*Describe*): Music classes will be audio/video recorded.

Will a person be able to identify a subject based on other information in the raw data (i.e., *title, position, sex, etc.*)? No

Describe the process you will use to ensure the confidentiality of the participants during data collection and in any publication(s) (i.e., you may be able to link individuals/organizations to identifiable data; however, you will use pseudonyms or a coding system to conceal their identities): Pseudonyms will be used.

Do you plan to maintain a list or codebook linking pseudonyms or codes to participant identities?

Yes (Please describe where this list/codebook will be stored and who will have access to the list/codebook. Explicitly state that the list will not be stored with the data.): The list of pseudonyms will be stored in a locked cabinet and not with the data.

COMPLETE THIS SECTION IF YOU ANSWERED “YES” TO QUESTION 33
Describe the process you will use to collect the data to ensure that it is anonymous: The nonymous surveys completed by the host church's membership will be returned to an enclosed box stationed at an unmanned table.
Place your initials in the box: I will not attempt to deduce the identity of the participants in this study: ST

34. MEDIA USE (?)

Will your participants be audio recorded? Yes

Will your participants be video recorded? Yes

Will your participants be photographed? Yes

****COMPLETE THIS SECTION IF YOU ANSWERED “YES” TO ANY MEDIA USE** Include information regarding how participant data will be withdrawn if he or she chooses to leave the study*:** All recordings and photographs will be of the special needs students and teachers only. All media will be given to the participant's parent/guardian before being permanently deleted.

Will your participants be audio recorded, video recorded, or photographed without their knowledge?* No

XVII. PARTICIPANT COMPENSATION

35. COMPENSATION (?)
Will participants be compensated (e.g., gift cards, raffle entry, reimbursement, food)? No (Proceed to Risks)

XVIII. PARTICIPANT RISKS AND BENEFITS

36. RISKS (?)
Describe the risks to participants and any steps that will be taken to minimize those risks. (Risks can be physical, psychological, economic, social, or legal. If the only potential risk is a breach in confidentiality if the data is lost or stolen, state that here): Breach of confidentiality is the only risk in this study.

ANSWER THE FOLLOWING QUESTION ONLY IF YOUR STUDY IS CONSIDERED GREATER THAN MINIMAL RISK:

Describe provisions for ensuring necessary medical or professional intervention in the event of adverse effects to the participants (e.g., proximity of the research location to medical facilities, or your ability to provide counseling referrals in the event of emotional distress):

37. BENEFITS (?)

Describe the possible direct benefits to the participants. (If participants are not expected to receive direct benefits, please state "No direct benefits." Completing a survey or participating in an interview will not typically result in direct benefits to the participant.): Special needs students will gain new musical and Biblical knowledge. All other groups will not receive direct benefits from the study.

Describe any possible benefits to society: The study will bring awareness to the church the need for special-needs education.

Evaluate the risk-benefit ratio. (Explain why you believe this study is worth doing, even with any identified risks.): The only risk is a breach of confidentiality. The number of possible benefits is greater and long-lasting.

Appendix B – Approved IRB Procedures

Timeline of Events

Step	Group	Length of Activity	Recruit and Consent Procedure
1. The researcher will meet with potential teaching assistants	Teaching assistants (Group II)	30 minutes	Current teachers from the host church’s special education department will be recruited in person to assist. Consent forms will be given and signed at the informational meeting.
2. The researcher will meet with the student’s parents.	Students with parents (Group I)	20 minutes	Students will be recruited via the host church’s weekly bulletin and end-of-service announcements. Consent forms will be given and returned at the informational meeting.
3. The researcher will conduct 4 weeks of music classes.	Students (Group I)	45 minutes	
4. Parents will complete daily at-home assignments and a weekly assessments with the student. Assignments will be provided by the researcher.	Students with parents (Group I)	5 – 15 minutes per day	
5. The researcher will meet with the teaching assistants at the end of class on week 4 to assess their opinion of the curriculum and to offer the opportunity to critique/make suggestions. The interview will not be audio/video recorded; information will be kept in a written narrative format.	Teaching assistants (Group II)	15 – 30 minutes	
6. The Sunday following the final class, the students will present a time of worship before the host church’s membership. The	Students, teaching assistants, and random members of the host church	5 minutes	15 random members of the host church will be selected to complete an anonymous survey regarding what effects, if any, the student-led

