

THE MUSIC MAKING FAMILY: A MUSIC CLASS FOR ALL AGES

By Jordan Lee Slater

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APPROVED BY:

Mindy Damon, Ed.D., Advisor

Samantha Miller, DMA, Reader

Stephen Mueller Ph.D., Dean of the School of Music

ABSTRACT

Whereas music both unlocks and fuels devotion as well as strengthens mental faculties, whereas teamwork and shared experiences deepen familial bonds, whereas the Bible is the root of all knowledge and wisdom, the need for The Music Making Family has arisen. Colossians 3:16 states, “Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms, hymns, and spiritual songs, with thankfulness in your hearts to God.” The purpose of this qualitative study is to provide teachers, whether in private school, public school, a religious entity, in a standalone studio, instructional material for preschool and adult students together in one classroom including. This instructional material includes explaining the benefits of teaching one concept to multiple levels of intelligence; designing a curriculum plan for dual-aged groups built upon biblical truths and encouraging relationships within the immediate family unit. Young children learn best through music and play. They are most heavily influenced by those who care for them daily. For them to have any true wisdom, they must be filled with and instructed by the divine writings of scripture, where the truest and greatest story is told. The Music Making Family curriculum combines all of these elements to provide the entire family with a rich, engaging, Bible-saturated music experience that not only provides a music education suitable for child and parent alike, but models how every form of education finds its origin in the Creator.

Keywords: child student, adult parent, preschool lesson, parent lesson, biblical, truth

Dedication

*Dedicated to my Nana,
May your life's legacy live on.
With every heartbeat, I feel you
and become that much closer
to being with you again.*

I love you.

Acknowledgments

Who is there besides the Lord to thank for any accomplishment made thus far. To quote one of my favorite prayers, “My Father, humble me for not being as holy as I should be, or as holy as I might be through Christ, for thou art all, and to possess thee is to possess all.”¹ Thank you, Jesus.

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My dear husband, Matthew, you have held me through my hardest days, never wavered in your belief in me, and for that I will spend the rest of my life thanking you. I love you!

To my Daddy, Momma, and Morgan, there is no way to describe my deep love for you three. You are my first call, my flight home, my family, forever. Thank you for all the things you’ve sacrificed. We made it!

¹ Arthur Bennett, *The Valley of Vision: A Collection of Puritan Prayers and Devotions* (Edinburgh: Banner of Truth Trust, 1975)

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Chapter One: Introduction

Preschool music education is a commonality in the North American educational system, as is adult music education. In fact, mixed-aged and parented music classes are taught through educational avenues such as MusicTogether™ and Kindermusick™. While music classes that appeal to the intellectual levels of both the preschool-aged and adult students are readily available, these types of music classes taught with a biblical worldview are seldom found, even though such a curriculum would prove beneficial for the evangelical church community. This curriculum has been designed because there is no emphasis provided on a collegiate level to prepare educators to effectively execute a multigenerational, music curriculum based on biblical foundations.

Background

Significant quantities of research are available for preschool music education, adult music education, and individual music education presented through a biblical worldview, but little is available regarding the three combined. If teachers were to search for ways to effectively plan and execute a music class comprised of preschool and adult students considering the varying levels of comprehension, while promoting a biblical foundation, such information is limited. There are opportunities for parents to bring their young children to music class; however, classes such as MusicTogether™, Kindermusick™, etc., do not offer a higher learning level for the present adult. Authors, researchers, and teachers like Patricia Shehan Campbell claim that all children are musical.² The desire to test this belief is a catalyst in this project.

² Patricia Shehan Campbell and Carol Scott-Kassner, *Music in Childhood: From Preschool through the Elementary Grades* (Boston, MA: Cengage, 2019): 8.

At minimum, the Bible is a history book of old, a written work of good morals and values, songs, poems, accounts of historical events, and unharmed to a reader who might not believe in its viability. At best, the Bible is a radically life-changing text, which models a way of living unlike any other, and points humanity to the Savior it deeply desires. The Bible holds to this statement in Psalm chapter 23:7, “For as he thinks in his heart, so is he.”³ So, whether one believes in its impact or not, the principles of the Bible can only make a positive impact in the classroom. For the remainder of the project, belief will be the stance taken in regard to the scriptures in the Bible. It is time teachers take “responsibility for the education of” their own children.⁴ Teachers have an incredible influence over every student’s life, be it far from any teacher to teach a student in a way that is valueless.

Statement of the Problem

There is no comprehensive, biblically-focused music curriculum available for teachers which focuses on influencing and teaching more than one age group at a time, especially a group with a significant age-gap. The current music and education degrees offered use curriculums that segregate age and skill set. An even greater divide exists in current curriculum between education and religion. Many will argue that the integration of religion and education is “an enemy to be kept at bay,” as John Sullivan remarked.⁵ Religion integrated into education might seem to some as a binding force that seems antithetical to the freedom that education should possess and promote. While sometimes the exposure to religion in a classroom can be obvious, it

³ Ps. 23:7

⁴ Ken Ham et al., *How Do We Know the Bible Is True?* (Green Forest, AR: Master Books, 2011), 218.

⁵ John Sullivan, "Religious Faith in Education: Enemy or Asset?" *Journal of Beliefs & Values* 33, no. 2 (2012): 184.

can also “lie in the content of what is taught, the values that are transmitted, the fundamental purposes that undergird and that orient the educational enterprise, the personnel who play key roles as teachers or via the structures and agencies set up to ensure delivery – most likely, through a combination of several of these.”⁶ Octavio Javier Esqueda wrote, there is no distinction between “Christian faith and academic endeavors.”⁷ The lack of family inclusion in education is also an issue. Most teachers would rather the parent not be present for the class lectures; however, inviting the parent in will help make them a student, too. The combination of these assets are the driving issues in this curriculum.

Statement of the Purpose

This study provides a plan founded upon a biblical worldview for teachers in any form of music education to use when instructing preschool and adult students, whether it be private school, public school, a religious entity, or in a standalone studio. Allowing a preschool child and his/her parent an opportunity to learn the basics of music education together is a rare but beneficial endeavor needed in music education. Equipping and supplying teachers with plans that provide well thought out lessons and classroom management strategies is addressed in this project. Music is influential for the oldest and the youngest of students. With guidance, young children can use both logic and expression in their musicianship, and adults will learn theories and lessons by helping teach and interact with the younger students.⁸ The proposed curriculum

⁶ Ibid, 188.

⁷ Octavio Javier Esqueda, "Biblical Worldview: The Christian Higher Education Foundation for Learning," Christian Higher Education 13.

⁸ Campbell and Scott-Kassner, 9.

aims to influence humankind through the inclusion of biblical principles in music education across all age groups, beginning with the youngest children.

Significance of the Study

Research shows that music has a phenomenal effect on a young, growing human brain.⁹ Much study has been done on the fully developed human brain and how effective music learning can be. While exposing the human brain to music, neuroscientists monitored and found that the whole brain is activated and engaged while reading, comprehending, and producing music.¹⁰ The effects of music on the brain of every age are abundant, yet a curriculum to serve all ages is unavailable. The effects of music are as broad for adults as they are children.

The separation of biblical truths from education is more prevalent than ever before; the inclusion of the family unit and teaching absolute truths of the Bible through educational have been lost. The combination of supporting a family unit while teaching the truths of the Bible is a lofty goal for society today, and as Esqueda wrote, “even our best efforts for the integration of faith and learning are incomplete and constitute a work in progress.”¹¹ Nonetheless, when a curriculum is built upon age inclusion, supporting the family unit, and a biblical foundation, it offers more than music education, but a life of purpose, truth, and relationship.

⁹ Campbell and Scott-Kassner, 9.

¹⁰ How Playing an Instrument Benefits Your Brain, dir. Anita Collins, perf. Addison Anderson, Ted.com, July 2014, Accessed January 2021, www.ted.com.

¹¹ Esqueda, 2.

Research Questions

The outcome of this curriculum project is to equip teachers and instructors with a plan to simultaneously teach preschool and adult students. Due to the environmental impact on child and parent students and challenges of a multigenerational classroom, the potential effect and setting were areas in need of investigation. There will be an adult in close relation to the preschool-aged students in the classroom.

The following research questions were answered in this study:

RQ1: How does the relationship between a child and parent impact the music-making process when learning concurrently?

RQ2: What characteristics of a multigenerational music curriculum might make the experience attractive to both parent and child?

RQ3: In what ways can a multigenerational music curriculum provide biblical truth in the student learning environment?

The three research questions provide direction for the research and curriculum building process, a framework for what matters most in the course, and a guideline to add or eliminate what is not effective in the classroom. Studying what has already been done can promote success in the future if the researcher heeds to failures and successes of those who have gone before. Often the Psalmist would reflect on the work of God's hands in the past to remind himself of all that God is capable of doing in the future. For example, Psalm 77 directs its attention to God in saying,

I shall remember the deeds of the Lord; Surely, I will remember Your wonders of old I will meditate on all Your work and muse on Your deeds. Your way, O God, is holy; What God is great like our God? You are the God who works wonders; You have made

known Your strength among the peoples. You have by Your power redeemed Your people, The sons of Jacob and Joseph. Selah.¹²

The Psalmist's motive was to recall God's works and faithfulness to receive wisdom and strength to move forward and learn from the past.

Hypotheses

The following is the working hypotheses for the first central research question:

RQ1: How does the relationship between a child and parent impact the music-making process when learning concurrently?

H1: The relationship between a child and parent can impact the music-making process when learning concurrently in terms of relational bonding, praxial development, and peer influence.

Studies show that the relationship between a student and parent can have a positive effect in the classroom.¹³ Yet, the child and parent relationship can pose challenges inside the classroom. These will be overcome by teacher authority, engaging lesson plans and activities, and mutual learning among students.