<p>students will sing 1 song and recite 1 Bible verse.</p>	<p>(Groups I, II and III)</p>		<p>worship time had upon their personal and corporate worship. A letter of recruitment and consent will be given to the chosen members. The completed anonymous surveys will be returned via an enclosed box stationed at an unmanned table in the church's foyer.</p>
<p>7. The researcher will meet with the host church's pastoral staff to conduct a focus group on their opinion of the effects, if any, the class had upon their departments and the host church as a whole.</p>	<p>Host church pastoral staff</p>	<p>30 minutes</p>	<p>The pastoral staff will be contacted by email and in person regarding their consent to participate in the focus group. A consent form will be given and returned at the meeting.</p>

Appendix C – Curriculum Project

COURSE SYLLABUS

FAITH-BASED GENERAL MUSIC CURRICULUM FOR THE STUDENT WITH SPECIAL NEEDS

COURSE DESCRIPTION

This course will engage the special needs student with sounds and rhythms through movement, singing, and play while teaching the Gospel of Jesus Christ. Emphasis will be given to the needs of each child's learning styles and abilities.

RATIONALE

No curricula currently exist for a special needs music education ministry. Because music plays a significant role in our everyday lives and because all men were created to praise the Creator, this course will help the special needs student express musical knowledge with the ultimate goal of worshiping the Creator. The course will emphasize the love God has for each student, and celebrate the unique gifts and abilities given to us all through the use of familiar songs, classical music, and original student compositions.

I. PREREQUISITES

None.

II. REQUIRED RESOURCE PURCHASE(S)

Kowalchuk, Gayle, E.L. Lancaster, and Christine H. Barden, *Music for Little Mozarts: Discovery Book 1*. Miami: Alfred Publishing Co., Inc., 1999.

III. ADDITIONAL MATERIALS FOR LEARNING

Piano or keyboard, keyboard floor mat, modified piano bench, CD player, computer and monitor, flashcards, classroom floor mats, small plush animals

IV. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

- A. Repeat high/low pitches.
- B. Relate up/down pitch direction to movement.
- C. Recall high/low and up/down pitches by voice and movement.
- D. Repeat soft/loud sounds

V. COURSE REQUIREMENTS AND ASSIGNMENTS

- A. Students will be required to participate in at-home parent-directed reviews each week. The length and frequency of the reviews are dependent upon the student's skill-levels and cooperation.
- B. Parents will answer a 3-question summary at the end of each at-home review using a 5-point emotional chart with space allotted for optional additional comments.

VI. COURSE GRADING AND POLICIES

- A. Student assessments will be given as: above expectations, meets expectations, or needs improvement based upon the student's class participation, class behavior, and the at-home assessments submitted by the parents.
- B. Students will present one song and one scripture recitation during the Sunday worship service in front of the entire church body.

Curriculum Project – Analysis Chart

Student: Stephanie Toepoel	Course for which you are creating curriculum: Faith-based General Music Course for Students with Special needs
Required Textbook for Class: Barden, Christine H., Gayle Kowalchyk, and E.L. Lancaster, <i>Music for Little Mozart: Discovery Book 1</i> (Miami: Alfred Publishing Co., Inc., 1999).	
Identify the problem:	
The students should learn to identify direction and volume of sounds as well as distinguish between high and low pitches.	
Who are the learners and what are their characteristics? (<i>Age, major, pre-requisites, residential, online, or a hybrid of the two</i>)	
The learners are students ages 5 years and older of varying special needs and abilities.	
What is the new desired behavior? (<i>Overall, what is the main change or new addition to the student's demonstrated ability?</i>)	
The student will be able to express pitch, dynamics, and direction of sound.	
What are the delivery options? (<i>Explain the materials you will develop for the course.</i>)	
The class will meet for 45-minutes on Sundays for singing, dancing, recitation, and games.	
What are the pedagogical considerations? (<i>Describe your general content and methodology for the course.</i>)	
The course will allow teachers to tailor each lesson to the specific learning styles of each student.	
What learning theory applies to your curriculum? Why? The Montessori learning theory will be applied to this course as student independence will be stressed through teacher observation and active teacher participation with multi-sensory integration.	

Learning Outcomes
At the end of the course, the student will be able to:
1. Repeat high/low pitches.
2. Relate up/down pitch direction to movement
3. Recall high/low and up/down pitches by voice and movement.
4. Repeat soft/loud sounds.

Curriculum Project – Design Chart

Student: Stephanie Toepoel		Course for which you are creating the curriculum:	Faith-based General Music Course for Students with Special needs
Concept Statement:	The class teaches beginning musical concepts to the special needs worshiper.		
Learning Outcomes	Content	Learning/Training Activity	Assessment
Week 1: Repeat pitches according to interval direction	Week 1: Repeat high/low pitches	Week 1: 1. Pray 2. Sing “Hello Song” Discovery book p. 6 3. John 3:16 “God loves me!” 4. Sing “Jesus Loves Me” in a high and low pitch. 5. Play a copy-cat game. 6. Relate high/low pitches to animal sounds. 7. Pray a prayer of thanksgiving for the students, teachers, music, and Jesus. 8. Sing the “Goodbye Song” (Discovery book p. 48).	Week 1: 1. The parent will complete the at-home activities with the student with no required time of frequency or duration. 2. The parent will complete a 3-question assessment after each day the at-home activities are completed.
Week 2: Relate pitches to movement	Week 2: Relate up/down pitch direction to body movement	Week 2: 1. Pray, sing the “Hello Song”, and recite memory verse. 2. Review “Jesus Loves Me”. 3. Complete the Discovery Book p. 10. 4. Hum up/down while moving up/down. 5. Students move up/down while the teacher plays the keyboard up/down. 6. Show visuals of items moving up/down while the student moves the plush animal up/down the keyboard. 7. Sing the “Goodbye Song” and pray.	Week 2: 1. The student must correctly recall 3 high/low pitches by humming or singing when shown a flashcard. 2. The student must correctly relate 3 up/down pitches by sliding a plush animal in the correct direction on the keyboard. 3. Continue parent at-home assessments.
Week 3: Recall pitches and pitch direction	Week 3: Recall high/low and up/down	Week 3: 1. Pray, sing the “Hello Song”, and recite the memory verse. 2. Review “Jesus Loves Me”.	Week 3: 1. The student must correctly recall 2

	pitches by voice and movement.	3. Sing “The B-I-B-L-E” in high and low pitches. 4. Complete the Discovery book p. 16. 5. Sing the “Goodbye Song” and pray.	correct answers per activity. 2. The parent will continue to complete the daily at-home assessments.
Week 4: Repeat specific volumes and pitches	Week 4: 1. Repeat high/low pitches soft/loud. 2. Relate non-musical items to soft/loud and high/low pitches	Week 4: 1. Pray, sing the “Hello Song”, and recite memory verse. 2. Review “Jesus Loves Me”. 3. Complete the Discovery Book p. 20. 4. Students play loud/soft and high/low on the keyboard. 5. Show pictures of common items that are loud/soft while students repeat the sound at the proper volume. 6. Sing the “Goodbye Song” and pray.	Week 4: 1. The student must correctly recall 2 correct answers per activity. 2. Continue parent at-home assessments.