The following is the working hypotheses for the second central research question:

RQ2: What characteristics of a multigenerational music curriculum might make the experience attractive to both parent and child?

H2: Characteristics of a multigenerational music curriculum that make the experience attractive to both parent and child can include movements challenging hand-eye

¹² Ps. 77:11-5

¹³ Natalie A E Young, "Getting the Teacher's Attention: Parent-Teacher Contact and Teachers' Behavior in the Classroom," *Social Forces* 99, no. 2 (2020)

coordination, different instruments for child and parent, and presenting a variety of musical genres.

Every age, community, era, individual, and personality learns differently.¹⁴ Thus, the curriculum must be transverse, flexible, and simplified to encourage all students to learn in their own way.

The following is the working hypotheses for the third central research question:

RQ3: In what ways can a multigenerational music curriculum provide biblical truth in the student learning environment?

H3: A multigenerational music curriculum can provide biblical truth in the student learning environment through scripture-based songs, faith-based learning segments, and classroom prayer time.

The Bible is the foundation for Christian education, thus providing a sound resource for a multigenerational music curriculum. Using materials that promote biblical truths and Christianity will create a biblical, musical learning environment for all students. Overall, there is no practical way to separate God, the creator of all, from any aspect of human life, such as learning.¹⁵ If tried, the teaching and learning would be distributed and consumed ineffectually. The challenge is not how to incorporate biblical truth into learning; instead, how not to incorporate biblical truth into learning.

¹⁴ Bennett Reimer, *Seeking the Significance of Music Education: Essays and Reflections* (Lanham, MD: Rowman & Littlefield Education, 2009), 13.

¹⁵ Esqueda, 2.

Definition of Terms

In order to have genuine understanding of this project, the following, frequently used terms are defined. Two of the standard terms are *child student* and *adult parent student*. The term *child* is defined by “being in the first or an early stage of life” followed by the word *student* meaning “one who studies.” Thus, the term together indicates the young students in the class have a developmental preschool level of studying music. The term *adult parent* is defined, “fully developed and mature,” followed by the word student. The adult parent student in the class will be fully matured yet still studying and growing in musical lessons. The adult parent students will accompany the young student.

Furthermore, two terms used throughout are *preschool lessons* and *parent lessons*. Both lessons are the same in concept but taught on different levels of comprehension. The word preschool is defined, “period in a child’s life that ordinarily precedes attendance at elementary school.” The term *lesson* is defined, “something learned by study or experience.” This term throughout is used to explain how a teacher will instruct or illustrate the overall lesson in a way a preschool child can comprehend. The term *parent lesson* has the same foundation as the term *preschool lesson*. However, the approach in adult lesson will differ in execution from the preschool lesson

The last frequently used term is *biblical truth* and is defined, “of, relating to, or being in accord with the Bible.” The term *truth* is defined, "the body of real things, events, and facts." The concepts in the Bible showcase the reality of absolute truths and are inerrant. When entertaining Christian education, God and the Bible must be an independent piece in research

and execution rather than dependent.¹⁶ Education must be built upon truth.

¹⁶ Esqueda, 5.

Chapter Two: Literature Review

There are many principles found in existing literature surrounding childhood music education, biblical principles in early childhood development, and adult music education. Because there is lack of information combining all three areas it is necessary to examine each of these separately to create an original, praxial, biblical, and inclusive plan of music education. The areas of discussion that make up the majority of information composed for the project are existing programs and courses available to families, praxial pedagogy in a multi-age classroom, and combining education and biblical truths.

Existing Programs

Using educational foundations from Kodaly, Montessori, Vygotsky, and Orff, leading childhood music program Kindermusik™ has built an easily accessible music kit for ages preschool to seven years of age. This kit and curriculum make it easy for any primary teacher to be a music teacher.¹⁷ Often, primary teachers will use music in some or many capacities in their classrooms. Most children naturally enjoy music. Therefore, using it in a classroom setting can bring about a new interaction the child has not yet experienced in school. Zoltan Kodály (1882-1967) and Carl Orff (1895-1982) were musicians, composers, and music educators who shaped how music education is taught today. Like Kindermusik™, The Music Making Family was influenced by their contributions and praxial environments.

Children like to play and move. According to Campbell, “children are born with sensory means for dancing and drumming, for singing and deep-listening potential, and they need only to

¹⁷Kindermusik, "Music Programs For Schools," Kindermusik, accessed February 10, 2021, kindermusik.com.

be nurtured to develop their sensibilities to their maximal capacity.”¹⁸ Kodály believed similarly. According to Pretty-Norbury and Leslie Pontarini, music should be accessible to all people of all ages. Kodály believed that music should be taught by trained music educators/musicians.¹⁹ Today, curricula and music programs have adapted his belief that "children should engage in listening, reading, writing, ear training, composition, and improvisation.”²⁰ While Kindermusick™ is a successful and a leading music education program for young children it does not account for the accompanying adult's learning.

MusicTogether™ offers group music lessons for children ranging from birth to eight years old that strives to give the children a chance to tap into their inner musicians as well as give families the opportunity to connect. From observation, MusicTogether™ groups offer an Orff-based approach. Carl Orff was a German composer known for his contributions to teaching that “combines music, singing, chanting, movement, drama, and percussion instruments.”²¹ Many of the programs that are based on Orff’s principles are successful and impactful. While the parents are welcomed into the classes of young infants and toddlers, the curriculum is created for said children's capacity and intelligence, not including the adults. Kodály and Orff’s approaches can both be used to create a thriving music education environment.

¹⁸ Campbell and Scott-Kassner, 10.

¹⁹ Gena Pretty-Norbury and Leslee Pontarini, "Kodály or Orff? Why Not Both?" *The Canadian Music Educator* 60, no. 1 (2018).

²⁰ *Ibid.*

²¹ *Ibid.*

Praxial Pedagogy in the Multi-age Classroom

How a teacher views music, is affected by music, and considers the weight of teaching music education will set a precedent for how the curriculum is used. The curriculum outlines the step-by-step process for a praxial form of teaching music. The significance of music is communicated in a classroom, not assumed. The teacher has the responsibility to draw focus to the benefits of all that praxial music education offers to a student, no matter the age. David Elliot, author, and philosopher of music education writes,

The praxial philosophy of music education rests on two premises. The first is that the nature of music education depends on the nature of music. The second is that the significance of music education depends on the significance of music in human life. In other words, the most reasonable way to explain the nature and values of music education is, to begin with, an explanation of the nature and significance of music.²²

The Music Making Family was built by researching other programs, classes and assessing the significance of music on the students' quality of life. Through a biblical worldview and praxial musicianship application, young students will be able to use both logic and expression in their musicianship, and adults will learn theories and studies by helping teach and learn alongside the younger students.

Combining Biblical Truths and Education

Humanity was created in the image and likeness of God. In Genesis 1:27, it is written, "So God created man in his own image, in the image of God he created him; male and female he created them."²³ What humanity creates is due to the ability God gave to do so. The ability to

²² David J. Elliot, *Praxial Music Education: Reflections and Dialogues* (New York: Oxford University Press, 2009), 8.

²³ Gen. 1:27.

create is one of the greatest gifts to humanity. For a couple of thousand years, humanity has been creating and re-creating the world as it stands. The capabilities and abilities of the human body and brain are remarkable and complex. Jon H. Kass, Ph. D penned the thought that in relation to other mammals, it is incredibly impressive what humans are capable of doing.²⁴ The competencies that humans possess include the ability to, “imagine things, ponder the past and future, communicate through speech and writing, and understand the mental states of others...” not to mention the depth of understanding “physical properties of materials and objects that can be used as tools or for building; they have the ability to recognize and know countless other people, and to interact and cooperate for the greater good.”²⁵ Humans can be more highly skilled in certain areas like writing, teaching, athletics, music, etc. Due to the human ability to comprehend and create, music has long sense been a vital part of human life.

Music has taken many turns, evolved, and progressed over time. Scholars have titled different eras based on the era's musical traits, i.e., Romantic, Classical, Renaissance, etc. In the book of the Psalms, the Psalmist penned the words, "The heavens declare the glory of God, and the sky above proclaims his handiwork. Day to day pours out speech, and night to night reveals knowledge."²⁶ All that is created reflects the Creator. In this case, creation itself points the observer to God.

Education is the process of teaching or learning to teach. Much of an educator's job is *creating* an atmosphere and plan to help the student learn. Therefore, separating the sacred from

²⁴ "The Skinny on Brains: Size Matters - With Jon H. Kaas, Ph ...," Accessed March 20, 2021, www.soundcloud.com.

²⁵ Ibid.

²⁶ Ps. 19:1-2.

education is, in theory, nearly impossible. One might not acknowledge the sacred, but it does not need to be believed in order to be true. If to teach is to create; creation is not possible without the One who created all things. In the journal "Biblical Worldview: The Christian Higher Education Foundation for Learning," Esqueda sums up these statements by saying, "God is the creator, and thus the creation bears God's name and reflects God's character."²⁷

In this way, teachers who fear God and respect His design for creation, must execute their musicianship skillfully. One of the most beloved and quoted books of the Bible is The Book of The Psalms. In the English language the word "*Psalm*" is translated in Hebrew as "*mizmor*" which means "songs."²⁸ Herein lies a sure sign that songs, poetry, both written thematically and linguistically, matter a great deal to God, the Creator. Music was used in the time period of the Old Testament to usher in the presence of the Holy God. The account in 2 Kings 3:14-16, demonstrates the importance of music. A man named Elisha said to the current king of Israel, "As the Lord of hosts lives, before whom I stand, were it not that I have regard for Jehoshaphat the King of Judah, I would neither look at you nor see you. But now bring me a musician." When the musician played, the hand of the Lord came upon him. And he said, "Thus says the Lord, 'I will make this dry streambed full of pools.'²⁹ There are many instances of such throughout the scriptures. The psalmist writes in the 33rd book, "Shout for joy in the Lord, O you righteous! Praise befits the upright. Give thanks to the Lord with the lyre; make melody to him with the harp of ten strings! Sing to him a new song; play skillfully on the strings, with loud shouts."³⁰

²⁷ Esqueda, 5.