Curriculum Project – Development Chart

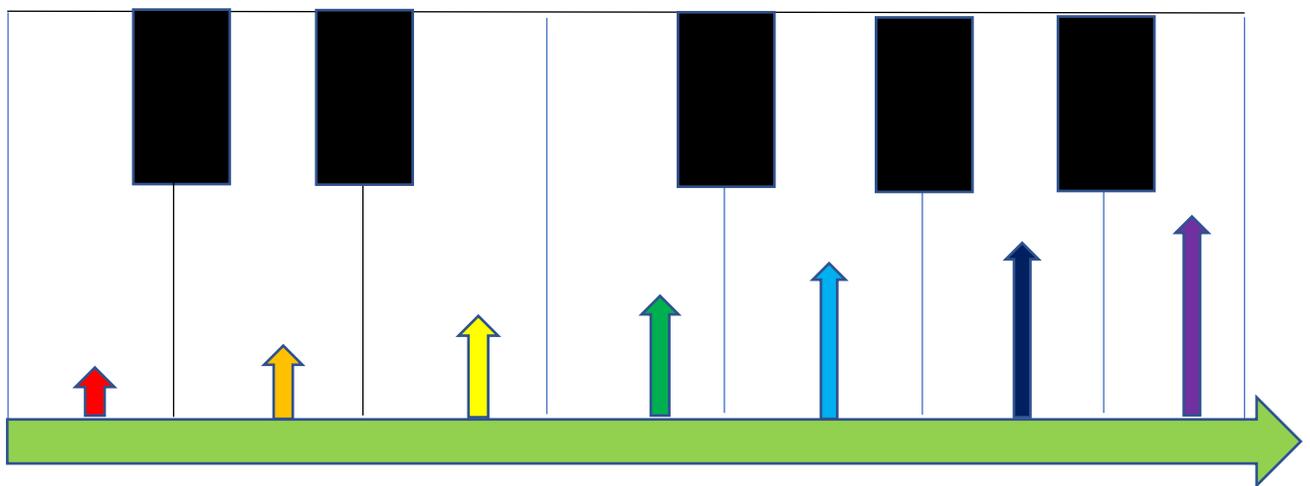
Student: Stephanie Toepoel	Course for which you are creating curriculum: Faith-based General Music Course for Students with Special needs
Expository <i>(You are verbally describing the new content you are about to cover; enter below what you will say to the class as though it is in a script format)</i>	
<p>“Good afternoon, class. Before we begin, let’s pray and thank God for music.” Pray. Let’s sing our ‘Hello Song’. “Last week we learned the difference between high and low sounds. This week we are going to learn about sounds that are soft and loud. As you came into the classroom, some soft and loud music was playing. Let’s look at some pictures of things that are soft and loud.” Ask the student to point to the correct picture that is soft or loud as you replay the sounds. Play examples of both high and low pitches that are soft and loud. “Now we will learn about soft and loud sounds that are high and low.”</p>	
Narrative <i>(You are presenting the new information in a story format; enter below what you will do or say.)</i>	

Play musical sounds that are soft or loud as the student enters the classroom. The musical examples should be from classical music, praise & worship, and folk/children's songs. Greet the student, pray, and sing the 'Hello Song' with motions. Review last week's memory verse. Review the prior week's lesson utilizing the student's most and least favored activity based upon parental feedback given in the "At-Home Assessment". Basing sequence of events upon Piaget's Developmental Theory (the skill-appropriate level of each student), show pictures of various items that are soft or loud. For example, show pictures of people reading, playing outside, or at a sports event, in addition to animals, flowers, or transportation. Have the student point to the correct picture to correlate with the sounds as soft or loud. Play soft/loud examples both high and low to recall last week's concepts. Have the student hum, sing, or zoom high and low mimicking the sounds of the cards and/or music. Have the student engage their arms, legs, heads, etc. as they are able to visually demonstrate up/down. Move on to further exploration of soft/loud sounds that are high/low to connect last week's lesson to this week's concept. Sing the "Goodbye Song" and pray.

Graphical Organizers *(You are presenting an original visual pictograph, chart, or concept pattern.)*

Describe the visual below and then copy and paste your original graphic.

This flashcard depicts a keyboard and its relationship to pitches moving higher. The sound (like the arrows) moves up, or higher, as you move to the right of the keyboard.



Gage's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from you text as to why this approach will be effective.
1. Gain attention	Play musical examples of sounds moving up/down as the student enters the classroom. This engages the learner's listening skills and sets the environment for the student to feel comfortable in a familiar setting. ⁵⁹
2. Inform learners of objectives	Begin each class with the "Hello Song" engaging the student physically and musically. This utilizes the student's listening and cognitive processes as they copy the teacher's movements. Pray and thank God for the student and music involving the meta-emotional learner. ⁶⁰
3. Stimulate recall of prior learning	Review the prior lesson's concept using the student's most and least favorite activity, assuring progress is being made towards the next concept. ⁶¹
4. Present the content	Show the student the high/low flashcards while playing musical sounds that move high/low and have him point to the card that correlates with the motion. Have the student echo the high/low sounds through humming and singing. ⁶²
5. Guide learning	Move to the keyboard and play an echo game between the teacher and student, exhibiting an active learning style while building a relationship between the teacher and student. ⁶³
6. Elicit performance (practice)	Direct the student to their "Discovery Book" pages 10 – 11 and complete the activity using Beethoven Bear and Mozart Mouse. This activity promotes listening skills and physical motor development applicable to the student's abilities. ⁶⁴
7. Provide feedback	The teacher will play sounds high/low on the keys as the student moves his arms/legs/head, etc. in the proper direction while humming or singing. This activity

⁵⁹ Linda Nilson, *Teaching At Its Best* (California: Jossey-Bass, 2016), 227.

⁶⁰ Nilson, *Teaching At Its Best*, 227.

⁶¹ Nilson, *Teaching At Its Best*, 228.

⁶² Nilson, *Teaching At Its Best*, 259.

⁶³ Regelski, *Teaching Music*, 253.

⁶⁴ Regelski, *Teaching Music*, 192.

	demonstrates the student's ability to recall and connect information. ⁶⁵
8. Assess performance	Evaluate the student's comprehension with the high/low flashcards. Have the student play high/low on the keyboard with Mozart Mouse and Beethoven Bear. ⁶⁶ If the student correctly correlates 50% of sounds with the pictured motion, he will advance to the next class the following week.
9. Enhance retention and transfer	Sing the "Goodbye Song" with the same motions as prior weeks; however, incorporate high/low and loud/soft within them. Pray a prayer of thanksgiving for the student and music. ⁶⁷

⁶⁵ Nilson, *Teaching At Its Best*, 243.

⁶⁶ Nilson, *Teaching At Its Best*, 247.

⁶⁷ Nilson, *Teaching At Its Best*, 227.

Curriculum Project – Implementation Chart

Part I: Evaluate and revise the analysis, design, and development charts and the learning objectives

For this assignment, identify all items and tasks that must be prepared before you begin teaching your instructional lesson

List at least 6 necessary, physical items and provide a rationale for its use (e.g., flashcards, PowerPoint presentations, handouts, activity sheets, flipcharts, etc.)

Student: Stephanie Toepoel	Course for which you are creating curriculum: Faith-based General Music Course for Students With Special Needs
Physical Item	Rationale for Use Cite a reference from your text for each item indicating its effectiveness
Piano or Keyboard Traditional and Floor Mat	The students will perform various tasks on the piano keyboard. This provides a tactile understanding of sound and spatial awareness. ⁶⁸
Modified Piano Bench	A modified piano bench with a back and seat belts will be available to students requiring extra accommodations for physical abilities. ⁶⁹
Cd Player	Music correlating to the activities in the student’s lesson and discovery books will be played on the CD. Students will explore music through movement and singing of familiar melodies such as “classical” and folk songs. ⁷⁰
Computer/Monitor	Music videos will be shown as they correlate to the day’s lesson; for example, a symphony performance, a barn/farm scene with music, etc. ⁷¹
Flashcards	Flashcards of animals, common household items, and transportation will be used to illustrate the day’s concepts. For example, black and white animals will be used to teach the difference between black and white keys. The number of successfully answered cards will determine a student’s progression to the next lesson. ⁷²

⁶⁸ Van Brummelen, *Steppingstones*, 110-11.

⁶⁹ Van Brummelen, *Steppingstones*, 170.

⁷⁰ Van Brummelen, *Steppingstones*, 129.

⁷¹ Nilson, *Teaching At Its Best*, 131.

⁷² Nilson, *Teaching At Its Best*, 305.

Floor Mats	Floor mats will provide a more comfortable foundation for students with physical disabilities to dance, play, etc. on the floor creating an environment of exploration. ⁷³
Small Plush Animals	Small plush animals are used by the students to assist those who may have physical difficulty playing the keyboard with their hands.