²⁸ Holy Bible English Standard Version Study Bible (Crossway Books, 2014), 934.

²⁹ 2 Kg. 3:14-16.

³⁰ Ps. 33:1-3.

The reasoning behind the commands in scripture to play skillfully unto the Lord are due to the honor and glory that skillful and excellent musicianship can bring to God. Play skillfully unto the Lord, because He has skillfully created musicians to do so. Teach skillfully unto the Lord, because He has created teachers to do so. The word of God is God-breathed and useful for teaching and the administration for teachers to use.³¹

Chapter Three: Methodology

Introduction

This curriculum was curated through the study of existing curriculum and implementation of personal educational instincts to teach music to all ages in the same classroom through a biblical worldview. To provide a stable foundation for the forthcoming curriculum, support this project, and give the necessary reason for its place in education today, qualitative, historical research was the method of study used. Qualitative researcher reviews the essentials of the research and make room for coproduced knowledge, while hypothesis is either met or revoked.³² Research was gathered by studying scholarly sources, past and current curriculums, classroom environments, and courses. The materials studied were centered around identifying the impact a relationship between a parent and a child has on the music learning process in terms of relational bonding, praxial development, peer influence, defining characteristics of the multigenerational music curriculum, and naming the ways a multigenerational music curriculum provide biblical truth in the student learning environment.

³¹ 2 Tm. 3:16

³² Graciela Tonon, "The Qualitative Researcher in the Quality of Life Field," *Qualitative Studies in Quality of Life Social Indicators Research Series*, (2015).

Type of Methodology

This qualitative historical study crafted a project that researched and studied past and current curriculums in order to write a curriculum that understands the meaning and severity of building a multigenerational program built on biblical truths and praxial music education teaching. Scholarly sources and research data were utilized to help choose the best options in creating a curriculum meant to simultaneously teach an extensive range of ages and do so in a way founded upon biblical truths. Thus, the qualitative method examined existing literature about childhood music education, parent-child learning programs, and implementing biblical knowledge in the classroom to help make the curriculum more suitable, applicable, praxial, and practical. The historical method pinpointed issues and successes from the past that would help shape this curriculum project.

The qualitative historical research created a frame and boundaries for The Music Making Family curriculum. Material on preschool music education and adult music education is plentiful. This curriculum was created for aspiring and studying teachers and educators working for a public or private facility. Additionally, this curriculum was created to provide teachers a plan to teach a music course with both preschool and adult-aged students, musical concepts crafted for multigenerational learning, and how to do so with a biblical worldview. Each aspect of the curriculum was supported by the qualitative historical research method.

Research Questions and Hypothesis

The central research questions addressed in this study are:

RQ1: How does the relationship between a child and parent impact the music-making process when learning concurrently?

RQ2: What characteristics of a multigenerational music curriculum might make the experience attractive to both parent and child?

RQ3: In what ways can a multigenerational music curriculum provide biblical truth in the student learning environment?

The hypotheses for this study are:

H1: The relationship between a child and parent can impact the music-making process when learning concurrently in terms of relational bonding, praxial development, and peer influence.

H2: Characteristics of multigenerational music curriculum that make the experience attractive to both parent and child can include movements challenging hand-eye coordination, different instruments for child and parent, variety of musical genres.

H3: A multigenerational music curriculum can provide biblical truth in the student learning environment through scripture-based songs, faith-based learning segments , and classroom prayer time.

Chapter Four: Research Findings

Curriculum Design

There are many resources, curricula, and lesson plans for teaching preschool and adults. However, there is a current need for teaching both age groups (preschool and adult) in a group setting with lessons founded upon a biblical worldview. This curriculum project was created to give current teachers a biblical and praxial outline for how to teach a family, both child and parent, in music class. Those in attendance for a class that would include this curriculum would be one young, preschool-aged student accompanied by their adult family member most often a parent. The age gap warrants extra thought and time into the curriculum planning process. The word *curriculum* originated from the Latin word "*currere*" meaning "to run".³³ Seemingly, how the curriculum is understood in North America today is a plan to successfully contrive, create, and execute thoughts in a setting where the ideas and concepts are to be taught. In this curriculum design, thoughts must be curated and taught in a way that is accessible to both immature and mature learning styles.

This curriculum design was crafted to create a practical, biblical, educational, curriculum and answer the three research questions, "How does the relationship between a child and parent impact the music-making process when learning concurrently?" and "What characteristics of multigenerational music curriculum might make the experience attractive to both parent and child?" and "In what ways can a multigenerational music curriculum provide biblical truth in the student learning environment?"

³³ Elliott, 242.

Child, Parent, and Teacher

Certain difficulties could disrupt the success of this curriculum. The first disruption could be the relationship between child and parent in the classroom and learning environment. The next issue is the curriculum gap that does not consider the age range of the students in the classroom. The third difficulty is a deficiency of biblical truth woven throughout the curriculum, resulting in a lack of biblical truth in the student learning environment. The research confirmed and promoted the hypothesis that child and parent relationships can be improved through learning together. The child and parent learning together and encouraging each other are assets to learning, not disadvantages. A multigenerational music curriculum can provide biblical truth in the student learning environment through scripture-based songs, faith-based learning segments and classroom prayer time.

In light of the first research question, "How does the relationship between a child and parent impact the music-making process when learning concurrently?", research does support that the relationship between a parent and a child impact the music learning process in terms of relational bonding, praxial development, and peer influence. Parent involvement in the student's work helps the success of his/her education and music-making.³⁴ A lack of parental involvement usually results in student misbehavior, poor long-term choices, school dropout, etc.³⁵ This statistic specifically applies to a daily, grade school environment. It can be applied to all levels of learning and growth for a child. The parent's interaction is necessary and essential to the child's

³⁴ Steven R. Hara et al., "Parent Involvement: The Key to Improvement Student Involvement," *School Community Journal*, Vol. 8, No. 2 (1998).

³⁵ Merete Aasheim et al., "Change in Teacher-student Relationships and Parent Involvement after Implementation of the Incredible Years Teacher Classroom Management Programme in a Regular Norwegian School Setting," *British Educational Research Journal* 44, no. 6 (2018), 3.

growth. Inside the classroom, both parent and teacher can be catalysts for parent involvement, but the teacher should always carry the primary responsibility.³⁶ For this curriculum design, the parents take on a unique role in that they are students, too. It is this ideology that best benefits the children in the classroom. They are in a curated environment to learn and grow, alongside their parent, since the parent is as much a student as the child.

Former educator, basic education specialist, and program manager, Susan Bruckner holds to the belief that younger students desire emotional connection during their educational experience.³⁷ For a preschool child, the same is true. Adding a parent into the learning environment, since it is unlikely and not typical for most children, can be a confusing and challenging time for the student, however. A child student may react by ‘tuning out’ when they are disinterested or unsatisfied with the content or style of teaching.³⁸ Teachers are responsible for noting this in their students.

One way the student successfully learns is by giving them ownership of their creativity. When students have original thoughts, they are more likely to ask questions and begin making choices concerning class material.³⁹ The subject of music makes original thought and creativity that much more accessible to every student, despite age. Not only can music unify students in spite of age differences, it can facilitate parental engagement and bonding with the child over content and curriculum of which neither have knowledge. While there is a chance of disturbance

³⁶ Aasheim et al., 3.

³⁷ Susan Bruckner, *The Whole Musician: A Multi-sensory Guide to Practice, Performance, and Pedagogy* (Santa Cruz, CA: Effey Street Press, 2013) , 21.

³⁸ *Ibid*, 21.

³⁹ *Ibid*, 21.

to the relationship, a teacher with a well-created curriculum and an intentional plan can avoid the disturbance and instead promote and cultivate relational bonding, praxial development, and peer influence.

Multigenerational Curriculum

Concerning the second research question, “What characteristics of a multigenerational music curriculum might make the experience attractive to both parent and child?”, existing research supports the characteristics of a multigenerational music curriculum that might make the experience attractive to both parent and child can include movements challenging hand-eye coordination, different instruments for child and parent, and variety of musical genre. This curriculum is an “outcomes-centered course design” to combat the anticipated breach in curriculum concerning the multigenerational student body.⁴⁰ The goal in an outcomes-centered course design is for a teacher to build a curriculum on what they want their students to do by the end of said course.⁴¹ Grant Wiggins and Jay McTighe authored a curriculum building approach they titled “backward design.”⁴² Instead of writing a curriculum based on methods, activities, assessments, etc., the curriculum is built upon the projected student learning outcomes at the end of the term, class, or year.⁴³ In prepping a curriculum for any subject or environment, McTighe encourages the teacher and designer:

Teachers are designers. An actual act of our profession is the crafting of curriculum and learning experiences to meet specified purposes. We are also designers of assessments to

⁴⁰ Nilson, Linda Burzotti. *Teaching at Its Best: A Research-based Resource for College Instructors*. San Francisco, CA: Jossey-Bass, 2016.

⁴¹ Ibid.

⁴² Jay McTighe, *Understanding By Design* (2nd Ed.) (ASCD), 14.

⁴³ Ibid, 14.

diagnose students' needs to guide our teaching and enable us, our students, and others (parents and administrators) to determine whether we have achieved our goals.⁴⁴

The Music Making Family curriculum is designed to meet the musical needs of all students in the class, to enable their learning, to develop relationships, to help them achieve the class goals, and to uniquely exhibit a biblical worldview through music curriculum. Based on Bloom's taxonomy of learning, teaching, and assessing, the five learning outcomes for all students taught by The Music Making Family course were created and are as follows: repeat melody and rhythm patterns, recognize emotions through song, practice musical objectives without assistance, create an original melody or rhythm, prepare for assessment in all instruments and subjects. The creative challenge is curating ways for the five-learning outcomes to apply to the multigenerational age group. Throughout the curriculum design and chart, spaces are made for grace and change for specific teaching circumstances, growth in age development, and new challenges for those already developed in age.