Part II: List at least 6 necessary tasks and provide a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.).

Task	Rationale for Task Cite a reference from your text for each task indicating its effectiveness
Clean floor	Students will play/dance/explore on the floor to various musical styles to emulate musical motion and styles. ⁷⁴
Clean Piano & bench	Students will sit on a modified piano bench while playing the piano keyboard to explore its sounds and construction. ⁷⁵
Pull/prepare flashcards, parachute, musical instruments	Students will be assessed according to their flashcard knowledge. These cards should be pulled and ready for use before class begins so the student does not become distracted. ⁷⁶
Find appropriate websites	Websites will be used to help students make a connection between visual and aural art in addition to showing real-life musical experiences. ⁷⁷
Prep CD music	The student's lesson and discovery books come with CD recordings of the music and sounds being studied. This gives the students and parents easy at-home access. ⁷⁸
Review lesson books	Lesson books create opportunities for students to experience a holistic lesson, engaging all the learning styles. They will develop the student's weaker learning styles while incorporating their preferred learning styles. ⁷⁹

⁷³ Van Brummelen, *Steppingstones*, 113.

⁷⁴ Nilson, *Teaching At Its Best*, 36.

⁷⁵ Nilson, *Teaching At Its Best*, 42.

⁷⁶ Van Brummelen, *Steppingstones*, 140.

⁷⁷ Van Brummelen, *Steppingstones*, 253.

⁷⁸ Nilson, *Teaching At Its Best*, 242.

⁷⁹ Van Brummelen, *Steppingstones*, 111.

Part III: Describe in 4–6 sentences 1 type of Formative Assessment that you would choose to implement and detail its effectiveness for your course.

Formative Assessment Type	Assessment Details
Listening activities, flashcards, and keyboard skills activities	<p>Students will engage in weekly listening and keyboard activities that will determine their progression to the next lesson or if a repeat of the current lesson is necessary. Flashcard games will be used to determine the student’s level of cognition and retention of musical skills. The teacher will use this qualitative form of assessment to determine the student’s mastery of each topic. The skills will offer a subjective, but holistic, evaluation of the student’s progress including the student’s emotional reaction to the multiple activities. Although time consuming, this assessment will help develop a trusting and productive relationship between the student, teacher, and parent. In addition, parents will make daily summaries based upon three questions. Parents will answer these summaries using a 5-point emotional chart.⁸⁰</p>

⁸⁰ Van Brummelen, *Steppingstones*, 162.

Curriculum Project – Evaluation Chart
Part I
Your Evaluation Plan

In the chart below, describe your plan for a formative assessment for each learning outcome in this unit

(This is something you would do before a summative assessment or exam to gauge the learner’s grasp of the learning objective)

Student: Stephanie Toepoel	Course for which you are creating curriculum: Faith-based General Music Curriculum for Students with Special Needs	
Learning Outcomes	Your Formative Assessment Plan	Rationale for Formative Assessment Type <i>(Describe why you believe this assessment is the most effective and cite a reference from your text for support)</i>
1. Repeat pitches according to interval direction	Have the student play up/down on the keyboard with Mozart Mouse or Beethoven Bear. If the student correctly correlates 50% with the pictured motion on a flashcard, he will advance to the next lesson the following week.	This exercise repeats a foundational music skill. It is a basic component of Bloom’s taxonomy, but important to master before the student progresses to the next task. ⁸¹
2. Relate up/down pitch to movement	The student will hum/sing/move as capable as flashcards of up/down motions are shown. If the student correctly identifies 50% of the up/down flashcards via motion, he will advance to the next lesson the following week.	This exercise recalls or recognizes the prior week’s concept, and relates it to the student’s physical abilities, thus creating a personal connection with the material. ⁸²
3. Repeat soft/loud sounds	Pieces from various genres will be played as a game to demonstrate fast/slow tempi, and soft/loud dynamics. The student will move as capable to demonstrate the speed and artistry of the music. When the student correctly demonstrates	Expression is a part of comprehension. This game allows the student to express both speed and artistry as the student is capable, allowing for physical, academic, and emotional development in one activity. For the more

⁸¹ Linda B. Nilson, *Teaching at Its Best* (San Francisco: Jossey-Bass, 2016), 165.

⁸² Harro Van Brummelen, *Steppingstones to Curriculum: A Biblical Path*. (Colorado Springs: Purposeful Design Publications, 2002), 5.

	50% of the examples, he will advance to the next lesson.	advanced student, a deeper level of interpretation (application phase) could be encouraged by using longer musical excerpts with varied tempi within the example. ⁸³
4. Express soft/loud sounds	The student will play up and down the keyboard as instructed. He will be asked to hum/sing up/down as he plays. When the student correctly demonstrates 50% of the examples, he will advance to the next lesson.	Demonstration is a part of the application phase. For the more advanced student, the analysis phase could be employed by having the student distinguish between the 2 and 3 black key groups. This activity segues into the next phase by allowing the student a greater level of creativity. ⁸⁴

**Part II:
Evaluation and Reflection**

Consider all of the charts and stages of development in order to create your syllabus. List 10 issues or strategies that must be addressed to make your unit stronger and more concise. Provide a rationale for your choice.

Issue/Strategy	Rationale for Changing
1. “Unbox” the teaching activities more thoroughly.	The curriculum should be written so that the most inexperienced teacher may utilize it.
2. Provide alternative musical styles for listening examples that are suitable for each individual student.	Some students may have sensitivities to certain sounds.
3. Provide flashcards in black and white.	Some students may have visual aversions to color stimuli.

⁸³ Bennett Reimer, *A Philosophy of Music Education* (Upper Saddle River: Pearson Education, Inc., 2003), 121.

⁸⁴ Nilson, 18.

4. Provide opportunities to be still and quiet with appropriate lighting.	Some students may become “overloaded” with stimulation.
5. Make the teacher and parent aware of the option to purchase a copy of the material that uses a QR download or YouTube link to all listening materials.	Teachers and parents may not have access to a CD player for the book’s listening examples.
6. Include the parent’s weekly homework evaluation when determine if the student is ready to advance.	Weekly assessments can become subjective in nature. Also, the student could be having a difficult day in class when he is actually ready to advance.
7. The student requires room to dance and explore.	Studio space is limited.
8. The student needs space to move and explore that accommodates for his special needs.	Studio space may be unequipped for wheelchairs and other mobility devices.
9. The student requires an allergen free classroom.	Studios need to prepare for students with allergies, such as latex (flooring) and offer alternative choices. For example, provide latex free padded flooring for when the students will dance.
10. The teacher must always show kindness, patience, and care for the parent.	Like all loving parents, parents of special needs children desire for their child to be loved and accepted and aspire to offer their child the opportunity to receive a fruitful education. Because of the extra needs required by the student, the teacher should be available to discuss with the parent ways to ensure a successful learning environment.
11. The teacher must always be flexible, patient, and loving to the student.	Special needs students often become emotionally agitated when their schedules are disrupted, or they feel a loss of control. Flexibility is key to developing a positive relationship between student and teacher.

SUMMATIVE ASSESSMENT

Type of question	Question	Correct Answer	Point value
1. Completion	Sing a higher note: (Sing a low tone).	High	2 points
2. Multiple Choice	Is this a high sound or a low sound? (Play a low sound.)	Low	2 points
3. Multiple Choice	Is this a high sound or a low sound? (Play a high sound.)	High	2 points
4. Multiple Choice	Slide Mozart Mouse up the keys and ask, “Is Mozart Mouse running up high or down low?”	Up high	2 points
5. Multiple Choice	Slide Beethoven Bear down the keys and ask, “Is Beethoven Bear running up high or down low the keyboard?”	Down low	2 points
6. Multiple Answer	Show the clock visual. Say, “The mouse ran ___ & ___ the clock.”	Up & Down	2 points
7. Multiple Answer	Move the parachute up and down with the student. Say: “The parachute moved ___ & ___.”	Up & Down	2 points
8. Completion	Say, “The mouse makes ___ sounds.”	Soft	2 points
9. Completion	Loudly play a drum. Say, “The drum makes ___ sounds.”	Loud	2 points
10. Multiple Choice	Show a flasheard of an item that makes soft sounds. Ask, “Does this make soft sounds or loud sounds?”	Soft	2 points
11. Multiple Answer	Play an excerpt of <i>Rage Over the Lost Penny</i> . Ask, “Is this	Dependent upon where the CD is played.	2 points