Praxial Curriculum with Biblical Truth

Concerning the third and final research question, "In what ways can a multigenerational music curriculum provide biblical truth in the student learning environment?", research supports that a multigenerational music curriculum can provide biblical truth in the student learning environment in terms of songs based on scripture, integration of faith and learning segments, and an approach to music learning that has an eternal impact. As noted by Esqueda, the social and religious divide has been happening for decades and has a detrimental impact on Christians and

⁴⁴ Ibid, 13.

Christian Higher Education.⁴⁵ The curriculum design is an important aspect to the learning environment that can be a catalyst to the Gospel of Jesus Christ.

Around A.D 30, Jesus lived his life of ministry on earth, was crucified, buried, and then resurrected from the dead. In his last days of ministry, he left his followers a commandment to live by, while he was away, until his final return as the Messiah. This command is famously called the Great Commandment, "You shall love the Lord your God with all of your heart and with all your soul and with all your mind. This is the great and first commandment. And the second is like it: You shall love your neighbor as yourself. On these two commandments depend all the Law and the Prophets."⁴⁶ When a teacher is not just a teacher, but one living a life of faith and love, he or she should desire for their students to learn in an environment that abides by and exudes the two commandments stated: love the Lord your God above all else and love those around you as you love yourself.

Brummelen writes several ways the Great Commandment can be executed in the classroom, all of which are mirrored in The Music Making Family Curriculum. Beginning class in prayer lets students know the teacher prays and cares for them. Additionally, the teacher should encourage fair and beneficial relationships in the classroom.⁴⁷ During assessment practices, the student should be treated fairly. Moreover, the curriculum content will deal with current social issues, allowing the teacher to demonstrate "agape" love to all students.⁴⁸

⁴⁵ Esqueda, 5.

⁴⁶ Mt. 22:37-40.

⁴⁷ Harro W., Van Brummelen. *Steppingstones to Curriculum: A Biblical Path* (Colorado Springs, CO: Purposeful Design Publications, 2002).

⁴⁸ Ibid.

There are plenty of sources such as, *The Carnival of the Animals* by Camielle Saint Saën's, *The Book of Canons* by John M. Feierabend, *150 American Folks Songs to sing, read, and play* by Katalin Komlos, and *Sail Away 155 American Folk Songs to sing, read, and play* by Eleanor G. Locke that embody praxial musical theory, singable melodies, and kid-friendly sounds for a family-friendly classroom. All of the stated examples are secular resources that can be used as a catalyst for religious and spiritual purpose.

History supports multigenerational music curriculum as a way to provide biblical truth in the student learning environment in terms of songs based on scripture, integrating faith in learning, an eternal impact through music learning. Ludwig Van Beethoven's 9th Symphony is well-known among the music community. It is a common, popular theme and inserted in Alfred's Basic Adult Piano Book. Beethoven is a household name; the theme is common and popular by fame; and the melody was borrowed for an also familiar hymn, "Joyful, Joyful, We Adore Thee," authored by Henry Van Dyke in 1907.⁴⁹ This one excerpt is an example of biblical influence in the musical world and a great way to teach this melody in class, offering historical and biblical knowledge and power.

⁴⁹ Author: Henry Van Dyke See Biography and Works at CCEL Go to Person Page , "Joyful, Joyful, We Adore Thee," Hymnary.org, accessed March 20, 2021, www.hymnary.org.

Chapter Five: Discussion

Summary of Study

This study demonstrates the value of instructing music educators how to teach parent-child music curriculum through a praxial approach and biblical perspective. The study examined the relationship between a young student and an adult student impacts the music-making process, the characteristics of multigenerational music, how music can provide biblical truth in the classroom, the current opportunities offered for preschool music classes, and a short history of esteemed preschool music educators.

Summary of Purpose

The purpose of this study was to elaborate on the benefits of teaching music educators how to successfully implement a music curriculum for children and adults centered around a biblical perspective. The benefits of the curriculum include relational bonding between parent and child, praxial development, and peer interaction. The curriculum provides an attractive experience to both parent and child, with the inclusion of a variety of musical genre and instruments, and a positive learning environment filled with scripture-based songs, faith-based learning segments, and classroom prayer time. There is not a current curriculum for this unique teaching experience. Through research, this topic was proven a necessity and advantage for teachers and families. Furthermore, the purpose of this project was to determine and elaborate on how praxial music education for preschool and adult-aged students, with biblical elements, impact the family unit, and whether or not the combinations of parent and child would be successful and beneficial.

Summary of Procedure

This qualitative historical study was informed by existing relevant literature to examine how learning situations were implemented in the past to see how a new curriculum might benefit parent-child learners in a bible-based music curriculum. The curriculum was developed for public schools, private schools, and childcare programs.

Supported Research

The research did support the hypothesis that the relationship between a parent and a child impacts the music learning process in terms of relational bonding, praxial development, and peer influence. Challenges inside the classroom will pose themselves, but will be overcome by teacher authority, engaging lesson plans and activities, and a mutual relationship among students despite age. The research did support the hypothesis that characteristics of a multigenerational music curriculum could make the experience attractive to both parent and child. An attractive, multigenerational learning environment can include movements challenging hand-eye coordination, different instruments for child and parent, and a variety of musical genres. The research did support the final hypothesis that a multi-aged music curriculum can provide biblical truth in the student learning environment in terms of songs based on scripture, integration of faith and learning segments, beginning class in prayer, and teaching music education as a means of eternal impact. For a teacher to not only teach two age groups, but two age groups that are made up of parent-child relationships, is a high task worth pursuing and a current need in education. Using an outcomes-centered course helps the teacher identify the different levels of growth needed for the youngest and oldest student and help them to individually meet their goals. Moreover, having a curriculum guideline that represents the Christian faith and is influenced by

a biblical perspective, is abundantly influential in the life of every student. Using an educational curriculum built on biblical perspective offers meaning and depth to learning and relationships.

Apart from music education, this type of music classroom aids the preschool student by offering challenges to their hand-eye coordination, cognitive growth and improvement over-time, a fun, energetic social environment, and bonding with their parent. Their development spiritually, and biblically are equally as important to the courses outcomes, as well. The adult student will benefit from the course by being challenged in their older age to learn and apply their minds. Challenges will occur when the child student must take direction from the teacher, not the parent. The parent will learn by this and trust the instructor. The important take-away for the parent is that they learn enough to encourage and help their child learn, as well. They, too, can grow spiritually and biblically.

Furthermore, the research provided a foundation and encouragement to create a curriculum that empowers educators to teach music through a praxial, multigenerational, and biblical perspective. The research supports the idea of both child and parent being taught together and reinforces the significance of both praxial and biblical music education. Thus, the curriculum was developed through an outcomes-centered approach in order to influence the family unit musically, support, and encourage them biblically.

Curriculum Overview

The duration of the curriculum is a 12-week, in person program, (virtual option included if necessary) intended to provide a teacher with curriculum to teach families with one child and one parent. There are no pre-requisites. The focus of the curriculum is teaching a fun, praxial, interactive, educational, and biblical music class for both child and parent; however, childhood

development and relationship challenges are areas of notice, as well. The curriculum is set apart by its ability to teach multiple generations, hands-on activities for all ages, integration of Bible scriptures and principles to enhance the learning environment and standards altogether.

Each lesson of the 12 weeks found in Appendix A contains learning activity and training, formative assessment or praxis, and a reading/handout to take home for the parent and student. Some of the weeks include writing assignments, biblical and practical applications which are as follows: each parent will read the child's version of Noah's Ark along with "The Ark Song," parents read through Genesis 5:32-10:1, each parent will receive a handout with animals and rhythms to clap along with their child, listen to The Carnival of the Animals Track 1-7, and so on. If ever a video presentation is asked of the students to watch outside of class it is for additional learning, not required for the course. Student engagement is very important from both the child and the parent. Since the course is an extra-curricular activity for the family, the goal would be to discuss any lack of involvement with the family directly and decide on a way that will help on a case-by-case basis. Failing the course would be hard for any student, as the teacher's goal should be that all succeed. In week 4 of the curriculum, the students are introduced to the story of The Carnival of the Animals by Camille Saint -Saëns's. Throughout the weeks, until week 12 the students will become familiar with the book. The children will be able to act out the animals in the story, while the parents tap the beat and/or rhythms with specific instruments i.e. tambourines, sticks, recorders. During the week 12 class, all the children and parents will perform together what they have created throughout the duration of the course. The end of semester performance is for the enjoyment of the students, as well as providing the teacher the opportunity to assess the growth over the 12-week period. The framework of this course is supported by research findings, scholarly sources, and creative use of musical

outcomes, biblical perspectives, activities, readings, handouts, and performances. By using a qualitative, historical form of research, outcome-centered design, cognitive load theory, and a foundation rooted in biblical truth, there is bound to be fun, interactive, life-long learning and growth in the parent-child relationship.

Limitations

By teaching a multigenerational music curriculum from a biblical perspective, this curriculum aims to reach Christian preschool teachers or Christian music teachers and any other teacher that desires to teach music from a biblical worldview. The curriculum is based on the Bible and the morals and values it teaches. The truths and principles of the Bible provide the teacher with a teaching philosophy that should support the intent of the Bible-based curriculum; therefore, it is possible that this curriculum may not be embraced by teachers or students of other faiths.

Recommendations for Further Study

Further study would be beneficial concerning the integration of biblical faith and learning in both music education and general education. Further study involving the mental and cognitive impact music can have on a child who is habitually involved in music learning could benefit the educational community. Furthering study on the mental and cognitive impact on the mature, adult brain through music education would be beneficial. The proposed curriculum focuses specifically on teachers, music or general, preschool students and their parent; however, further research on students older than preschool aged through 12th grade and their parents would expand this study greatly. Furthering the study to include and aid all types of learners such as

special needs learners, impaired, handicapped, etc., would greatly affect education and the provide more learning opportunities for those learners, specifically.

Curriculum Project Summary

The curriculum was designed as an in-person, multigenerational-level class for preschool and adult aged students with a desire to grow in musical knowledge and ability. Using the curriculum development stages or curriculum analysis, design, development, implementation, and evaluation, this 12-week curriculum was created by way of research and incorporating childhood development, family relationships, music education, and a biblical worldview. There are no pre-requisites for the course. The materials used in class are textbooks and songbooks; the in-class readings and instruments are provided. Parents are encouraged to read handouts, participate with the child student at home and complete any writing assignments and assessments. Any in-class or at home activities and readings include biblical influence. All students, children and parents, will perform and End of Semester Performance they have prepared for through the course. At the end of the course all students will be able to repeat melodies and rhythm patterns, recognize emotions through song, practice musical objectives without assistance, create an original melody or rhythm, prepare for assessment in all instruments and subjects.

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COURSE SYLLABUS

THE MUSIC MAKING FAMILY – A MUSIC CLASS FOR ALL AGES

COURSE DESCRIPTION

THIS COURSE IS DESIGNED TO HELP YOUNG CHILDREN AND PARENTS REPEAT, RECOGNIZE, PRACTICE, CREATE, AND CHOOSE MUSICAL MELODIES, RHYTHMS, PATTERNS AND OBJECTIVES. ATTENTION IS GIVEN TO DIFFERENT THEORIES OF DEVELOPMENT, CURRENT TRENDS IN EDUCATION FOR THE WHOLE FAMILY, MANY AVAILABLE RESOURCES FOR LEARNING MELODIES AND RHYTHMS.

RATIONALE

THE MID TO LATE 1800S BIRTHED MANY COMPOSERS AND MUSICIANS WHO HAD A DRIVE TO TEACH OTHERS MUSIC. AS CULTURE PROGRESSED, SO DID MUSIC. MUSIC WAS A GREAT PART OF MANY FAMILY HOMES FOR DECADES. EVEN TODAY, MANY FAMILIES BOND OVER MUSIC. WHILE ENROLLING A YOUNG CHILD IN MUSIC LESSONS IS TYPICAL, **ALLOWING THE CHILD TO LEARN ALONGSIDE A PARENT IS NOT**. THIS COURSE ALLOWS A TIME AND PLACE FOR FAMILY MEMBERS TO COME, START AT THE BEGINNING TOGETHER AND GROW IN THEIR LOVE AND LEARNING OF MUSIC. SIMPLE CONCEPTS LIKE REPEATING MELODY AND RHYTHM PATTERNS, RECOGNIZING EMOTIONS IN MINOR AND MAJOR MELODIES, PRACTICING MUSICAL OBJECTIVES WITHOUT ASSISTANCE, CREATING AN ORIGINAL MELODY OR RHYTHM, AND CHOOSING THE PICTURE THAT MATCHES OBJECTIVES LEARNED IN CLASS. ARE ALL ABILITIES EACH FAMILY WILL BE ABLE TO ACCOMPLISH AT THE END OF THE COURSE.

I. PREREQUISITES

THIS COURSE DOES NOT REQUIRE PREREQUISITES.

*PRE-SCHOOL STUDENT IS HIGHLY ENCOURAGED TO BE POTTY-TRAINED.

II. REQUIRED RESOURCE PURCHASE(S)

\$30 MONTHLY CLASS RATE PER STUDENT REQUIRED.

Locke, Eleanor G. (1981). *Sail Away 155 American Folk Songs to Sing Read and Play*

Feierabend, John M. (2014). *The Book of Canons*

Saint-Saëns's, Camille (2010). *The Carnival of the Animals*

ALL IN-CLASS MATERIALS WILL BE PURCHASED BY THE MUSIC MAKING FAMILY.
SHOULD FAMILY'S DESIRE INSTRUMENTS OF THEIR OWN, THEY MUST PURCHASE.

III. ADDITIONAL MATERIALS FOR LEARNING

- A. FACE MASK/ COVERING
- B. WATER BOTTLE
- C. WRITING UTENSIL
- D. VIDEO RECORDING DEVICE (PHONE, CAMERA, COMPUTER)
- E. INTERNET ACCESS
- F. EMAIL ADDRESS
- G. ZOOM ACCOUNT
- H. CAMPBELL, PATRICIA SHEHAN. (2014). *MUSIC IN CHILDHOOD FROM PRESCHOOL THROUGH ELEMENTARY GRADES*

IV. MEASURABLE LEARNING OUTCOMES

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

- A. Repeat melody and rhythm patterns
- B. Recognize emotions through song
- C. Practice musical objectives without assistance
- D. Create an original melody or rhythm
- E. Prepare for assessment in all instruments and subjects

V. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Attentive and Obedient behavior.

Each student (whether child or parent) will be graded on attentive and obedient behavior every class.

B. Ability to recall and repeat class demonstrations.

Many of the lessons taught in class will need to be repeated by all students.

C. Parent Handouts.

Each week the parent student will receive a reading assignment or handout to engage with their child at some point before returning to the next class. Reading and Handouts can include but are not excluded to additional sheet music to

take home, music to review in their purchased materials, stories that refer to learned in-class material, words and rhythms to clap, digital soundtracks, Solfege handout, End of Semester Packet.

D. Memorization for End of Semester Scene Performance.

Each student/family will be asked to participate in one scene of the End of Semester Performance. The scene will be a part of class exercise and curriculum throughout the Fall semester.

E. Attend one family rehearsal in preparation for the End of Semester Performance.

F. Writing Assignments (2)

The parent student will turn in a writing following Week 1 class. The assignment will be an assessment of both themselves and their child student and the capabilities they show with music and the knowledge they possess. The second writing assignment will be due at the end of the semester during Week 12 stating the growth and progress the parent student and child student have seen throughout the duration of the course.

VI. COURSE GRADING AND POLICIES

A. Points

In-Class Participation (12 at 8.3 pts ea.)100

Parent Handout Participation (11 at 9.09 pts. ea.) 100

Formative Assessment Participation (12 at 8.3 pts. ea.) 100

Memorization for EOS Performance 100

Attendance to EOS Performance100

Writing Assignment (2 at 50 pts. ea.) 100

Final EOS Performance300

Final Assessment, Submission 200

Total 1100

B. Scale

A = 940–1010 A- = 920–939 B+ = 900–919 B = 860–899 B- = 840–859

C+ = 820–839 C = 780–819 C- = 760–779 D+ = 740–759 D = 700–739

D- = 680–699 F = 0–679

C. Late Assignment Policy

If unable to complete an assignment on time, the student must contact the instructor immediately by email.

Assignments that are submitted after the due date without prior approval from the instructor will not receive point deduction.

Special circumstance (i.e. death in the family, personal health issues) will be reviewed by the instructor on a case-by-case basis.

Should a parent and child fail to meet the class requirement for three or more weeks, the instructor will hold a parent conference to discuss the participation needed for the remainder of the course.

CURRICULUM PROJECT – ANALYSIS CHART

PART I: CURRICULUM INFORMATION

| | |
|---|--|
| Student: Jordan Slater | Course for which you are creating curriculum: The Music Making Family – A Music Class for all Ages |
| <p style="text-align: center;">Required Textbooks for Class:</p> <p>Locke, Eleanor G. <i>Sail Away 155 American Folk Songs to Sing Read and Play</i>. Milwaukee, WI: Hal Leonard Corporation, 1981.</p> <p>Feierabend, John M. <i>The Book of Canons</i>. Chicago, IL: GIA Publications INC, 2014.</p> <p>Saint-Saëns's, Camille. <i>The Carnival of the Animals</i>: Mary GrandPré, 2010.</p> | |
| <p style="text-align: center;">Identify the problem:</p> <p>The student must learn how to recognize, repeat, and create melodies and rhythms in biblically based environment alongside a parent.</p> | |

Who are the learners and what are their characteristics?

Preschool student in age from 4- 6 who are potty trained.

Adult aged student that is the parent, intermediate family member of legal guardian of the child.

What is the new desired behavior?

The student will be able to repeat, recall, and create melody and rhythms.

In addition, the student will be able to take part in rhythmic and melodic exercises correctly.

What are the delivery options?

This is a 12-week class offered on Wednesday evening for 45 minutes.

What are the pedagogical considerations?

This course utilizes a praxial music approach suitable for children and adults with the addition of a biblical perspective and concepts and multigenerational learning developments .

What learning theory applies to your curriculum? Why?

Cognitive Load Theory and Bandura's Social learning Theory are equal considerations for this course. The Cognitive Load Theory will be helping the student learn in a progression. Being present with a family member will help the student learn by observing while being successful in a social environment of students alike in age.

Part II: Learning Outcomes

Learning Outcomes

At the end of the course, the student will be able to:

1. Repeat melody and rhythm patterns.
2. Recognize emotions in minor and major melodies.
3. Practice musical objectives without assistance.
4. Create an original melody or rhythm.
5. Prepare for assessment in all instruments and subjects

Curriculum Project -Design Chart

| | | | |
|---|--|--|--------------------------|
| <p>Student: Jordan Slater</p> | <p>Course for which you are creating curriculum: The Music Making Family – A Music Class for all Ages</p> | | |
| <p>Concept Statement:</p> <p><i>The Music Making Family</i> course is offering young children along with a parent (or family member) to learn and grow in musical abilities together. Concepts like rhythm, melody learning, creating one’s own melody and rhythm, instrumental practice, will be learned over the course of the class. The Bible tells us “Is anyone happy among you? Let them sing songs of praise!” (James 5:13)</p> <p><i>The Music Making Family</i> will do just that!</p> <p>“If you talk, you can sing. If you walk, you can dance.” -Traditional Proverb, Macedonia</p> | | | |
| <p>Learning Outcomes</p> | <p>Content</p> | <p>Learning Activity/Training</p> | <p>Assessment</p> |
| | | | |

| | | | |
|---|---|---|--|
| <p>1. Repeat melody and rhythm patterns</p> <p><i>“...The singer who models for the children should sing the song musically- in tune, in its correct rhythm, and according to its stylistic nuances.”</i></p> | <p>Week 1:</p> <ul style="list-style-type: none"> ● Adhere to class instruction and protocol ● Attentively listen to the teacher’s sung melody ● Attentively listen to the teacher put rhythm to the same melody | <p>Week 1:</p> <ul style="list-style-type: none"> ● Find name tag, sitting spot, and personal instruments. ● Repeat instrument name after teacher ● Repeat sung pitch after teacher ● Repeat rhythm after teacher with Egg Shaker ● Sing “Snail, Snail”⁵⁰ ● Incorporate movement and motions to “Snail, Snail” | <p>Week 1:</p> <ul style="list-style-type: none"> ● Formative Assessment: <p>Does student adhere to simple instruction? Can they point to the correct instrument when asked? (Recorder, Ukulele, egg shaker)</p> <p>Does student participate in melody and rhythm repetitions?</p> <p>Does /can student sing “Snail, Snail?”</p> <ul style="list-style-type: none"> ● Parent Reading / Handout: Each Parent reviews “Snail, Snail”⁵¹ to engage at home until next class. <p>Each Parent should fill-it the week 1 student assessment sheet.</p> |
|---|---|---|--|

⁵⁰ Eleanor G. Locke and Robin Goodfellow, *Sail Away: 155 American Folk Songs to Sing, Read, and Play* (New York: Boosey & Hawkes, 1989).

⁵¹ *Ibid.*, pg. 4.

| | | | |
|--|--|--|--|
| | <p>Week 2:</p> <ul style="list-style-type: none"> ● Repeat WEEK 1 Content for memory sake ● Use finger puppets with Bible Story ● Learn “<i>The Ark Song</i>” | <p>Week 2:</p> <ul style="list-style-type: none"> ● Repeat WEEK 1 Activities for memory sake. ● Hear Noah’s Ark Bible Story, listen along for CUE words to sing “The Ark Song” ● Use animal finger puppets with “<i>The Ark Song</i>” | <p>Week 2:</p> <ul style="list-style-type: none"> ● Formative Assessment: Can each student sing the move to “Snail, Snail?” <p>Can each student name the classroom instruments?</p> <ul style="list-style-type: none"> ● Parent Reading / Handout. Each parent will read the child’s version of Noah’s Ark along with “The Ark Song.” The Parent should read thru Genesis 5:32-10:1. |
|--|--|--|--|

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| <p>2. Recognize emotions in minor and major melodies</p> <p><i>“Because music is an aural phenomenon, it is logical to assume that rhythm can be learned by listening – atleast at first.”</i></p> | <p>Week 3:</p> <ul style="list-style-type: none"> ● Adhere to class instruction and protocol ● Listen to different rhythm patterns and repeat ● Family vs. Student Canon songs | <p>Week 3:</p> <ul style="list-style-type: none"> ● Clap and chant rhythms “Ap-ple Pear.”⁵³ ● “Row, Row, Row, the Boat” Canon ● “Morning is Come”⁵⁴ Canon (even divide the classroom) | <p>Week 3:</p> <ul style="list-style-type: none"> ● Formative Assessment: Assess the student attentiveness and ability to follow close directions with instruments. ● Formative Assessment: Did any student in particular struggle through the canons? ● Parent Reading / Handout: Each parent will receive handout with animals and rhythms to clap along with their child. Parent should read review Feierabend pg. 94 with child throughout the week. |
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⁵³ Patricia Shehan Campbell and Carol Scott-Kassner, Music in Childhood: From Preschool through the Elementary Grades (Boston: Cengage, 2019), pg. 198

⁵⁴ John Martin Feierabend, The Book of Canons (Chicago: GIA Publications, 2014), pg. 94

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| <p>3. Practice musical objectives without assistance</p> <p><i>“Welcome to our carnival, where birds and beasts and such behave a lot like people do.”</i></p> | <p>Week 4:</p> <ul style="list-style-type: none"> ● Introduce Major and Minor sounds ● Begin Carnival of the Animals Musical Story⁵² (22 minutes long) | <p>Week 4:</p> <ul style="list-style-type: none"> ● Play a series of major and minor intros; have students describe if the song is happy or sad. ● Begin listening through the Carnival of the Animals. Pause throughout and explain the instruments to the students | <p>Week 4:</p> <ul style="list-style-type: none"> ● Formative Assessment: Assess the student attentiveness and ability to follow close directions with instruments ● Formative Assessment: Each student will be verbally reviewed on the different musical sounds relating to the animals. ● Parent Reading / Handout: Listen to Carnival of the Animals Track 1-7. |
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⁵² Jack Prelutsky, Camille Saint-Saëns, and Mary GrandPré, The Carnival of the Animals (New York: Alfred A. Knopf, 2010)

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| | <p>Week 5:</p> <ul style="list-style-type: none"> ● Review and Repeat “Carnival of the Animals” for first part of class ● Introduce RECORDERS | <p>Week 5:</p> <ul style="list-style-type: none"> ● Listen to “Carnival of the Animals” have student guess the upcoming animal and the type of music that represents each song ● Pass out recorders; review Recorder Rules “how to play, how to avoid squeaks, pitches G,A,B”⁵⁵ | <p>Week 5:</p> <ul style="list-style-type: none"> ● Formative Assessment: Assess the student attentiveness and ability to follow close directions with instruments. ● Summative Assessment: This class will be video recorded. Each parent will receive a video of the course through email and will be encouraged to review the video before the following class and assess the behavioral growth and musical growth for both child and parent. ● Parent Reading / Handout: Listen to Carnival of the Animals Tracks 8-15. |
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⁵⁵ Barb Philipak and Paul Jennings, Recorder Karate. a Highly Motivational Method for Young Players (Wauwatosa, WI: Plank Road Publishing, 2014)

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| <p>4. Create an original melody and rhythm.</p> | <p>Week 6:</p> <ul style="list-style-type: none"> ● Play Recorders. ● Each family will play on tune on the recorders ● Review clapping rhythms. | <p>Week 6:</p> <ul style="list-style-type: none"> ● Play recorders to Soundtracks as a class. (Tracks 1, 2, or 3)⁵⁶ ● Allow students to use finger puppets while each family plays a song. ● Clap rhythms together and separately (possibly add a clapping canon for review).⁵⁷ | <p>Week 6:</p> <ul style="list-style-type: none"> ● ASSESS: Assess the student attentiveness and ability to follow close directions with instruments. ● Praxis #1: each family will play their choice of recorder tracks 1,2, or 3. ● Parent Reading / Handout: Parents receive a handout of all rhythms taught and clapped in class. |
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⁵⁶ Barb Philipak and Paul Jennings, Recorder Karate. a Highly Motivational Method for Young Players (Wauwatosa, WI: Plank Road Publishing, 2014)

⁵⁷ Patricia Shehan Campbell and Carol Scott-Kassner, Music in Childhood: From Preschool through the Elementary Grades (Boston: Cengage, 2019)

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| | <p>Week 7:</p> <ul style="list-style-type: none"> ● Introduce SOLFEGE (Do, Re, Mi, Fa) ● Play Shakers and recorders. | <p>Week 7:</p> <ul style="list-style-type: none"> ● Have classes repeat solfege hand signs. ● Correlate recorders pitches “G, A, and B” to solfege. ● Have students play “G,A,B.” in any order and rhythm they would like (creating their own rhythm and melody) ● Have students paly rhythms with shakers. | <p>Week 7:</p> <ul style="list-style-type: none"> ● Formative Assessment: the student attentiveness and ability to follow close directions with instruments. ● Praxis: Have each student play their own melody with the recorders OR rhythm with a shaker. ● Parent Reading / Handout: Parents read Campbell pg. 81.⁶⁰ Parents receive solfege handout sign workout to practice with child at home. |
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⁶⁰ Patricia Shehan Campbell and Carol Scott-Kassner, Music in Childhood: From Preschool through the Elementary Grades (Boston: Cengage, 2019)

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| | <p>Week 8:</p> <ul style="list-style-type: none"> ● Repeat clap and stomp rhythms. ● Create clap and stomp rhythms. ● Review Solfege (Do, Re, Mi, Fa), introduce (Sol, La, Ti, Do). ● Introduce BOOMWHACKERS | <p>Week 8:</p> <ul style="list-style-type: none"> ● Listen and dance to “The Wild Horseman”⁵⁸ ● Teach hand signs for SOL, LA Ti, Do. ● Boomwhackers (pop warm-up and pop choreography)⁵⁹ | <p>Week 8:</p> <ul style="list-style-type: none"> ● Formative Assessment: Assess the student attentiveness and ability to follow close directions with instruments. ● Parent Reading / Handout: Parents read Campbell pgs. 208-209, 221, 226 |
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⁵⁸ Lynn Kleiner, Kids Can Listen! Kids Can Move! (United States: Warner Bros. Pub., 2003)

⁵⁹ Petra Hügel, Move and Play with Boomwhackers: 10 Easy Choreographies for Working with Children, Teens and Adults (Mainz, Germany: Schott, 2014)

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| | <p>Week 9:</p> <ul style="list-style-type: none"> ● Review Boomwhackers ● Assign animal roles and instruments for “Carnival of the animals” | <p>Week 9:</p> <ul style="list-style-type: none"> ● Play through Boomwhacker choreographies. ● Begin practice for “Carnival of the Animals” (will be used for the winter Class Party.) | <p>Week 9:</p> <ul style="list-style-type: none"> ● Formative Assessment: Assess the students attentiveness and ability to follow close directions with instruments. ● Have students log what role and instruments they will play in Carnival of the Animals. ● Parent Reading / Handout: Parents receive handouts concerning what role each student will use to participate in the EOS Performance. |
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| <p>5.Prepare for assessment in all instruments and subjects</p> | <p>Week 10:</p> <p>Rehearse “Carnival of the Animals.”</p> | <p>Week 10:</p> <ul style="list-style-type: none"> ● Use this class period to practice “Carnival of the Animals” in preparation for the first rehearsal later in the week. | <p>Week 10:</p> <ul style="list-style-type: none"> ● ASSESS: Assess the student attentiveness and ability to follow close directions with instruments. ● Give student ‘rehearsal notes’ at the end to prepare for next rehearsal. ● Parent Reading / Handout: All students listen and practice Carnival of the Animals at home; Tracks 1-15 |
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| | <p>Week 11:</p> <ul style="list-style-type: none"> ● Review: RHYTHMS, SOLFEGE, MELODIES, RECORDERS, CANONS, | <p>Week 11:</p> <ul style="list-style-type: none"> ● As a class sing “Snail, Snail.” ● As a class sing canon “Row, Row, Row, the boat” in two different groups. ● As a class, review solfege. ● As a class, play recorders. ● As a class, play Boomwhackers. | <p>Week 11:</p> <ul style="list-style-type: none"> ● Student Preparation: allow students to ask any questions as the class goes in order to prepare for the End of the Semester/ Performance. ● Parent Reading / Handout: Parents receive end of semester packet with all songs, rhythms, hand signs, book recommendations. Etc. ● Each Parent should fill-it the Week 12 student assessment sheet. |
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| | <p>Week 12:</p> <ul style="list-style-type: none"> ● END OF SEMESTER ASSESSMENT | <p>Week 12:</p> <ul style="list-style-type: none"> ● Each family will enter one at a time and try their best to perform what the teacher asks. The families could be asked to perform any concepts learned from the semester. | <p>Week 12:</p> <ul style="list-style-type: none"> ● The only requirement for this assessment is participation. The teacher will use what she sees throughout the assessment to better the course for next semester. |
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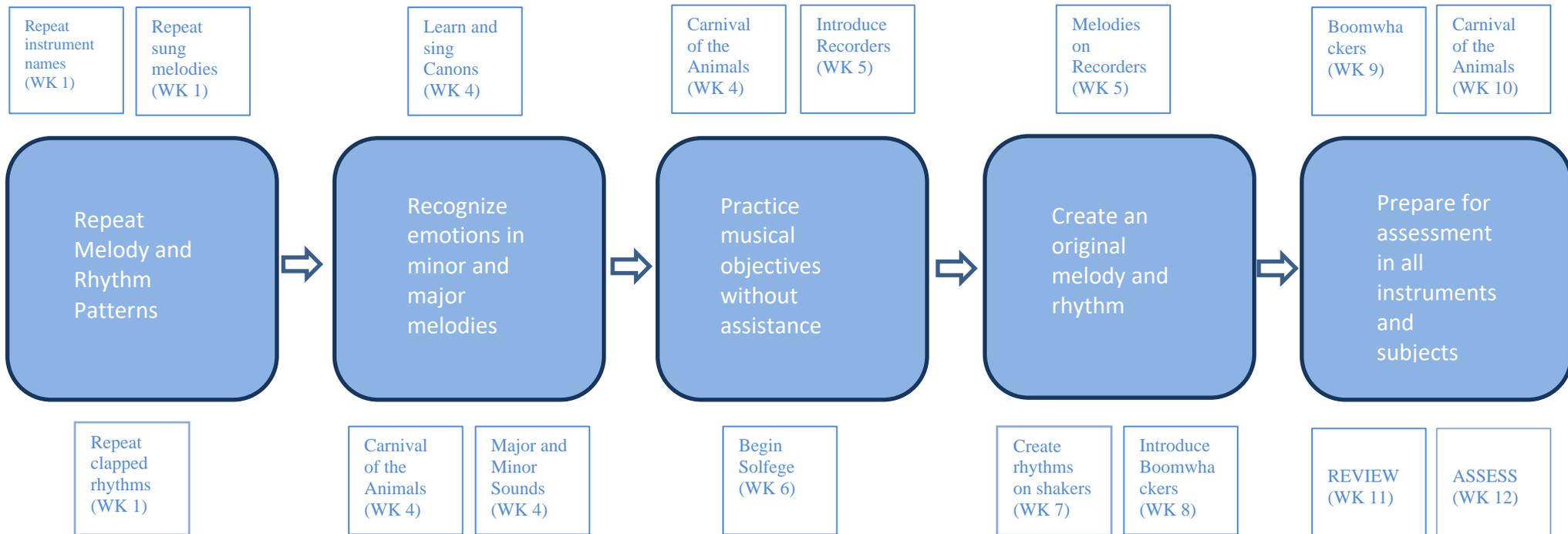
| Learning Outcomes | Rational for Sequence |
|---|---|
| 1. Repeat melody and rhythm patterns | Learning Outcome #1 is important and timely, because without knowing what they are doing the student need to be able to physical repeat melody and rhythms. This allows the students to become comfortable with the class and the teacher to assess the level of capability in the classroom. |
| 2. Recognize emotions in minor and major melodies | Learning Outcome #2 is important for primarily preschool aged students, because they are naturally full of emotion. Relating their emotions to song is a simple, easy way to introduce words and terms like “major and minor” that do not come as natural to their thinking. |
| 3. Practice musical objectives without assistance | Learning Outcome #3 is solidifying the depth of learning in the classroom. Many students can repeat and/or mimic, however, can they truly do it on their own, with no assistance? |
| 4. Create an original melody and rhythm | Learning Outcome #4 promotes creativity! Encourage young student to be create in any way is a win! However, being musically creative can seem scary and complicated. Now that the student has engaged in rhythms, melodies, major, minor, solfege, and practice they have all they need to create original music. |
| 5. Prepare for assessment in all instruments and subjects | Learning Outcome #5 closes the semester and prepares the upcoming one. Each family is given a chance to privately showcase outcomes #1-#4 while the teacher can assess what can be taught better next time. |

CURRICULUM PROJECT – DEVELOPMENT CHART

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| Student: Jordan Slater | Course for which you are creating curriculum: The Music Making Family – A Music Class for All Ages |
| Expository Organizer | |
| <p>Good afternoon, kiddos and parents! Who can tell me what we learned last week in class? That’s right – how to sing <i>together and clap!</i> When we sing as a class you do not want to be louder, quieter, slower, or faster than the person next to you. You want to sing <i>together</i>. Do you think there is ever a time when you should sing apart? When you do not sing the same, but different? YES! Today we are going to learn how to sing a ‘canon’ and reviewing our Animal Claps. A ‘canon’ is when we all sing the SAME song at DIFFERENT times. Let’s learn the song “Row, Row, Row the Boat” together, first! Then, we will learn how to make this song a ‘canon.’</p> | |
| Narrative Organizer | |

I will have a recording of the songs “Row, Row, Row the Boat” and “ Morning is Come” playing as the family come in and get settled for class. We will begin with a quick and easy review from last class by clapping words and rhythms (ex. Horse, Fish, Cat, Dog, Look-at-me-I-am-three., Etc.) I will allow each student who would like to individually show the class a clapped rhythm to do so. Then, I will ask the class to sing along with me if ‘this’ song sounds familiar. I will then sing ‘Row, Row, Row the Boat.’ We will repeat the song a few times through. We will discuss the lesson of the previous class and how we learned to “sing together.” I will then explain how sometimes you should not sing the same part together, but at different times - canon. With this knowledge, I will demonstrate with an adult parent how to turn the song “Row, Row, Row the Boat” into a canon. As the classes listens and observes, I will do a round of the canon with the parents (adults only) and allow the children to keep listening. ***This is subliminally teaching them to *hear* pitch and sound before trying to reproduce it*** Then, to conclude the class I will have them break the class up into groups. There will be children and adults in each group. I will act as a group of my own. Each group will represent a round of the canon and we will all participate in making “Row, Row, Row the Boat” into a three-part canon. Lastly, each parent will hold up an Animal Claps handout, have their child clap the Animal and the parent will call our what type of note, (quarter or eighth,

Graphical Organizer



Gagne's Nine Events of Instruction

| Instruction Event | Approach / Tactic |
|---------------------------------------|---|
| 1. Gain attention | Each class will begin with a song and clapping along to the steady beat. This will let the students engage before class and listen for the beat to clap. |
| 2. Inform learners of objectives | I will review the previous lesson. Then, I will build off that knowledge to explain what a canon is and how to perform one. So, the students will remember that last lesson and be informed of the objective of the current lesson. |
| 3. Stimulate recall of prior learning | I will remind the students of the prior lesson on singing together, what that means, and how it is done. Then, I will ask all students to demonstrate how to sing together. |
| 4. Present the content | After the students demonstrate the prior lesson, I will explain the lesson at hand. I will demonstrate the lesson objective with a parent (of group of parents). Then, the final aspect will be to include the students into the canon. |

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| 5. Guide learning | The lesson itself is entirely guided. I will provoke, teach, and demonstrate all aspects. |
| 6. Elicit performance (practice) | By the end of the class the song will go from one round to three different canons. The students will be in various groups throughout, singing their part of the canon with different class members each time. |
| 7. Provide feedback | The teachers and assistant teachers will assess throughout the class how each student participates. All students will be asked to perform a canon and clapped rhythm at the end of class without the teacher. |
| 8. Assess performance | The assessment will be had in front of the class, so the students watching can give encouragement and praise afterward. This encourages the kids to try their best during every assessment. |
| 9. Enhance retention and transfer | At the end of the course, this lesson will resurface during the final assessment. |

CURRICULUM PROJECT – IMPLEMENTATION CHART

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| <p>Student: Jordan Slater</p> | <p>Course for which you are creating curriculum: The Music Making Family – A Music Class for All Ages</p> |
| <p style="text-align: center;">Physical Item</p> | <p style="text-align: center;">Rationale for Use</p> |
| <p>1. Marked Rug</p> | <p>At the start of class each student will take their sit on different colored squares on the rug. This is ideal for preschool classroom. It gives each student a sense of ownership, direction, and repetition. Throughout the class after dancing and moving about each student will have to report back to their spot on the rug. (Nilson pg 86)</p> |
| <p>2. Bluetooth Speaker</p> | <p>A Bluetooth speaker will be connected to an iPad and will b have tunes playing for the majority of the class. The two songs picked for that day in particular will play allowed as the student enter and exit. This is the device used to play music during class as well. (Nilson chp. 4)</p> |

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| <p>3. iPad</p> | <p>An iPad will be the main organizational tool for the class. Attendance will be taken on the iPad as students come in, all stories, songs, characters, etc. will be operated from the iPad. (Nilson pg. 54)</p> |
| <p>4. Story Book (The Carnival of the Animals)</p> | <p>The <i>Carnival of the Animals</i> book will be a main source of story-telling music. This item introduces aspects of classical instrumentals and storytelling. The physical copy of the book will be for the teacher to hold and show the students as they listen to the story and music through the speaker. (Nilson pg. 225)</p> |
| <p>5. Animal Clap Sheets</p> | <p>Animal Clap Sheets will be handed to each student during the story telling time. The students will see the animal, call out its name and clap the number of syllables (i.e. “horse” = one clap = one quarter note). These are ways to incorporate multiple senses and tactical learning approaches for different types of learners and students. (Nilson pg. 231)</p> |
| <p>6. Shakers (toilet paper rolls and beans)</p> | <p>Multicolor egg shakers will be used in class to shake certain rhythms and make fun noise! At the end of class, the student will go home with pre-made shakers out of toilet paper rolls, beans, and tape. (Nilson pg. 247)</p> |

| Task | Rationale for Task |
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| 1. Written classroom guide | The written classroom guide will be sent to both teacher's assistance before class each week. This informs them of class content, has links to songs they can learn and prepare. (Nilson pg. 248) |
| 2. Create playlist of songs | Creating a playlist makes for easy, simple, and quick access to songs in class. (Nilson pg.47) |
| 3. Download YouTube video | A quick instructional video will be played to help the kids learn about quarter notes and eighth notes. (Nilson chp. 23, 56) |
| 4. Set up classroom posters and pictures. | The classroom is used by other teachers for other classes. Music posters, Bible verse,s quotes and signs need to be replaced before each class. (Van Brummelen pg. 129) |
| 5. Write weekly newsletter | Every Friday afternoon, the parents will receive weekly newsletter emails to keep the up to date on what they are learning in the classroom, what is coming next, and how they can help them at home. (Nilson pg. 244, 50) |

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| 6. Collect items for pre-made shakers | Collect toilet paper rolls, buy beans and tape for home shakers in the days leading up to this lesson. (Nilson pg. 247) |
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| Formative Assessment Type | Assessment Details |
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| At home videos, In-class presentation | <p>The weekly newsletter will ask the parents to engage with their student about music class. Since they are being sent home with a shaker, they can take a short (30 seconds or less) video of the student demonstrating the class lesson. For the next few classes we will see the videos of their peers to the class! Throughout the class, a student will be randomly called upon to demonstrate the lesson at hand. This assessment is relaxed and not planned to allow the students to have a light -hearted, stressful environment. Feedback will ALWAYS be encouraging for the pre-school age.</p> |

CURRICULUM PROJECT – EVALUATION CHART EXAMPLE

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| Student: Jordan Slater | Course for which you are creating curriculum: The Music Making Family – The Music Class for All Ages | |
| Learning Outcomes | Your Formative Assessment Plan | Rationale for Formative Assessment Type |

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| <p>1. Repeat melody and rhythm patterns</p> | <p>After the teacher demonstrates and teaches how to clap the beats of the animal syllables, the student will be asked to repeat after the teacher. The class will repeat the teacher all together, then the students will repeat the teacher one-by-by. The rhythm patterns will progress in complexity over time.</p> | <p>These students are quite young. Many of them will not try unless they see it first. Having the teacher and assistance clapping along to music as they enter the class will allow the students to see and hear what they are about to be asked to do. Without knowing it they are being exposed to <i>self-regulated learning</i>.⁶¹ The mirroring act for the students allows them to physically be involved in the learning process.</p> |
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⁶¹ Nilson, Linda B. *Teaching at Its Best: A Research-based Resource for College Instructors*. 4th ed. San Francisco, CA: Jossey-Bass, 2016. Pg. 226

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| <p>2. Recognize emotions in minor and major melodies</p> | <p>Each class will begin with music playing in the background. The musical story book “Carnival of the Animals” plays through different movement and keys associated with different animals. After each song is introduced, the children will be asked “Is this song happy or sad?” Ultimately, the children will learn that on a very basic level the “happy” songs are in major keys and the “sad” songs are in minor keys.</p> | <p>This type of assessment is a type of <i>self-regulated learning</i> titled: <i>meta-emotional</i>.⁶²The students are simply listening to a. story books, however, the way the music is implied is actually a tool to convince the student of the story and type of animal being presented. The teacher will ask, “is this song ‘happy’ or ‘sad?’ The student will answer. Depending on the answer the teacher has an idea of the direction of the child’s emotions and mindfulness.</p> |
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| <p>3. Practice musical objectives without assistance</p> | <p>As the children learn rhythms, melodies, and story book songs, they will be called upon to reproduce some of these aspects from memory without assistance or example beforehand. Should the child be unable to complete the task, the teacher can aid them, correct them, and allow them to try again.</p> | <p>This assessment is a great way for the teacher to assess their teaching ability thus far and where the students are in the learning process. The teacher can assess teaching methods and conferee is there are critical to the students learning.⁶³</p> |
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| <p>4. Create an original melody and rhythm</p> | <p>As the class draws closer to the final course assessment, the children will be directed to go home and write a “song” (a minimum of two lines with lyric) and present it to the class. Every child will be encouraged! Little correction will be given, only applause for trying and presenting. Since they are so young, the biggest accomplishment is doing something, not doing it “right.”</p> | <p>Since the children are young, this class may seem a bit like an extra-curricular offer. However, the subject matter here can enhance their learning in other subjects and environments. While there will not be much asked of the children to do at home, this one assignment will need to take place away from the classroom and presented when they return to the classroom. The biggest issue here is <i>maintaining a welcoming environment</i> so the children want to present their song in front of the class.⁶⁴</p> |
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| <p>5. Prepare for assessment in all instruments and subjects</p> | <p>The final assessment of the course will simply be the teacher asking the student, “can you clap for me? Can you play this egg shaker? Can you sing a song for me? Is the Lion song (from <i>Carnival of the Animals</i>) a ‘happy’ song or ‘sad’ song?”</p> | <p>Having a final assessment for preschool children might seem like too much for their age. However, the main goal and purpose for the final assessment is to “help the students see how much they are learning by providing plenty of feedback.”⁶⁵ Not to mention the benefit of the teacher seeing much growth in young student over a period of time.</p> |
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Evaluation and Reflection

| Issue/Strategy | Rationale for Changing |
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| 1. The course seems broad and not intentional based off of the current charts. | For a first-time teacher, I am having trouble choosing the most important things to teach for the first semester. The options are endless. Right now, the curriculum seems broad. After the first few classes I will be able to focus in more on the things I see are important to this age group. |
| 2.Preschool Music Education is not only teaching music but common concepts (talking, colors, numbers). | The youngest student are 4 years old. Some are still learning how to talk. Incorporating preschool subjects (talking, colors, numbers, sentences, etc.) into the music curriculum is challenging, but so helpful to all the young students. |

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| <p>3.Focusing on a few aspects can seem difficult; becoming overwhelmed with many subjects can be a bad default.</p> | <p>Music is a broad subject. There are many instruments, rhythms, singing, dancing, etc. Most students will only be gifted in one or two areas. Allowing them to see they can try and succeed in all areas even though it is not their best area will be a task!</p> |
| <p>4.Too much time to keep the children engaged.</p> | <p>The four and six-year old's and adults will be in class for 45 minutes. This is a significant amount of time for the child students. Keeping things upbeat and moving quickly will be key.</p> |
| <p>5.Encouraging at home engagement.</p> | <p>The gift of preschool is often, no homework. However, having the parents engage at home is crucial to the students ability to love learning. Through a weekly newsletter the parents will be encouraged through videos to sing and clap with their child at home.</p> |

Appendix B – Activity Example for Use in the Preschool Classroom

The following songs and activities can be utilized to provoke discuss with the student about the Gospel. Each song/activity represents a part of the Gospel story. Once all are engaged, the Gospel will be clearly identifiable.

1: God the Creator: *God Made Me*

Actions: Actions throughout the entire song to help memorize.

2: Salvation from God: *I've Got Joy, Joy, Joy, Down in my Heart.*

Action: Use colored sticks, Boomwhackers, or small tambourines every time the song says 'Joy.'

3: God Sustains: *This is the Air I Breathe*

Action: Blow up a balloon and tap it in the air to the rhythm of the song.