	music fast or slow? Loud or soft?"		
12. Multiple Answer	Play an excerpt of <i>Twinkle, Twinkle Little Star Variations</i> . Ask, "Is this music fast or slow? Loud or soft?"	Dependent upon where the CD is played.	2 points
13. Completion	Show the cheetah flashcard. Say, "The cheetah moves ____."	Fast	2 points
14. Completion	Show the turtle flashcard. Say, "The turtle moves ____."	Slow	2 points
15. Completion	Play high notes on the keyboard. Say, "These are ____ notes."	High	2 points
16. Completion	Play low notes on the keyboard. Say, "These are ____ notes."	Low	2 points
17. Multiple Answer	Say, "Please loudly play low keys."	Loud & low	2 points
18. Multiple Answer	Say, "Please softly play high keys."	Soft & high	2 points
19. Demonstration	Say, "Please let Mozart Mouse softly run up high on the keys."	*Activity*	2 points
20. Demonstration	Say, "Please let Beethoven Bear loudly run down low on the keys."	*Activity*	2 points

Appendix D – At-Home Activities

Week 1 At-Home Activities

Complete these activities with your student 3 – 5 times this week. There is no time limit for each session. When finished, complete the “Daily Parent Review of At-Home Activities”.

Week 1 Objective: Repeat high/low pitches

1. Pray and thank God for your student, your family, and Jesus.
2. Recite John 3:16: “God loves me!”
3. Make high & low sounds and have your student copy you. Incorporate silly sounds; for example, make animal or transportation sounds.
4. Sing “Jesus Loves Me” with high and low pitches.

Week 2 At-Home Activities

Complete these activities with your student 3 – 5 times this week. There is no time limit for each session. When finished, complete the “Daily Parent Review of At-Home Activities”.

Week 2 Objective: Relate up/down pitch direction to movement

1. Pray and thank God for your student, your family, and Jesus.
2. Recite John 3:16: “God loves me!”
3. Have the student move arms, legs, head, etc. up and down while humming up and down.
4. Sing “Jesus Loves Me” with high and low pitches.

Week 3 At-Home Activities

Complete these activities with your student 3 – 5 times this week. There is no time limit for each session. When finished, complete the “Daily Parent Review of At-Home Activities”.

Week 3 Objective: Repeat soft/loud sounds

1. Pray and thank God for your student, your family, and Jesus.
2. Recite John 3:16: “God loves me!”
3. Repeat the Bible verse in a loud voice.
4. Repeat the Bible verse in a soft voice.
5. Sing “The B-I-B-L-E” softly.
6. Sing “The B-I-B-L-E” loudly.

Week 4 At-Home Activities

Complete these activities with your student 3 – 5 times this week. There is no time limit for each session. When finished, complete the “Daily Parent Review of At-Home Activities”.

Week 4 Objective: Express soft/loud sounds

1. Pray and thank God for your student, your family, and Jesus.
2. Recite John 3:16: “God loves me!”
3. Repeat the Bible verse in a loud voice.
4. Repeat the Bible verse in a soft voice.
5. Sing “The B-I-B-L-E” softly.
6. Sing “The B-I-B-L-E” loudly.
7. Sing “Jesus Loves Me” in high pitches.
8. Sing “Jesus Loves Me” in low pitches.

Appendix E – Daily Parent Review of At-Home Activities

Daily Parent Review of At-Home Activities

Day 1 Date _____ Student's Name _____

Name & relationship of person completing the form _____

Please circle the appropriate response your child had to today's activities.

1. My child enjoyed and made positive progress in today's physical activities:



2. My child enjoyed and made positive progress in understanding today's musical concepts:



3. My child enjoyed and made positive progress in reciting the Bible verse:



Optional comments and/or observations: