A Proposed Curriculum for Prenatal, Postnatal, and Early Childhood Christian Music Education

Submitted to Dr. Keith A Currie in partial fulfillment of the requirements for the completion of the course

MUSC 687
Curriculum Project

by

Danielle Dixon
April 29, 2021
A Proposed Curriculum for Prenatal, Postnatal, and Early Childhood Christian Music Education

by Danielle Dixon

A Thesis Presented in Partial Fulfillment
Of the Requirements for the Degree
Master of Arts in Music Education

Liberty University, Lynchburg, VA
April 29, 2021

APPROVED BY:

Dr. Keith Currie B.M.E., M.M.E., Ed.D. Committee Advisor
Dr. David Hahn, DMA, Reader/Committee Member
Dr. Sean Beavers, D.M., M.M. B.M. Online Dean of the School of Music
ACKNOWLEDGEMENTS

I would like to express my deepest appreciation to those who have encouraged me and prayed for me throughout this process including my family, friends, and professors. To my parents, Sharon and Dan, thank you for always supporting me in everything I do and celebrating each milestone, both big and small. Your constant guidance and strong faith have made me the person I am today. To my fiancé, Quinton, thank you for always reminding me, “you’ve got this d” on days when I was overwhelmed and stressed. On the good days and the bad, you’ve always been the best listener and supporter. To my Living Hope Church small group, thank you for walking this walk with me and always praying for me throughout my studies. To my Committee Advisor, Dr. Currie, thank you for always encouraging me and for sharing your heart in all your feedback and suggestions. Your honesty, enthusiasm, and incredible expertise have made this process completely enjoyable. It has been a blessing to be under your leadership. To my Reader, Dr. Hahn, thank you for your insights and for sharing your diverse knowledge with me.

Above all, I thank God for leading me to Liberty University and for continuously guiding me throughout my master’s degree program. Thank you for laying on my heart a passion for prenatal, postnatal, and early childhood Christian Music Education, and for giving me the opportunity to make disciples of all nations through the incredible medium of music.
ABSTRACT

From the prenatal to postnatal/infancy stages, to early childhood and beyond, music plays an integral role in development. This research study aims to detail and describe the benefits of a prenatal, postnatal/infant, and early childhood Christian music education. Employing a mixed-methods and historical research approach, this study seeks to answer the question, in what ways, if any, could a prenatal, postnatal/infant, and early childhood Christian music education be beneficial for developing children and their mothers? By combining the benefits of an early childhood music education with Christian principles, the results of this study will have significance in not only the field of music education but in ministry settings as well. As a result of this study, a curriculum was developed to teach prospective music educators and children’s ministry personnel how to effectively use Christian music in the early childhood stages of development. While many music education programs are readily available for infants and children in the early childhood stages, these programs do not include the prenatal and immediate postnatal development stages and lack biblical principles. The proposed curriculum will teach students how to successfully implement age-appropriate music activities in all three stages of development to support developing children and their mothers through a music-based ministry. This curriculum embodies the call of the Great Commission and strives to transform lives through the power of Jesus while incorporating the immense blessing of music and education.

*Keywords*: prenatal, postnatal, postpartum depression, music, education, worship, Christian, early childhood
## CONTENTS

<table>
<thead>
<tr>
<th>Chapter I: Introduction</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Statement of Purpose</td>
<td>2</td>
</tr>
<tr>
<td>Research Questions</td>
<td>3</td>
</tr>
<tr>
<td>Research Plan</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter II: Literature Review</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prenatal Music Education</td>
<td>5</td>
</tr>
<tr>
<td>Postnatal/Infant Music Education</td>
<td>11</td>
</tr>
<tr>
<td>Early Childhood Music Education</td>
<td>15</td>
</tr>
<tr>
<td>Curriculum Development</td>
<td>20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter III: Methodology</th>
<th>25</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>25</td>
</tr>
<tr>
<td>Study Design</td>
<td>25</td>
</tr>
</tbody>
</table>

| Chapter IV: Research Findings                                                           | 27 |

<table>
<thead>
<tr>
<th>Chapter V: Discussion</th>
<th>33</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summary of Study</td>
<td>33</td>
</tr>
<tr>
<td>Summary of Purpose</td>
<td>33</td>
</tr>
<tr>
<td>Summary of Procedure</td>
<td>34</td>
</tr>
<tr>
<td>Summary of Findings and Prior Research</td>
<td>34</td>
</tr>
<tr>
<td>Limitations</td>
<td>36</td>
</tr>
<tr>
<td>Recommendations for Future Study</td>
<td>36</td>
</tr>
</tbody>
</table>

| Bibliography                                                                            | 38 |

| Appendix A: A Prenatal, Postnatal, and Early Childhood Christian Music Education Curriculum | 41 |
Chapter I

Introduction

While there is much research detailing the benefits of a prenatal, postnatal/infant, and early childhood music education and the benefits of a Christian education, research in the area of early Christian music education is limited and there is an evident void in this field of study. If an early music education and Christian education are both beneficial on their own, might they be even more impactful when they are combined? God has given music to humanity as a way to praise and worship Him, as Psalm 105:2 says, “Sing to him, sing praises to him; tell of all his wondrous works!”¹ Music is an important part of the Christian lifestyle, as is godly parenting and an early Christian education, as Proverbs 22:6 says, “Train up a child in the way he should go; even when he is old he will not depart from it.”² These two biblical principles are undoubtedly important commands from God. This study aims to determine if there is value in an early childhood Christian music education and details how biblical principles and music can support developing children and their mothers. This study will focus on the three main childhood development stages. Within each developmental stage, biblical principles will also be discussed and applied to research findings. As a result of this study, a curriculum to train prospective music educators and children’s ministry personnel on how to effectively implement a Christian music education in all three child development stages was created to fill the void in this area of early music education.

¹ Psalm 105:2 (ESV).
² Proverbs 22:5 (ESV).
Background

In the past twenty years, there has been much research detailing the benefits of music education, specifically during the prenatal, postnatal/infant, and early childhood years. While music education programs are readily available for infants and children in the early childhood stages, these programs lack affordability, accessibility, and a supportive community that goes beyond the typical thirty-minute group music class. These programs are often taught by individuals who are not educated in the areas of music education or music therapy and lack the appropriate research that is necessary to support developing children and their mothers through the prenatal to early childhood stages of music education. With previous research demonstrating the benefits of a prenatal through early childhood music education, it is proposed that preterm infants, babies, and young children who take part in an early childhood Christian music education program would be better supported in the areas of physical, social, emotional, and cognitive development. It is also suggested that this type of music education would be of further benefit to mothers throughout their child’s early development stages.

Statement of Purpose

The purpose of this research study is to detail and describe the benefits of a prenatal, postnatal/infant, and early childhood Christian music education that supports the development of a curriculum to train prospective music educators and children’s ministry personnel how to effectively implement a prenatal through early childhood Christian music education. This discussion will be developed by analyzing the benefits of an early childhood music education and will propose how Christian principles can further this educational approach. The results of this study will have significance in not only the field of music education but in ministry settings as well. The curriculum developed as a result of this study embodies the call of the Great
Commission and strives to transform lives through the power of Jesus while incorporating the immense blessing of music and education during the most crucial developmental years in the lives of preterm infants, babies, and young children.

Research Questions

This study will seek to answer the question, in what ways, if any, could a prenatal, postnatal/infant, and early childhood Christian music education be beneficial for developing children and their mothers? In an attempt to answer this question, the study will focus on the above childhood development stages. In the prenatal stage, this study seeks to answer the questions: What, if any, are the positive effects of music in utero? How does music benefit both the developing child and the mother? In the postnatal/infancy stage, this study seeks to answer the questions: In what ways, if any, does music therapy benefit mothers experiencing postpartum depression? In what ways, if any, could music encourage maternal bonding and benefit both the mother and the infant? In the early childhood stage, this study seeks to answer the questions: What are the benefits of an early childhood music education? How can morals and behaviors be taught through music?

Research Plan

This two-fold study used a mixed-methods and historical research approach. The first half of this study utilized archived observations, interviews, surveys, and scholarly sources to detail the benefits of a prenatal, postnatal/infant, and early childhood music education. The second half of this study involved the application of biblical principles to the benefits of an early childhood music education to create a foundation for curriculum development. As a result, a
curriculum was developed to train prospective music educators and children’s ministry personnel on how to effectively implement an early childhood Christian music education.
Chapter II: Literature Review

When music educator and creator of the Kodály method of music education, Zoltán Kodály, was asked when music education should begin, he replied “I used to say we should teach music to children nine months before they’re born. Now I say we should teach music nine months before the birth of the baby’s mother.” At the time Kodály expressed these thoughts, the concept of prenatal and early childhood music education was rather new and was considered to be progressive. Today, research in the area of early childhood music education is more common and continues to strengthen Kodály’s claim. This study utilizes a variety of literature sources including journals, books, and research studies to detail the benefits of an early childhood music education. For clarity purposes, these resources are divided into the three early development stages. These literature sources were utilized in the preliminary research stages and are explored in the study’s research findings. In addition to the previously mentioned literature resources, several curriculum guides were consulted and further assisted in the development of a curriculum to train prospective music educators and children’s ministry personnel on how to effectively develop and implement a Christian music education throughout the three stages of early childhood development.

Prenatal Music Education

In the prenatal stage, this study seeks to answer two main questions; (1) What, if any, are the positive effects of music in utero? (2) How does music benefit both the developing child and

---

the mother? In an attempt to answer these questions, data was obtained from both books and journals, which serve as the primary literature source for the prenatal development stage.

To best understand the effects of music in utero, one must first understand the stages in fetal development. “A Musical Journey Through Pregnancy” by Gabriel F. Federico provides a rich insight into the world of fetal and prenatal development, and “…answers many of the questions posed in this new area of practice and puts forward new and groundbreaking ideas for future clinical practice and research.”

This resource focuses on three main areas; sound and the unborn baby, prenatal music therapy, and prenatal bonding. The essential aim of this resource is “…to communicate to every future and current mother that, by using something as simple (and accessible) as music, she will have a tool in her hands which will enable her to experience, together with her baby and her partner, a more harmonious and less traumatic pregnancy.”

Federico’s expertise in this emerging area of study is extremely valuable and useful.

Alix Zorrillo Pallavicino’s research is comparable to Federico’s, and he notes that “…sufficient scientific evidence has been reported to confirm that already during pregnancy a strong communicative bond is formed between mother and embryo-fetus-child.” With an emphasis on prenatal-maternal bonding, Pallavicino examines the stages of musical recognition in the prenatal stage and discusses how this musical exposure affects the developing child and mother. The developing child’s first exposure to music comes from the sound vibrations

---


5 Ibid., 85-200.

6 Ibid., 20.

experienced in the womb. Before the baby can even hear, the developing fetus is exposed to sound vibrations. Between the tenth and twelfth week of development, the baby can hear intrauterine (internal) sounds. These sounds include the mother's internal organs, heartbeat, and breathing. During approximately the sixteenth week of development, the developing child can hear extrauterine sounds, including outside voices and environmental sounds. Throughout the pregnancy stage, the developing child learns to listen in the womb, and the sounds that he or she is exposed to can either be stimulating or disturbing. It is therefore critically important for expectant mothers to carefully assess their exposure to musical and sound stimulation, as “…appropriate stimulation can help establish a good relationship between mother and child…”

There is evidence that long-term sound memory spans from prenatal to postnatal life, and that “prenatal sound experience might influence postnatal sound preference and fine-tune the developing auditory system.” In a study by B. Arabin, “settings of talking and music were performed during pregnancy: within the talking group, only 58% of newborn behavioral variables were identified as positive (e.g. the child being easily comforted), 16% as ambiguous and 26% as negative (e.g. crying for obscure reasons, needing constant supervision.” However,

---

8 Pallavicino, 2137.
9 Federico, 85.
10 Pallavicino, 2137.
11 Federico, 85.
12 Ibid.
13 Pallavicino, 2139.
15 Arabin, 427.
in the group that was exposed to settings of music, “…90% of the newborns presented with positive attitudes.” It is evident that music is not only comforting in the womb but that babies who were exposed to music during the pregnancy period responded more positively than babies who were only exposed to talking.

Similarly, in a study examining prenatal music exposure and the resulting long-term neural effects, Eino Partanen et al., determined that “…extensive prenatal exposure to a melody induces neural representations that last for several months.” The study “…investigated the neural correlates induced by prenatal exposure to melodies using brains’ event-related potentials (ERPs),” and found that infants who were exposed to the playing of “Twinkle Twinkle Little Star” in the last trimester of pregnancy had stronger ERPs than the control group who did not receive prenatal stimulation. Furthermore, the study also noted that “newborns seem to recognize familiar environmental sounds and melodies from the prenatal environment, discriminate between the native language of the mother and other languages, and recognize mother’s voices from voices of other females.” This suggests that prenatal learning provides a basis for attachment and bonding through exposure to sound and music.

Concerning infant-maternal attachment, there is evidence demonstrating that “musical emotions may be based on biochemical correlates of fetal and infant emotions during interaction

16 Ibid.
18 Ibid.
19 Partanen.
with the mother. In the womb, “the baby receives the information from the outside world via three pathways: the sensitive, the auditory and the hormonal.” In the sensitive pathway, babies can feel sound vibrations in their bodies, which are typically lower-pitched sounds. In the auditory pathway, babies hear higher-pitched sounds, which activate the ossicular chain of the auditory system and send the resulting information to the brain. In the hormonal pathway, sensations experienced by the mother when listening to a specific sound are transmitted to the developing child. The sounds that are pleasant to the mother are also pleasant to the baby. If the mother is startled by a sound, the baby will also be startled by a sound. Therefore, it is through prenatal auditory experiences that the developing child experiences not only the auditory aspect of sound, but emotional experiences related to sound and music.

As a result of the positive effects of music in utero, music therapy interventions and programs during pregnancy continue to become a more prevalent practice. The previous literature demonstrated the many benefits for the developing child, but there is much research that also demonstrates the positive effects of music during pregnancy for the mother. While the pregnancy and prenatal stage can be a joyous time for many, approximately 20% of mothers experience mental health problems during the perinatal period and experience debilitating

---


21 Federico, 93.

22 Ibid.

23 Ibid.

24 Ibid.
symptoms including “fatigue, irritability, insomnia, and anhedonia.” In an attempt to support mothers experiencing mental health problems, specifically postnatal depression (PND), many interventions “…have been developed to try and support mental health in the prenatal period as a way of reducing postnatal mental health problems, in particular focusing on the third trimester as a point of intervention.” To assess if listening to music during pregnancy could be protective against postnatal depression and poor wellbeing post-birth, Daisy Fancourt and Rosie Perkins recruited women in the last trimester of pregnancy (28 weeks or more) to participate test their hypothesis. As a result of their study, “listening [to music] was found to be associated with higher levels of well-being and reduced symptoms of PND in the first 3 months postbirth.” The researchers point out three potential explanations for this result: (1) “the relaxing effects of listening to music during the pregnancy period help to act as a buffer for feelings of stress and anxiety, thereby supporting mothers in maintaining their adaptation and leading to enhanced wellbeing.” (2) “listening to music in the third trimester of pregnancy is associated with improvements in mental health and well-being is via enhancing mood,” and (3) “given that a significant predictor of PND is the birth experience, enhanced coping prior to the birth, perhaps through music listening, could be an important factor in postnatal well-being.” This study provides preliminary evidence that listening to music pre-birth is an effective way to support pregnant women and potentially reduce the symptoms of PND after birth.


26 Ibid.

27 Ibid.

28 Ibid.

29 Ibid.
Listening to music at home is an easy and affordable way for expecting mothers to experience the prenatal benefits of music, but there is increasing evidence of the benefits of antenatal (prenatal) music classes. Wolfgang Mastnak advocates five main aims of antenatal music classes:

“music therapeutic control of pre- and perinatal stress, anxiety, and depression; music-related mental and physical birth preparation comprising cognitive adjustment, emotional regulation, physical activity, relaxation and pain management, and social inclusion; music-associated bonding and self-efficacy; prenatal sound stimulation to trigger learning processes, pedagogical priming and brain maturation; music activities to facilitate the child’s acculturation and adaptive self-regulation.\(^\text{30}\)

These proposed classes focus not only on reducing mental health conditions through the use of music but also focus heavily on creating an environment where expecting mothers can socialize and support each other during the pregnancy period. Mastank further suggests that “these approaches may also serve as a reasonable basis for an ante- and postnatal continuum of aesthetic and creative [musical] activities with the child.”\(^\text{31}\) These five aims provided a framework for the development of a curriculum to train prospective music educators and children’s ministry personnel on how to effectively implement a Christian music education during the prenatal stage of development.

**Postnatal/Infant Music Education**

In the postnatal/infancy stage, this study seeks to answer two main questions; (1) In what ways, if any, does music therapy benefit mothers experiencing postpartum depression? (2) In what ways, if any, could music encourage maternal bonding and benefit both the mother and the

---


\(^{31}\) Ibid.
infant? In an attempt to answer these questions, data was obtained from several journals, which serve as the primary literature source for the postnatal/infant development stage.

Research shows that postpartum depression (PPD), also referred to as postnatal depression (PND), not only negatively affects the mother, but causes “…disturbances in the mother-infant relationship, which in turn have an adverse impact on the course of child cognitive and emotional development. The need for preventative intervention strategies is crucial, and postnatal music therapy has proven to positively affect and reduce symptoms of PPD. Commonly referred to as the “postpartum blues,” mood changes in the early days post-birth are extremely common. While there are many alternative therapies available to treat PPD, “…music therapy is easy to perform without any risk and with minimal expense it decreases the cortisol level in the bloodstream which causes stress and leads to decrease in the postpartum blues” and an increase in mother-child bonding. A study to evaluate the effectiveness of music therapy on postpartum blues among postnatal mothers was conducted by Miss Blessy Mol. In this study, mothers from selected hospitals in Kanyakumari District (India), half who were exhibiting moderate postpartum blues, and the other half who were experiencing severe levels of postpartum blues, were given music therapy for 20-minutes per day for five days. After receiving the music therapy sessions for five days, 60% of mothers exhibited low levels of postpartum blues, and


34 Ibid., 99.
40% exhibited moderate levels of postpartum blues. The levels of postpartum blues were lowered in all women after they received music therapy.

Musical interventions are not only beneficial for mothers experiencing PPD and PND but are also known to encourage maternal bonding, which benefits both the mother and the infant. A two-part study by Andrea M. Cevasco set out to determine the effects of mothers singing on both preterm and full-term infants. Both preterm and full-term mothers were recorded singing lullabies on a CD and were instructed to use the CD in any way they seemed fit in the two weeks immediately following hospital discharge. The study varies slightly for preterm infants, whose mother’s CD recording was played 20-minutes a day, three to five times per week when the mother was not able or allowed to visit the neonatal intensive care unit (NICU). In a follow-up survey, mothers of both preterm and full-term infants “…indicated greater belief in the importance of music, as evidenced through their belief that music was helpful for their infants, it was important to sing to their babies, and it was important to play music for their babies.” When the mothers were asked about their infant's response to music, the most reported behavior “…was that their infants listened and attended to music, and the second highest response was ceased crying.” A study by Amy M. Robertson had similar results, and noted that “music used

35 Mol, 99.


37 Ibid.

38 Ibid.

39 Ibid.

40 Ibid.
by mothers in a consistent, contingent manner significantly decreased crying and enhanced mother-infant interactions within the first six weeks of life regardless of parity, socioeconomic status, and marital status.”

At the conclusion of Cevasco’s study, she notes the benefits of music therapy interventions for PPD and suggests that “other interventions might involve teaching depressed mothers how to engage with their infants through highly structured interactive musical activities, providing mothers and infants success.” This suggestion was evaluated in a study by Helga Rut Gudmundsdottir and Dora Gudrun Gudmundsdottir, where parent-infant music courses were implemented in Reykjavík, Iceland. With previous research indicating “…that infants are capable of musical learning, can communicate through musical behavior, and have musical preferences,” this study aims to prove that parent-infant music courses strengthen and encourage musical parenting. The parent-infant music course that was implemented in this community by an early childhood specialist was based on traditional Icelandic rhymes, riddles, songs, and musical games. All mothers that participated in the program “…rated their infants’ responsiveness to singing and to music as high” and said that they would “…bring their infants to music classes whether offered free of charge or not.” At the conclusion of the study, the researchers note that “…it seems important that all parents have equal access to courses which offer parent-strengthening skills such as parent-infant music courses regardless of economical

---


42 Cevasco, 273-306.


44 Ibid., 299-309.
status, social group or age.”\textsuperscript{45} This study not only exhibits the benefits of parent-infant music classes but demonstrates that there is a need for accessible and affordable parent-infant music classes.

The postnatal/infant literature presented so far demonstrates how music and music therapy can be beneficial for mothers experiencing PPD or PND and also support and encourage maternal bonding. Listening to music and partaking in music activities at home during the postnatal/infant stage is evidently valuable, but the previous studies point out a void in the area of social, postnatal/infant music classes. A study by Ri-Hua Xie et al., notes that another contributor to postpartum and postnatal depression is a lack of postnatal social support and that women with low prenatal and postnatal social support had higher rates of PPD.\textsuperscript{46} Although this study does not necessarily focus on the use of music, it demonstrates the need for maternal social support, which can be carried out through a prenatal and postnatal music curriculum.\textsuperscript{47}

**Early Childhood Music Education**

In the early childhood stage, this study seeks to answer two main questions; (1) What are the benefits of an early childhood music education? (2) How can morals and behaviors be taught through music? In an attempt to answer these questions, data was obtained from several journals, which serve as the primary literature source for the early childhood development stage.

Creative musical approaches are not only part of a successful education program, but also support the health and wellbeing of the young child and caregiver that partake in the music

\textsuperscript{45} Gudmundsdottir, 299-309.


\textsuperscript{47} Ibid.
program. A study by Jessica Pitt followed children ages 24-48 months and their caregivers through weekly music sessions, where the instructor “…adopted a musically playful, improvisatory approach.” As a result of the improvisatory approach, “…the children were able to engage in sessions on their own terms, being allowed to explore, lead, and interact with others.” This approach was a major focus throughout the music sessions, and the researcher found that the young children’s “confidence grew and as a result of less adult talk began to talk more themselves.” This approach supports an improvisatory creative process, rather than focusing on achieving specific musical outcomes or goals. Musical outcomes or goals were not the focus for this program, although it was entirely based on musical activities. As a result, children demonstrated improved communication and interaction skills, higher levels of well-being, and increased levels of musical expression. Caregivers that participated in the weekly sessions also noted that this approach created “a joyful aesthetic space where caregivers could be alongside their children, allowing them to relax and tune-in to their child.” As a result, caregivers felt more confident when helping their children at home.

Music education is not only beneficial in the learning of music itself but translates to many other areas of early childhood education. Michelle M. Tomlinson advocates that “music

---


49 Ibid.

50 Ibid.

51 Ibid.

52 Ibid.

53 Ibid.

54 Ibid.
experiences in learning contexts that expands opportunities for more creative tasks, and further links to home and community. Such provision acknowledges the complexity, inquisitiveness, and resourcefulness of young children’s inventive music practices.” Similar to Pitt’s study above, Tomlinson’s study focuses on encouraging children’s creativity in improvisation. Tomlinson notes that this approach demonstrates “…how music assists children to actively co-construct semiotic resources to communicate, and enhance their identity and self-understanding in relation to others, rather than honing listening and performance skills alone.” Again, it is reinforced the goal of early childhood music education should not be focused on only musical skills but should support the development of the full child in all developmental areas.

The literature presented in the early childhood education section above demonstrates the value and benefits of an early childhood music education, and how music programs support physical, social, emotional, and cognitive development. While these are certainly critical developmental areas, Angela Lee also suggests that musical activities can enhance character development and instill core values of caring, respect, courage, honesty, responsibility, and cooperation. This study was conducted in a Taiwanese school setting, where the Taiwanese educational authority mandates that the aforementioned core values should be taught through character education. This practice is quite common in primary and secondary schooling,


56 Ibid.

57 Ibid.


59 Lee, 340-351.
however, Lee notes that character education is under-developed in pre-school settings. At a young age, it is more difficult to teach these values to young children verbally, as many of these values are hard to understand. As a result, Lee conducted a study including five teachers and ninety-two children from a preschool in Taiwan and found that songs with lively rhythms, melodies, and appropriate lyrics best helped young children understand the importance of caring, respect, courage, honesty, responsibility, and cooperation. As a result of this study, Lee concluded that “when musical activities are combined with character development, children are better equipped to proactively address problems in their daily lives. Positive changes in students’ social interactions and behavior are fostered when the six core personal character values [caring, respect, courage, honesty, responsibility, and cooperation] are incorporated into classroom instruction.”

The above literature and studies represent the expanded interest in the need to understand musical learning and related development among very young children. This increased interest and activity “…has led to a rapid expansion (in affluent societies) of provision for babies and toddlers (usually accompanied by their parents) in the form of private classes, concert performances and multi-arts events.” Although these developments are a step in the right direction, “…valuable studies on the development of teaching practice for new and experienced teachers are few and far between but draw attention to the complexities of what can be neglected

---

60 Ibid.

61 Ibid.


63 Ibid.
dimensions of early childhood music education practice, the process of teaching itself and how that might be theorized.” So while there is research demonstrating the benefits of an early childhood music education, this research and training opportunities are not readily available to educators who are working with children of this age group.

A study by Margaret S. Barrett et al., notes a similar void in the training of early childhood educators: “Within the early education and care sector, professional qualifications such as certificates and diplomas have little consideration of music as either a content area or a teaching and learning strategy” even though “…there is a substantial and growing body of literature that evidence the contributions of music learning and engagement to young children’s development across a range of factors.” Musical learning has been shown to benefit executive function, social and emotional development, motor development, and early literacy and numeracy within the early childhood development stage. These areas are of utmost importance in early development. “In addition, it has been reported that early music experiences can have a beneficial impact on a wide range of developmental features embracing cognitive, emotional, physical, and social domains.” The value of music in an early childhood care setting is evidently valuable, so it is extremely concerning “…that teachers of young children in community and school settings often have limited experience of music education.” This study suggests that “given the growing evidence pool concerning the importance of music in children’s development.”

---

64 Young, 9-21.
66 Ibid.
67 Ibid.
68 Barrett et al.
lives in the home setting, better training programs, government and curriculum policies, and advocacy are warranted in order to challenge “old” assumptions and integrate “new” music education and development knowledge.\textsuperscript{69} The curriculum that was developed as a result of this study aims to fill this void and will provide educators with the research and tools to implement an early childhood music education that is based on proven research.

\textbf{Curriculum Development}

In most educational settings, faith and learning do not intersect in the classroom. That being said, even in secular settings, a Christian approach to music education can be extremely beneficial and valuable to students of all faith backgrounds. In “Stepping Stones to Curriculum: A Biblical Path”, Harro Van Brummelen suggests that teachers in a public, secular setting still “…have an obligation to teach and encourage commitment to a set of basic values without which a democratic society cannot function.”\textsuperscript{70} These important values and morals can be fostered through the teaching of biblical principles and concepts. Although some people may not necessarily be of the Christian faith, almost all teachers and parents agree with basic Christian morals.\textsuperscript{71} These biblical values and morals create a strong foundation for curriculum development and implementation.

As research in the area of early childhood music education continues to become more and more prevalent, there has also been an emerging need to better understand young children’s spirituality in the early childhood development stage. A study by Jennifer Mata-McMahon set

\textsuperscript{69} Ibid.


\textsuperscript{71} Ibid., 11.
out to understand early childhood educators’ perceptions of nurturing spirituality in secular settings. A survey was given to thirty-three early childhood educators who were asked to describe (a) how they draw on their own “…spirituality to support their role in the classroom, (b) what curricular activities, interactions or experiences educators believe relate to nourishing children’s spirituality, (c) how the classroom environment or schedule may support children’s spirituality, and (d) how school culture may be related to supporting children’s spirituality.”\textsuperscript{72} The surveyed educators believed that “opportunities for creative expression and free play, engagement with nature, contemplative practices (e.g. mindfulness), relationship building and moral/character development are related to nourishing children’s spirituality.”\textsuperscript{73} As a result, it is suggested that educators can better implement high-quality learning environments in secular settings when the spiritual nature of child development is considered and discussed.\textsuperscript{74} Young children learn by watching, so educators must model moral behaviors and encourage spiritual nourishing in their students by promoting an engaging and holistic curriculum.\textsuperscript{75}

In a follow-up study, McMahon further investigated the concept of children’s spirituality in early childhood education settings. She notes that “children’s spirituality has been purposefully ignored in public educational settings in the United States [and other areas around the world] because of how the separation of church and state, and the interaction between


\textsuperscript{73} Ibid.

\textsuperscript{74} Ibid.

\textsuperscript{75} Ibid.
spirituality and religion, are viewed.”76 From a non-religious point of view, McMahon suggests that an exploration of spirituality in learning leads to “…self-discovery, identity formation, relationships, character building, meaning-making and striving to apply knowledge and skills towards human and compassionate ends…”77 Although McMahon approaches spirituality from a non-religious viewpoint, the above-mentioned traits are innately Christian and biblically-based. Self-discovery is exemplified in 2 Timothy 2:22, identify formation in Genesis 1:27, relationships in 1 Corinthians 13:4-7, character building in Romans 5:3-5, meaning in John 3:16, and compassion in Colossians 3:12-13. Children’s spirituality can be further broken down into five main categories: love, connections and relationships, positive feelings, beyond the self, and moral development.78 It is, therefore, necessary for early childhood educators to encourage these areas in order to promote the development and education of the whole child.

The concept of nurturing the whole child is a fundamental belief and value in the Suzuki method of music education. As much of the previous literature has detailed, learning music is not the main goal of music education, the main goal is to create children who ultimately make the world a better place through their actions.79 Shinichi Suzuki tells the story of his student's mother who asked Suzuki, “will my boy amount to something?” Suzuki replied, “The only concern for parents should be to bring up their children as noble human beings. That is sufficient. If this is not their greatest hope, in the end the child may take a road contrary to their expectations. Your


77 Ibid.

78 Ibid.

son plays the violin very well. We must try to make him splendid in mind and heart also.” Suzuki’s approach to music education is wholesome and presented in a way that encourages love. The belief that “music exists for the purpose of growing an admirable heart” should be at the forefront of curriculum design in order to create a curriculum that educates the whole child.

To implement the aforementioned goals, it is necessary to note the use of age-appropriate activities and approaches. From birth to four months of age, awareness of music starts almost immediately. Babies begin expressing themselves through crying, which is thought to be a child’s first musical expression. From four to eight months, babies' musical awareness becomes more active, babbling begins to take on more pronounced musical characteristics, and they begin to create sounds with any object they come into contact with. From ten to eighteen months, babies begin to express a musical preference and begin to seek their favorite objects to make sounds. From eighteen months to two years, toddlers begin to explore musical sounds in their environment, begin to sing using words and more controlled melodies, and find a greater interest in real musical instruments. From two to four years, young children find further musical expression through dance, express and communicate ideas and emotions through song, and accurately match simple tunes. Finally, in years four to six, children can discuss musical experiences, coordinate dance movements with musical rhythms, expand song repertoire and

80 Suzuki, 15.


83 Ibid., 13-14

84 Ibid., 13-15.

85 Ibid.

86 Ibid.
memory, and often will begin practicing or taking lessons with real musical instruments. These are important developmental milestones to consider in curriculum development.

In addition to considering the previously noted developmental milestones, Wendy H. Valerio suggests that the course developer must take note of the seven stages of music development for the young child, which includes: (1) absorb, (2) random response: observer, (3) purposeful response: participant, (4) audiation stare, (5) engages in process of imitation, (6) responses not coordinated, and (7) coordinated and more precise. These music development stages coincide with Edwards's developmental milestones and should be consulted in the postnatal and early childhood development stages. When selecting or creating repertoire, course developers must consider variety, repetition, silence, tonality, meter, expression, body awareness and continuous flow, weight, space, time, and unique materials to encourage the infant and young child’s interaction and participation.

Chapter III: Methodology

Introduction

---


89 Ibid., 43.
To assess the theory that a prenatal, postnatal/infant, and early childhood Christian music education is beneficial for developing children and their mothers, this project utilizes archived qualitative and quantitative research in the field of music education and applies biblical principles to these findings. This historical research approach includes archived observations, interviews, and surveys. Scholarly sources are employed in the first part of this study which details the benefits of a music education in all three early childhood stages. In each development stage, principles of Christian curriculum development and Biblical principles are applied. The research obtained and analyzed in the first part of this study provides a basis for the curriculum that was developed to train prospective music educators and children’s ministry personnel how to effectively develop and implement a Christian music education in all three stages of early childhood development.

Study Design

Employing a mixed-methods approach, the project consults secondary data and research that includes both qualitative and quantitative studies in the area of early childhood music education. The data that was examined for this project focuses on the impact of music during the prenatal, postnatal/infant, and early childhood stages of life. Selected literature included scholarly sources from published journals, books, and research studies in all three stages being studied. In the prenatal stage, data from several sources and studies detailed the benefits of music in utero and how music can be beneficial to not only the developing child but the mother, too. In the postnatal/infant stage, research detailed the impact of music therapy in the postpartum stage and further noted how the use of music encourages maternal bonding. In the early childhood stage, several sources, including published early childhood curriculum development textbooks, demonstrated the benefits of an early childhood music education, and how music can influence
morals and behaviors. The data obtained collectively describes how fetuses, infants, young children, and mothers interact with music and proved that musical exposure and music education are of immense value in all three stages of childhood development.

As a result of the collected data, a praxial curriculum was developed. The syllabus includes a curriculum analysis chart, design chart, development chart, implementation chart, and evaluation chart. This curriculum, *Teaching Prenatal, Postnatal, and Early Childhood Christian Music Education*, is designed to be taught primarily at the college level, but may also be beneficial in the education of children’s ministry personnel and early childhood educators in churches and communities around the world.

Chapter IV
While many curriculums incorporate a well-rounded music education for early childhood learners, there is not currently a curriculum that encompasses the areas of prenatal, postnatal, and early childhood musical development with a Christian perspective. Existing musical programs typically begin after birth, but the results of this study have determined that music education should begin before birth. The prenatal period is a crucial development period for both the expecting mother and the child, therefore, as a result of this study, it is suggested that a music curriculum should begin before birth to best support the mother and child.

Introducing music in the prenatal period has been shown to increase the bond between mother and developing child. The first musical sound the developing child hears comes from the sounds experienced in the womb, firstly intrauterine, then extrauterine. Throughout the time in the womb, the child learns to listen to various sounds and can be either stimulated or disturbed by these sounds. It is, therefore, necessary to carefully select music that positively stimulates the child in order to help establish a positive relationship and bond between the mother and developing child. A carefully planned and researched prenatal music curriculum would therefore be beneficial for mothers and their developing child.

Music is known to be a source of comfort for many. This study has shown that carefully selected music is not only comforting for babies in the womb but is also a source of comfort post-birth. Newborn babies have demonstrated recognition of familiar sounds and melodies heard in the womb, which suggests that babies can learn and remember sound and music heard in

---

90 Pallavicino, 2136-39.
91 Ibid., 2137.
92 Ibid., 2139.
the womb. As a result of this finding, it is suggested that early childhood music educators should use this information to lead expectant mothers in prenatal music classes, which are of benefit during the prenatal period but also the postnatal period as well.

This study demonstrates that music therapy and music education before birth are extremely beneficial for the developing child, but it is also important to focus on how music therapy and music education can benefit the expectant mother, too. Approximately 20% of mothers experience mental health problems during the prenatal and postnatal periods. This study has found that the symptoms of prenatal and postnatal depression, including fatigue, irritability, insomnia, and anhedonia, can be reduced and protect against postnatal depression and poor wellbeing post-birth. In an attempt to reduce prenatal and postnatal depression, the results of this study suggest that it is important to establish a music therapy-based music education program that begins during the prenatal stage and continues through the postnatal stage.

In addition to physiological and neurological benefits, the results of this study suggest that the implementation of a supportive group prenatal and postnatal music program also helps to reduce prenatal and postnatal depression. Pregnancy is a significant life event that affects mother’s in many different ways, including, but not limited to, emotional, physical, and psychological changes. These changes often bring uncertainty and stress, which is why a

93 Partanen.
94 Fancourt and Perkins.
95 Ibid.
96 Ibid.
supportive group environment that incorporates the benefits of music therapy for expectant mothers is beneficial in reducing prenatal and postnatal depression symptoms.\textsuperscript{97}

In the postnatal stage, specifically the fourth trimester, or the period immediately after birth, preventative intervention strategies are crucial to positively affect and reduce symptoms of postnatal depression.\textsuperscript{98} This study demonstrates that music therapy is one of the most beneficial strategies, as it is easy to perform, has minimal expenses, and has limited to no risk.\textsuperscript{99} In a study by Mol, it was determined that levels of postpartum blues were lowered in all women after they received music therapy.\textsuperscript{100} The effectiveness of music therapy as an alternative intervention to reduce the symptoms of postnatal depression is clearly demonstrated in this study. To best support mothers, it is suggested that this type of programming should be readily available in all communities and carry minimal costs so that it is accessible for all.

During the aforementioned musical programming, the mothers benefit from the classes, but so do their young infants. By leading mothers in activities that include participation and engagement with their infants, Cevasco discovered that mother-infant relationships were positively affected.\textsuperscript{101} This study found that infants are capable of musical learning and can communicate through musical behavior, so it is suggested that mothers will be encouraged to connect with and better understand their infant during music classes and times of musical engagement. This specifically relates to mothers who are depressed, as they struggle to connect

\textsuperscript{97} Mastnak.
\textsuperscript{98} Cooper and Murray.
\textsuperscript{99} Mol, 99-101.
\textsuperscript{100} Ibid.
\textsuperscript{101} Cevasco, 273-306.
and communicate with their infants. This type of programming would also be beneficial for mothers who are not experiencing postnatal depression, too, as these musical interventions encourage maternal bonding and provide an element of maternal social support when in a group setting.

In the early childhood stages, music education continues to be beneficial. Upon studying children aged 24-48 months, Pitt discovered that children who partook in weekly music sessions demonstrated improved communication and interaction skills, higher levels of well-being, and increased levels of musical expression.\textsuperscript{102} In addition to the benefits the children demonstrated, Pitt noted that the caregivers enjoyed participating and connecting with their child in the music classes.\textsuperscript{103} As a result, it is suggested that music classes support young children’s physical, social, emotional, and cognitive development, while also supporting and facilitating time for mothers to connect with their child and other mothers in a supportive and inclusive environment.

In addition to the physical, social, emotional, and cognitive benefits of early childhood music education and music classes, Lee notes that musical activities help to enhance character development, including core values of caring, respect, courage, honesty, responsibility, and cooperation.\textsuperscript{104} While these values can be taught in subjects and areas outside of music, and are typically taught in primary and secondary schooling, Lee noted that the addition of lively rhythms, melodies, and appropriate lyrics better-helped children to understand, and further implement these values in their lives, even at a very early age.\textsuperscript{105} These values are harder to teach

\textsuperscript{102} Pitt, 68-86.
\textsuperscript{103} Ibid.
\textsuperscript{104} Lee, 340-51.
\textsuperscript{105} Ibid.
in a pre-school setting to young children, which is why they are usually not included in pre-
school curriculums.\textsuperscript{106} This study demonstrates the importance of developing these values at an 
early age, and it is suggested that music classes are the best way to implement and teach these 
core values early in a child’s life.

While it is suggested that personal character core values can be taught through music 
above, Susan Young and Margaret S. Barrett et al., note that training opportunities are not 
readily available to educators who are working with infants and young children. Music is often 
an area that is neglected in early childhood education training but is arguably one of the most 
important areas of early childhood education, as this study has shown. It is crucial that early 
childhood educators are properly trained in this area, and that this type of training is readily 
available and accessible. This study suggests that specialized training in the areas of prenatal, 
postnatal, and early childhood music education is highly recommended and must be more readily 
available to current and prospective early childhood educators, music educators, and children’s 
ministry personnel.

In addition to the aforementioned benefits of music in the prenatal, postnatal, and early 
childhood stages of development, this study suggests that a Christian approach to music 
education can be of benefit to students of all faith backgrounds. Research further suggests that 
important life values and morals can be taught through biblical truths. When students are allowed 
to explore their spirituality, it leads to opportunities for self-discovery, identity formation, 
increased relationships, character building, and in general, more compassionate human beings.\textsuperscript{107}

\textsuperscript{106} Lee, 340-51.

\textsuperscript{107} Mata-McMahon, 657-69.
In addition to teaching young children these values and morals through music, educators must remember that children learn by watching, so it is necessary to model moral behaviors and encourage children’s spirituality through a holistic curriculum.\(^{108}\)

A holistic and well-rounded music education program should not only teach children about music but should aim to nurture the whole child. As a result of this research, the curriculum that was designed to instruct early childhood educators and children’s ministry personnel focuses on how to implement musical activities that are developmentally appropriate and inspired by a love-based approach to music education. Using a biblical approach to education, it is suggested that teachers are better equipped to teach students core values from a very young age and that students benefit from being introduced to these values early in life. These values are best taught through musical activities, which are accessible to children of all ages but specifically from the prenatal through early childhood stages of life. Recent brain research notes that “…birth to age three are the most important years in a child’s development.”\(^{109}\) In addition, the research presented in this study has demonstrated that using music before, during, and after the development years specified above is beneficial for both the developing child and the mother. Therefore, it is important to ensure that early childhood educators, music educators, and ministry personnel are properly trained in the areas of prenatal, postnatal, and early childhood music education to properly support the development and education of all children.

\(^{108}\) Mata-McMahon, 657-69.

Chapter V

Summary of Study

With previous data demonstrating the benefits of a prenatal through early childhood music education, this study was based on the hypothesis that infants, babies, and young children who take part in an early childhood Christian music education program would be better supported in the areas of physical, social, emotional and cognitive development. In addition to the hypothesized benefits to developing children, it was suggested that this type of music education would be of further benefit to mothers throughout their child’s early development stages, especially those experiencing symptoms of prenatal, postnatal/postpartum depression. This two-fold study used a mixed-methods and historical research approach to prove the suggested hypothesis. The results of this study demonstrated that there is immense value in a prenatal, postnatal, and early childhood Christian music education and program and that there is a critical need to train prospective educators and ministry personnel in these specific developmental areas.

Summary of Purpose

The purpose of this study was to detail and describe the benefits of a prenatal, postnatal/infant, and early childhood Christian music education that supports the development of a curriculum to train prospective music educators and children’s ministry personnel how to effectively implement a prenatal through early childhood Christian music education. There is not currently a curriculum that specifically focuses on this type of approach, and the results of this study demonstrate that there is a need for this type of curriculum in the areas of teacher and ministry education. As a result of this research and the accumulated data, a curriculum was
developed to support and educate prospective teachers and ministry personnel in this specific area of music education.

Summary of Procedure

This study employed a mixed-methods and historical research approach which incorporated data mainly in the areas of prenatal, postnatal, and early childhood music education, but also included research in the areas of music therapy, early childhood development, prenatal, and postnatal/postpartum depression, and biblically-based education methods. The data was derived from scholarly sources, archived observations, interviews, and surveys in these specified areas. These sources and the obtained data were used as a basis for the development of a curriculum to train prospective music teachers and children’s ministry personnel how to effectively implement an early childhood Christian music education. In addition to the aforementioned sources, several early childhood music education methods were consulted to ensure the curriculum supports the specific developmental stages in the prenatal, postnatal, and early childhood stages. Biblical principles and practices are included in all aspects of the curriculum.

Summary of Findings and Prior Research

During the research process, it was determined that there is not currently an existing curriculum that supports a prenatal, postnatal, and early childhood Christian music education. The research found that there are many early childhood music education programs that begin after birth, but these programs are most commonly taught by teachers who have no training in the area of early childhood music education. This is of immense concern, as this study found that the prenatal to early childhood years are the most critical years in development and that participating in a music program during these years has incredible physical, social, emotional,
and cognitive benefits for not only the child but the mother, too. Existing programs focus on teaching the child about music, but as this study has found, there is more to music education than only learning about music. It is important to create a musical community that is supportive, inclusive, and inspired by a biblically-based approach to music education. In the prenatal stage, the research confirmed that there are positive effects of music in utero for both the developing child and the mother. The research also confirmed that music helps to reduce symptoms of prenatal depression and encourages maternal bonding. In the postnatal/infancy stage, the research confirmed that music therapy significantly reduced symptoms of postpartum/postnatal depression following birth, and also positively benefitted mother’s positive feelings towards their infant. Using music in the postnatal stage also continued to encourage prenatal bonding and benefitted the relationship between the mother and the child. In the early childhood stage, the research confirmed that there are physical, social, emotional, and cognitive benefits to an early music education and that children can learn important core values, morals, and life skills at a very early age through music education. In each stage, research confirmed that the inclusion of biblical principles enhanced development and that educators and ministry personnel can best support the well-being of mothers, infants, young children through supportive group music education programs. As a result, the existing research provided a strong basis that supported the development of a curriculum designed to teach prospective music teachers and children’s ministry personnel how to implement a prenatal, postnatal, and early childhood Christian music education program.
Limitations

Time constraints and accessibility were the main limitations of this study. While the effects and potential benefits of a prenatal, postnatal, and early childhood Christian music education would be best studied over a long period of time and follow various study groups, it was not possible with the timeline of this study. Rather than focus on the long-term effects, this study utilized data from previous studies that proved the benefits of an early music education in the three stages of early development. Also, due to current COVID-19 restrictions in the researcher’s area of study, in-person interviews and observations were not permitted during the research timeline. In addition, while this research focuses on the benefits of an early Christian music education for mothers and their children, it must be noted that the participation of additional family members, including fathers and grandparents, as well as caregivers in an early Christian Music education/program may also be of benefit to the participants and developing child. Finally, the proposed curriculum incorporates a biblical worldview and biblical concepts and practices, therefore, this curriculum may be limited to Christian universities, although the concepts and principles presented in the curriculum are likely widely accepted by persons of all faith backgrounds.

Recommendations for Further Study

In the future, a study that encompasses a longer period of time and a range of in-person study groups would be of further benefit. When COVID-19 restrictions are lifted, it is recommended to begin studying the following specific development areas to further research the benefits of an early Christian music education. Firstly, it is recommended to study the effects of music in utero with a study group of expectant mothers. Through this study group, the researcher would be able to obtain first-hand data to evaluate the benefits of a prenatal Christian music
education. This would further assist in the development of a prenatal Christian music curriculum and program. It is also recommended to study the effects of music in the postnatal stage with a study group of mothers in the postpartum stage. In this study group, The researcher would be able to teach an in-person postpartum music class and observe the potential benefits. At the conclusion of the programming, the researcher would survey the participants to determine their perceived benefits, specifically concerning reduced symptoms of postpartum/postnatal depression and potential increased feelings of maternal bonding. This data would assist the researcher in the development of a postnatal music curriculum to support both infants and new mothers during the postpartum and infant stage. It would also be of benefit to further study the role fathers, grandparents, and other caregivers play in an early Christian music education environment. Finally, it is recommended to study the effects of music in the early childhood stage by teaching and observing young children’s participation in a group music class. This group study would allow the researcher to determine the potential benefits of a Christian music education in the early childhood stage, and further create a curriculum and program to support this development stage. Further research would be of value in both the areas of music education and children’s ministry.
Bibliography


Appendix A – Curriculum

COURSE SYLLABUS

NAME OF COURSE: Teaching Prenatal, Postnatal, and Early Childhood Christian Music - Online

COURSE DESCRIPTION
This course is designed to develop an understanding in the area of prenatal, postnatal, and early childhood Christian music education. Using previous research in the field of early childhood music education, students will learn how to apply biblical principles to existing research in order to support infants, children, and their mothers in the areas of physical, social, emotional, and cognitive development.

RATIONALE
God has given music to humanity as a way to praise and worship Him, as Psalm 105:2 says, “Sing to him, sing praises to him; tell of all his wondrous works!”110 Music is an important part of the Christian lifestyle, as is Godly parenting and an early Christian education, as Proverbs 22:6 says, “Train up a child in the way he should go; even when he is old he will not depart from it.”111 These two biblical principles are undoubtedly important commands from God. With an increase in prenatal and postnatal depression in mothers today, students will learn techniques that support not only the complete development of the child, but of the mother, too, from the prenatal stage and beyond.

I. PREREQUISITES
   A. Old & New Testament (or similar Biblical introductory course), Introduction to Music Education

II. REQUIRED RESOURCE PURCHASE(S)

110 Psalm 105:2 (ESV).
111 Proverbs 22:5 (ESV).
ADDITIONAL MATERIALS FOR LEARNING

1. Computer, Laptop, or other devices with internet access.
2. Microsoft Word.
3. Zoom Account.
4. A Webcam or Cell phone camera (or other viewing devices).

III. MEASURABLE LEARNING OUTCOMES

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

A. List the main stages of prenatal, postnatal, and early childhood development.

B. Describe the benefits of a prenatal, postnatal, and early childhood music education.

C. Apply biblical principles to prenatal, postnatal, and early childhood music education methods and approaches.

D. Prepare an original, Christian-based music lesson plan or program that supports prenatal, postnatal, and early childhood development.

E. Evaluate the benefits of a Christian-based prenatal, postnatal, and early childhood music education.

IV. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Textbook Readings

Students will be assigned textbook readings that relate to the content of study for the week.

B. Live Lectures (3)

Students will participate in three (3) live video lectures in weeks 1, 4, and 7. Each video lecture will introduce one main developmental stage of study including prenatal, postnatal/infancy, and early childhood. The video lecture will be recorded and posted for students who are unable to attend. Students should attend all live lectures and are assigned 10 points for each lecture attended.

C. Recorded Lectures (9)

Students will watch nine (9) pre-recorded video lectures in weeks 2-3, 5-6, and 8-12, which will introduce the specific study focus for the week.

D. Recorded Lecture Worksheet (9)

While watching the (9) pre-recorded video lectures in weeks 2-3, 5-6, and 8-12, students will fill in information from the lecture in a handout and submit the handout each week.
E. Discussions (8)

Students will engage in weekly discussions and will be asked to apply biblical principles to early childhood music education philosophies, concepts, and practices discussed in the weekly course study. Each post must be 250-350 words in length and include a minimum of one (1) textbook reference and one (1) Biblical reference. Students will reply to two (2) of their classmate’s posts (150-word minimum). In the final week of class, students will complete a reflection exercise, where they summarize and evaluate the benefits of a Christian-based prenatal, postnatal, and early childhood music education.

F. Quizzes (3)

Students understanding of the use of music in each developmental stage (prenatal, postnatal/infancy, and early childhood) will be evaluated at the conclusion of weeks 3, 6, and 9. Each quiz will contain 25 multiple choice and true/false questions and have a 60-minute time limit.

G. Writing Assignments (3)

Students will write three (3) papers that are based on the readings and video lectures presented each week. Each paper should be 2-3 pages in length, presented in current Turabian format, and include at least two (2) scholarly sources in addition to one (1) textbook citation and one (1) Biblical reference.

H. Performance Assignments (3)

Students will record and submit three (3) videos that demonstrate them performing/teaching one (1) song for a postnatal, prenatal, and early childhood music class. In addition to the video submission, students must write a short one-page paper with references that support their song selection.

I. Lesson Plan Assignments (3)

Students will create three (3) 30-minute lesson plans, one for each stage of development: prenatal, postnatal, and early childhood. Lesson plans must include songs and activities that are age and development level appropriate. Song selections must support the biblical principle(s) and concept(s) that are being taught or explored in the lesson plan.

J. Self-Assessment

In the 11th week of class, students will complete a self-assessment worksheet. This worksheet will allow students to self-assess their learning and understanding of the course material. This self-assessment worksheet also allows the students to pose any last-minute questions they may have about the material covered in the course so that the instructor can clarify before the completion of the course.

K. Final Project

Part 1 of the Final Project will be submitted in week 11 and will include the submission of three (3) 45-minute biblically based music lesson plans that demonstrate knowledge and understanding of each development stage studied throughout the course. Each activity in the lesson plan must be supported by one
(1) scholarly source in addition to one (1) textbook citation that references early childhood development research, and one (1) Biblical citation that reflects Godly principles.

Part 2 of the Final Project will be completed in week 12 and will include a 4-6-page paper written in current Turabian format that details the benefits of a prenatal, postnatal, and early childhood Christian music education. This paper must include at least one (1) scholarly source in addition to one (1) textbook citation and one (1) Biblical application and citation for each of the benefits of music presented in the paper.

V. COURSE GRADING AND POLICIES

A. Points

<table>
<thead>
<tr>
<th>Activity</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Live Lecture Attendance (3 at 10 points each)</td>
<td>30</td>
</tr>
<tr>
<td>Recorded Lecture Worksheet (9 at 5 points each)</td>
<td>45</td>
</tr>
<tr>
<td>Discussions (8 at 20 points each)</td>
<td>160</td>
</tr>
<tr>
<td>Quizzes (3 at 40 points each)</td>
<td>120</td>
</tr>
<tr>
<td>Assignments (9 at 40 points each)</td>
<td>360</td>
</tr>
<tr>
<td>Final Project: Part 1 (1 at 125 points each)</td>
<td>125</td>
</tr>
<tr>
<td>Final Project: Part 2 (1 at 125 points each)</td>
<td>125</td>
</tr>
<tr>
<td>Self-Assessment (1 at 35 points each)</td>
<td>35</td>
</tr>
</tbody>
</table>

Total: 1000

B. Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>940–1000</td>
</tr>
<tr>
<td>A-</td>
<td>920–939</td>
</tr>
<tr>
<td>B+</td>
<td>900–919</td>
</tr>
<tr>
<td>B</td>
<td>860–899</td>
</tr>
<tr>
<td>B-</td>
<td>840–859</td>
</tr>
<tr>
<td>C+</td>
<td>820–839</td>
</tr>
<tr>
<td>C</td>
<td>780–819</td>
</tr>
<tr>
<td>C-</td>
<td>760–779</td>
</tr>
<tr>
<td>D+</td>
<td>740–759</td>
</tr>
<tr>
<td>D</td>
<td>700–739</td>
</tr>
<tr>
<td>D-</td>
<td>680–699</td>
</tr>
<tr>
<td>F</td>
<td>0–679</td>
</tr>
</tbody>
</table>

C. Late Assignment Policy

Course assignments should be completed and submitted on time. If for some reason the student cannot complete the assignment due to special circumstances (e.g., death, health issue, etc.), the student should contact the instructor immediately by email. Late assignments submitted within one week of the deadline will be subject to a 10% deduction. Late assignments submitted more than one week and up to two weeks late will be subject to a 20% deduction. Assignments submitted after two weeks will not be accepted. Discussion posts/replies will not be accepted after the due date.
# CURRICULUM ANALYSIS CHART

## Part I: Curriculum Information

<table>
<thead>
<tr>
<th>Student:</th>
<th>Danielle Dixon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course for which you are creating curriculum:</td>
<td>Teaching Prenatal, Postnatal, and Early Childhood Christian Music Education - Online</td>
</tr>
</tbody>
</table>

### Required Textbooks for Class:

4. Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. Current ed. Chicago: The University of Chicago Press. (Recommended)

### Identify the problem:

It is assumed that students taking this course have little to no experience in the study of prenatal, postnatal, and early childhood music instruction. Students are likely unfamiliar with these development stages and have not studied the benefits of music during these crucial developmental stages.

### Who are the learners and what are their characteristics?

- **Age:** Junior and Senior College Students (19-21)
- **Major:** Music Education or Worship Studies
- **Prerequisites:** Old & New Testament (or similar Biblical introductory course), Introduction to Music Education
- **Delivery:** Online

### What is the new desired behavior?

The student will be able to confidently prepare and instruct a prenatal, postnatal, and/or early childhood Christian music class or program.

### What are the delivery options?

This is a 12-week online course comprised of live and recorded video lectures, textbook readings, discussions, quizzes, writing assignments, performance assignments, lesson plan assignments, worksheets, a self-assessment, and a two-part final project.

### What are the pedagogical considerations?

This course uses a praxial approach to music education that focuses on the prenatal, postnatal, and early childhood stages of development. Within these stages of development, biblical principles will be applied to existing research, concepts, and methodology in the field of early childhood music education.
What learning theory applies to your curriculum? Why?

The Cognitive Load Theory will be employed in this course. When working with infants and young children, it is crucial to present new learning material in a way that is clear and easy to understand. By limiting factors that make learning unnecessarily complex or distracting, teachers will be able to better engage infants and young children. Infant cognitive capabilities vary in each development stage that will be studied throughout this course, so teachers must be prepared to develop activities that appropriately encourage a healthy cognitive load.

PART II: Learning Outcomes

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>At the end of the course, the student will be able to:</strong></td>
</tr>
<tr>
<td>1. <strong>List</strong> the main stages of prenatal, postnatal, and early childhood development.</td>
</tr>
<tr>
<td>2. <strong>Describe</strong> the benefits of a prenatal, postnatal, and early childhood music education.</td>
</tr>
<tr>
<td>3. <strong>Apply</strong> biblical principles to prenatal, postnatal, and early childhood music education methods and approaches.</td>
</tr>
<tr>
<td>4. <strong>Prepare</strong> an original, Christian-based music lesson plan or program that supports prenatal, postnatal, and early childhood development.</td>
</tr>
<tr>
<td>5. <strong>Evaluate</strong> the benefits of a Christian-based prenatal, postnatal, and early childhood music education.</td>
</tr>
</tbody>
</table>

Student: Danielle Dixon

| Course for which you are creating curriculum: Teaching Prenatal, Postnatal, and Early Childhood Christian Music Education – Online |

Concept Statement: This course includes study in three main areas of child development, including the prenatal, postnatal, and early childhood stages. The first nine weeks of the course are broken down into three 3-week study periods where each learning outcome (list, describe, apply) is addressed weekly in the prenatal, postnatal, and early childhood development stages. During each 3-week study period, students will complete formative discussions and written assignments that help to prepare them for the summative assessments in the last two weeks of the course. In addition, students will be assessed at the end of weeks 3, 6, and 9 with a summative quiz. In the final three weeks, learning outcomes four and five (prepare and evaluate) will be addressed, and students will apply what they have learned to the preparation of a prenatal, postnatal, and early childhood music lesson plan/program.
<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Content</th>
<th>Learning/Training Activity</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>The content covered each will be assessed in the same week using multiple assessments, including discussions, assignments, and quizzes.</td>
<td>The reading and lectures will be assessed in the same week using multiple assessments, including discussions, assignments, and quizzes.</td>
<td>The weekly assessments relate to the weekly reading, lectures, and content.</td>
<td></td>
</tr>
</tbody>
</table>

1. **List the main stages of prenatal, postnatal, and early childhood development.**

   **Week 1: Prenatal**
   - What is the prenatal stage?
   - What is ‘sound’?
   - What is the difference between hearing and listening?
   - How do sounds and music affect the mother?
   - When does the unborn baby begin to hear sounds?
   - What are the mental and emotional impacts of pregnancy?

   **Week 2: Postnatal**
   - What is the postnatal stage?
   - What is the fourth trimester?
   - What does a newborn hear?

   **Week 3: Early Childhood**
   - Gardner’s theory of multiple intelligences
   - Basic stages of early music and movement
   - Music and movement for development

   **Week 1: Prenatal**
   - Live Lecture
   - Textbook Readings: *Federico* pgs. 63-121

   **Week 2: Postnatal**
   - Recorded Lecture: Postnatal Stage

   **Week 3: Early Childhood**
   - Recorded Lecture: Early Childhood Stage
   - Textbook Readings: *Edwards CH’s 1-2*

   **Week 1: Prenatal**
   - Formative Assessment: Discussion
   - Formative Assessment: Written Assignment

   **Week 2: Postnatal**
   - Formative Assessment: Discussion
   - Formative Assessment: Written Assignment

   **Week 3: Early Childhood**
   - Formative Assessment: Discussion
   - Formative Assessment: Written Assignment
   - Summative Assessment: Quiz – covers weeks 1-3
2. *Describe* the benefits of prenatal, postnatal, and early childhood music education.

<table>
<thead>
<tr>
<th>Week 4: Prenatal</th>
<th>Week 4: Prenatal</th>
<th>Week 4: Prenatal</th>
</tr>
</thead>
<tbody>
<tr>
<td>- What is prenatal music therapy?</td>
<td>- Live Lecture: Prenatal music use and music therapy benefits</td>
<td>- Formative Assessment: Performance Assignment – Submit a video of you performing/teaching one (1) song for a prenatal class, including an analysis with references as to why you choose this song.</td>
</tr>
<tr>
<td>- What methods of music therapy can be used in the prenatal stage?</td>
<td>- Textbook Readings: Gordon Part 3-5</td>
<td></td>
</tr>
<tr>
<td>- How does music encourage prenatal bonding?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 5: Postnatal</th>
<th>Week 5: Postnatal</th>
<th>Week 5: Postnatal</th>
</tr>
</thead>
<tbody>
<tr>
<td>- How can music be used in neonatal intensive care?</td>
<td>- Recorded Lecture: Postnatal music use and NICU benefits</td>
<td>- Formative Assessment: Performance Assignment – Submit a video of you performing/teaching one (1) song for a postnatal class, including an analysis with references as to why you choose this song.</td>
</tr>
<tr>
<td>- How can music assist language development?</td>
<td>- Textbook Readings: Edwards CH 5-6</td>
<td></td>
</tr>
<tr>
<td>- What is music babble?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Using music and movement</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 6: Early Childhood</th>
<th>Week 6: Early Childhood</th>
<th>Week 6: Early Childhood</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Music and movement for 3-4-year-olds</td>
<td>- Recorded Lecture: Early Childhood music use and benefits</td>
<td>- Formative Assessment: Performance Assignment – Submit a video of you performing/teaching one (1) song for an early childhood class, including an analysis with references as to why you choose this song.</td>
</tr>
<tr>
<td>- Listening skills, musical awareness, physical education, communication</td>
<td>- Textbook Readings: Edwards CH 5-6</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **Summative Assessment:** Quiz – covers weeks 4-6
3. **Apply biblical principles to prenatal, postnatal, and early childhood music education methods and approaches.**

**Week 7: Prenatal**
- How can we incorporate biblical concepts with what we have learned about the prenatal stage?
- Selecting worship songs/hymns

**Week 8: Postnatal**
- Children's response to movement
- Tonal and rhythmic patterns – selecting songs
- Music development chart: absorb, random response: observer, purposeful response: participant, audiation stare, engages in process of imitation, responses not coordinated, coordinated, and more precise
- How to apply biblical concepts to each stage

**Week 7: Prenatal**
- Live Lecture: Biblical application and selecting worship songs/hymns
- Textbook Readings: *Federico* pgs. 30-62

**Week 8: Postnatal**
- Recorded Lecture: Biblical application, selecting worship songs/hymns, mother-child activities
- Textbook Readings: *Gordon* Part 6-7

**Week 9: Early Childhood**
- Songs with words and without words
- How to select appropriate and engaging worship songs/hymns
- Acculturation, imitation, and assimilation in performance of songs

**Week 9: Early Childhood**
- Recorded Lecture: Biblical application, selecting worship songs/hymns, interactive activities for the young child
- Textbook Readings: *Gordon* Part 9

**4. Prepare an original, Christian-based music**

**Week 10:**
- How to begin early childhood music classes
- Planning a lesson

**Week 10:**
- Recorded Lecture: A look inside an early childhood Christian music class

**Week 10:**
- Formative Assessment: Discussion –

---

- Formative Assessment: *Prenatal Lesson Plan* – Create one (1) 30-minute lesson plan
- Formative Assessment: *Postnatal Lesson Plan* – Create one (1) 30-minute lesson plan
- Summative Assessment: Quiz – covers weeks 7-9
Lesson plan or program that supports prenatal, postnatal, and early childhood development.

- **Engaging with caregivers**

- **Textbook Reading:** *Gordon Part 8*

**Planning your prenatal, postnatal, or early childhood music class/program**

- **Formative Assessment:** Submit the songs you will be using for your **Final Project Part 1:** one song for each stage (prenatal, postnatal, early childhood) for instructor approval.

**Week 11:**
- **Music content, movement content, and materials and instruments**
- **Incorporating variety, repetition, silence, tonality, meter, expression, body awareness and continuous flow, weight, space, and time**

**Week 11:**
- **Recorded Lecture:** Creating your own prenatal, postnatal, or early childhood Christian music lesson plan/program.
- **Textbook Reading:** *Edwards CH 7*

**Week 11:**
- **Summative Assessment:** Final Project: Part 1 — Create five (5) 45-minute biblically based music lesson plans in each development stage (prenatal, postnatal, and early childhood)

5. *Evaluate the benefits of a Christian-based prenatal, postnatal, and early childhood music education.*

**Week 12:**
- **Music education as an interdisciplinary approach**
- **Incorporating other subjects into musical lesson plans**
- **Including biblical lessons in musical lesson plans:** instilling lifelong Christian values through early music education

**Week 12:**
- **Recorded Lecture:** Beyond the early childhood stages – the impact of a Christian music education
- **Textbook Readings:** *Edwards CH 8*

**Week 12:**
- **Reflection Discussion**
- **Summative Assessment:** Final Project: Part 2 – Write a 4-6-page paper that evaluates the benefits of a Christian-based prenatal, postnatal, and early childhood music education

<table>
<thead>
<tr>
<th><strong>Learning Outcomes</strong></th>
<th><strong>Rational for Sequence</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>List</strong> the main stages of prenatal, postnatal, and early childhood development.</td>
<td>In each stage of development (prenatal, postnatal, and early childhood), students will be able to list the most important parts of each stage. Students must first understand each development stage, before learning of the benefits.</td>
</tr>
</tbody>
</table>
2. **Describe** the benefits of a prenatal, postnatal, and early childhood music education.

In each stage of development (prenatal, postnatal, and early childhood), students will learn and describe the unique benefits of each stage. Students must first understand the benefits of each music in each development stage, before applying biblical principles to these benefits.

3. **Apply** biblical principles to prenatal, postnatal, and early childhood music education methods and approaches.

In each stage of development (prenatal, postnatal, and early childhood), students will learn to apply biblical principles to musical choices and lesson activities. Students must first understand how to apply biblical principles to previous knowledge before beginning to prepare an original curriculum.

4. **Prepare** an original, Christian-based music lesson plan or program that supports prenatal, postnatal, and early childhood development.

As the culmination of the course, students will prepare an original, Christian-based music lesson plan or program that supports prenatal, postnatal, and early childhood development. To complete this task effectively, students will include what they learned in the previous three learning outcomes, (list, describe, and apply) to create a well-crafted lesson plan/program.

5. **Evaluate** the benefits of a Christian-based prenatal, postnatal, and early childhood music education.

As a reflective and evaluative conclusion to the course, students will evaluate the benefits of the Christian-based prenatal, postnatal, and early childhood music education they created. This reflective exercise serves as a conclusion to the course and is a great self-assessment tool that can be used again and again as students share their prenatal, postnatal, and early childhood Christian music programs with the world.

---

**CURRICULUM DEVELOPMENT CHART**

| Student: Danielle Dixon | **Course for which you are creating curriculum:**  
Teaching Prenatal, Postnatal, and Early Childhood Christian Music Education - Online | **Expository** |

---
(Zoom – Live Lecture)
Students; welcome to week one of Teaching Prenatal, Postnatal, and Early Childhood Christian Music. Many of you may be familiar with the many benefits of music education, but it is likely that the areas of prenatal, postnatal, and early childhood music education are new to you. Throughout our 12-weeks together, we will be exploring these stages and applying biblical principles to each developmental stage. In your Introduction to Music Education course, you learned about the historical, philosophical, and sociological foundations of music education, while exploring ethical, legal, and contemporary trends. Your previous knowledge from that course will serve as a wonderful foundation for what we will be exploring in the next 12-weeks. I’d like to start by playing a song you are likely familiar with – please close your eyes and listen… (play Turn Your Eyes Upon Jesus on piano).

Does that song sound familiar to anyone? Please use the raise hand button on Zoom if you would like to answer (select one student). Yes, that is correct – Turn Your Eyes Upon Jesus! I asked you to close your eyes because I wanted you to really listen to the music... I’m going to now ask you some questions about the song, and I want you to answer in your head… Was it fast or slow? Was it major or minor? Did you feel calm or anxious? These are a small selection of some of the questions you will consider when you are building a prenatal, postnatal, or early childhood music curriculum.

It is also important to consider the lyrics of this song, as many of your song selections will include vocals, rather than just a musical accompaniment. Let’s look through the first verse and chorus of this song together.
“O soul, are you weary and troubled? No light in the darkness you see? There’s light for a look at the Savior, And life more abundant and free. Turn your eyes upon Jesus, Look full in His wonderful face, And the things of earth will grow strangely dim, In the light of His glory and grace.”

During pregnancy, a mother experiences many changes, including physical, mental, and emotional. How might these words be comforting or encouraging for an expecting mother? (select 3 students). Those are all wonderful thoughts to keep in mind as we learn more about prenatal music education.

In today’s class, we will begin exploring music in the prenatal stage of development. Can anyone tell me what “prenatal” means? (select 3 students). Those are all great answers! Merriam-Webster defines the prenatal stage as “occurring, existing, performed, or used before birth,” but we as Christians know that there is more to this stage than a simple dictionary definition.

Psalm 139:13-14 says “For you formed my inward parts; you knitted me together in my mother’s

---


womb. I praise you, for I am fearfully and wonderfully made. Wonderful are your works, my soul knows it very well.”

The miracle of pregnancy is the work of our incredible God! This stage of development is not only a beautiful time of growth for the expecting mother but a crucial stage in the child’s development.

By approximately three and a half months into the pregnancy, the baby’s hearing system is fully developed, and they can hear a variety of sounds. It is important to note that when we talk about sounds, we aren’t always referring to music… There are many natural sounds that a fetus heard when they are in the womb… Can anyone share what they think a fetus might hear? (Select 3 students). Those are all wonderful answers! Between the 10th and 12th week, the baby can hear intrauterine sounds, which means internal sounds from the mother’s body. The whirr of her blood rushing by, the steady beat of her heart, the inhale and exhale of her breath, the vibration when she speaks… From the 16th week and onwards, sounds from the outside world, which we call extrauterine sounds, are audible in utero, and the baby is now able to hear the father’s voice, the dog barking, and of course, MUSIC! It is important to note that these sounds can either be stimulating or disturbing, which is why it is important to carefully consider your musical choices and activities when you are creating your curriculum. We will get into more details in the next 4 weeks while we study the prenatal stage.

In “A Musical Journey Through Pregnancy”, author Gabriel F. Frederico notes that “the kind of music a pregnant person listens to is not as important as her state of mind at the moment of listening and the attitude she takes towards that music, as this is how the unborn baby associates with and relates to that music. The intentionality of listening is what distinguishes hearing from listening.” In our textbook readings for this week, we will be learning more about sound and the unborn baby, and the role music plays in development. Your next three lectures will be pre-recorded, but you may email me at any time with any questions. Before we end, let’s quickly recap what we learned today. Can someone tell me what “prenatal means?” (Select 1 student). Great, thank you. Can someone tell me when the fetus can hear intrauterine sounds? (Select 1 student). When can the fetus hear external sounds? (Select 1 student). Wonderful – please take a look at your required reading for the week, and then complete your discussion posts by midnight on Thursday. Your assignment is due by midnight on Sunday. Have a great week studying the miracle of pregnancy, and may God bless your studies this week.

---

114 Psalm 139:13-14 (ESV).
116 Ibid.
117 Ibid.
118 Ibid., 67.
**Narrative**

This live lecture will be presented using Zoom, and I will be sitting in my office, with my piano. We will begin with a very brief recap of the pre-requisite course, *Introduction to Music Education*, where I will remind students of the various topics covered in that course to link what they have previously learned to what they will be learning in my 12-week course. Following the introduction, I will play “Turn Your Eyes Upon Jesus” on the piano. I will then explain why I played this song for the class and proceed to ask them some questions about what they heard when I was playing. The questions I ask are some of the questions that the students will have to consider when they are selecting songs to be part of their own prenatal, postnatal, or early childhood Christian music curriculum/program. I will next read the lyrics of the song and briefly speak about the changes a mother experiences during the pregnancy period. Based on the words presented in the song, I will ask three students to explain why these words may be comforting and encouraging to an expecting mother.

The next part of the lecture begins with an introduction to the prenatal stage of development. Although students may not necessarily be familiar with music education during this stage, they have likely heard the word prenatal before. The purpose of this live video is to encourage student-teacher and student-student interaction, so I will ask the class if anyone can tell me what prenatal means. Using the Zoom raise hand button, I will call on three students to share their definitions or thoughts with the class. Then, I will present the definition of prenatal from Merriam-Webster. The reading of Psalm 139:13-14 is included to encourage the students to start thinking about the application of biblical principles to new information. Throughout the course of study, we will be applying biblical concepts and truths to scientific research in the areas of prenatal, postnatal, and early childhood music education, so I must demonstrate my own application of biblical truths to the new information I am presenting to the class.

Next, I will share when the baby’s hearing first develops. It is important to remind the class that music is not the only sound babies may hear, there are many natural sounds in the womb environment and other external environments as well that affect development. I will then ask the class to share what sounds they think a fetus might hear. Answers will likely the mother’s heartbeat, breath, digestive system, the father’s voice, music, etc. After the students have shared various sounds, we will discuss intrauterine (internal) sounds and extrauterine (external) sounds and organize the sounds the students have shared into each category of sound. We will discuss during which weeks of development that the fetus can hear both the intrauterine and extrauterine sounds previously discussed. As one of the learning outcomes of this course, I will remind students that the sounds heard can either positively or negatively affect the fetus, so it is important to consider musical choices and activities as they look towards creating their own curriculum.

Finally, I will discuss part of the textbook reading for the week. The focus of the week is
considering the ‘intentionality’ behind the music, as students will read and discover the effect of music on the mother and child. For the following three weeks, students will be listening to pre-recorded lectures, but are encouraged to contact me throughout the following weeks. To end the live lecture, the students will be asked to verbally review what was discussed during the lecture, the first week of study will be reviewed (discussion and assignment will be discussed), and the live lecture will end.

**Graphical Organizer**

This graphical organizer demonstrates the previous concepts explored in the pre-requisite course, *Introduction to Music Education*. Throughout this course, the historical, philosophical, and sociological foundations of music education previously learned will be further explored in the prenatal, postnatal, and early childhood stages. The chart below is for Week 1, and the focus is on the philosophical foundations of prenatal music education. The definition of prenatal is introduced and supported with a biblical application, and then intrauterine and extrauterine sounds are presented. The lesson ends with a short discussion on the intentionality of prenatal sounds and music, as we begin to build awareness about prenatal music and music education, which will be further detailed in the assigned readings.

**Gagne’s Nine Events of Instruction**

<table>
<thead>
<tr>
<th>Instruction Event</th>
<th>Describe how each instructional event will be addressed in your instructional unit. Cite a reference from your text as to why this approach will be effective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Gain attention</td>
<td>The instructor will provide a short introduction to the class, and then perform live a slow, lullaby-styled version of a worship song or hymn of their choice. The instructor prompts</td>
</tr>
</tbody>
</table>
the students to close their eyes and listen to the performance so that their focus is only on listening to the music. Following the performance of the song, the impact of the lyrics will be further discussed. In “Teaching at its Best”, Nilson says that an ideal introduction should have three parts, including “…an attention grabber for the new material.”\textsuperscript{119} This performance and lyric analysis serve as an attention grabber.

<table>
<thead>
<tr>
<th>2. Inform learners of objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>After a brief discussion on the instructor’s performance and song choice, the instructor details why he/she played the song for the students; “These are a small selection of some of the questions you will consider when you are building a prenatal, postnatal, or early childhood music curriculum.” While this is only the first week of study, this exercise helps students to understand the ‘big picture’ of the course. Nilson suggests that the second part of an ideal introduction should include “a statement that frames the lecture in the context of the course outcomes.”\textsuperscript{120}</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. Stimulate recall of prior learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>The instructor reminds the students of the general topics that were covered in the prerequisite course, \textit{Introduction to Music Education}, and tells the students that this foundation will be useful and further explored in this course. As part of the introduction, Nilson suggests the third step for an effective introduction, which includes “…a statement reviewing and transitioning from the material covered in the previous class period…” or in this case, the previous course, as this lesson covers the first week of study.\textsuperscript{121}</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4. Present the content</th>
</tr>
</thead>
<tbody>
<tr>
<td>The main content presented in this lesson will be done within a 10-15-minute timeline, as “…a lecture begins with a 5-minute settling-in period during which students are fairly attentive. This attentiveness extends another 5 to 10 minutes, and then students become progressively bored, restless, and confused.”\textsuperscript{122} To encourage attentiveness, the new content is presented interactively, and students will be able to answer questions posed by the instructor in a live, conversational</td>
</tr>
</tbody>
</table>

\textsuperscript{119} Linda B. Nilson, \textit{Teaching At Its Best}, 4th ed. (San Francisco: Jossey-Bass, 2016), 144.

\textsuperscript{120} Ibid.

\textsuperscript{121} Ibid.

\textsuperscript{122} Nilson, 142.
<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Guide learning</td>
<td>The live lecture encourages student-teacher and student-student interaction while also focusing on guided learning. It is likely that although students have not necessarily studied prenatal music education, they are familiar with some of the words and questions presented. The instructor gives students the opportunity to answer questions first, before presenting the new material. After discussing with students what sounds they think the fetus may hear, the instructor presents the concepts of intrauterine sounds and extrauterine sounds. Students will then be able to categorize the previous sounds they listed into either intrauterine or extrauterine sounds. This guided learning approach includes many examples that are “…Striking, vivid, current, common in everyday life, and related to students’ experiences…” as an interactive learning aid.</td>
</tr>
<tr>
<td>6. Elicit performance (practice)</td>
<td>Through the week, students will be able to apply what they have learned to the weekly discussion and assignment posts. The discussions act as a weekly ‘practice’ to help prepare students for the weekly assignment, and the overall course learning outcome to prepare an original, Christian-based music lesson plan or program that supports prenatal, postnatal, and early childhood development. The feedback from each discussion and assignment will include instructor feedback, but the instructor will also prompt the student to self-assess their work. “Students’ ability to assess their work does not develop just by their getting our assessments. We have to set self-assessment as a learning outcome and incorporate activities that will teach them and give them practice in how to do it.”</td>
</tr>
<tr>
<td>7. Provide feedback</td>
<td>Due to the nature of the online class, feedback will primarily be given by the instructor in weekly discussion grading and assignment grading. The instructor will mark students based on a rubric and will provide suggestions and feedback. The instructor can also be reached by email or phone to provide</td>
</tr>
</tbody>
</table>
further feedback if required. In addition to instructor feedback, the student will receive comments and feedback from fellow students on discussion posts. “Peer feedback not only provides students with more varied, immediate, and frequent feedback than any one instructor can give, but it also helps develop communication, critical thinking, collaboration, and lifelong learning skills.”

8. Assess performance

Performance will be assessed in the required discussion post and assignment for the week. In addition, quizzes will help to assess performance, as “…people learn less by reviewing material and more from being tested or testing themselves on it because the latter activities involve greater cognitive processing and practice retrieving.”

9. Enhance retention and transfer

To conclude the lesson, the instructor will review what has been taught. Nilson suggests that the instructor should “plan and direct the recap activity, but the students should do it.”

The conclusion of this first live lecture is designed so that the instructor prompts the review and selects students in the live lecture to answer the question and therefore review what was taught during the live lecture.

**CURRICULUM IMPLEMENTATION CHART**

<table>
<thead>
<tr>
<th>Student: Danielle Dixon</th>
<th>Course for which you are creating curriculum: Teaching Prenatal, Postnatal, and Early Childhood Christian Music Education - Online</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical Item</td>
<td>Rationale for Use</td>
</tr>
<tr>
<td>Digital or tuned piano</td>
<td>After introducing the lecture (live and recorded), the instructor will perform a worship song or hymn on a digital or tuned piano. This performance and the use of the piano acts as an “attention grabber for the new material” and aims to “draw in the class with surprise, familiarity, curiosity, or suspense.”</td>
</tr>
</tbody>
</table>

---

125 Ibid., 272.
126 Ibid., 145.
127 Ibid.
128 Nilson, 144.
| **Webcam (Desktop and External)** | A webcam is required for both the live and recorded lectures. A desktop webcam will be utilized to show the instructor, and a secondary external webcam will be used to show the piano. Due to the online nature of this class, it is important that the students can see the instructor deliver presentations with enthusiasm and energy.\(^{129}\) Nilson notes that “to your students, your dynamism signifies your passion for the material and for teaching it. As a display of your motivation, it motivates them.”\(^{130}\) |
| **Recorded Lecture Worksheet** | In weeks 2-3, 5-6, and 8-12, students will watch nine (9) pre-recorded video lectures. To hold students accountable for the content covered in the videos, students will be required to submit a lecture worksheet that they have filled in with the information presented in the recorded lecture. The document will be digitally uploaded to the LMS course content. Of the four categories of tools that Linda B. Nilson suggests for holding students accountable, “written homework on the readings, videos, or podcasts to hand in” will work the best for this course's online format and ensure that students are paying attention and understanding the recorded lectures.\(^{131}\) |
| **Skeletal Lecture Outline Worksheet** | In weeks 1, 4, and 7, students will take part in a live lecture. Before attending the lecture, it is suggested that students print out the provided skeletal outline of the upcoming lecture. Nilson states that “…skeletal notes are the most effective learning aid you can furnish to your students for lectures. Because these notes improve note-taking, students perform better on tests, suggesting they learn more.”\(^{132}\) |
| **Professional Microphone** | A professional microphone is necessary for the instructor to properly carry out this online course. To command class attention, the instructor must use his/her voice effectively.\(^{133}\) To use his/her voice effectively, students must be able to clearly hear the instructor. A professional microphone will increase clarity and will reduce background noise (if any) in the instructor's office space. |
| **Lecture Notes** | For the live and recorded lectures, it is necessary to prepare lecture notes ahead of time. Nilson suggests that “your lecture notes should be easy to read at a glance and as sketchy as you can handle.”\(^{134}\) Nilson further suggests to “…consider laying out the lecture |

\(^{129}\) Ibid., 99.  
\(^{130}\) Ibid.  
\(^{131}\) Ibid., 245.  
\(^{132}\) Ibid., 143.  
\(^{133}\) Nilson, 108.  
\(^{134}\) Ibid., 145.  

graphically in flowcharts, concept maps, tree diagrams, Venn diagrams, or network models...”\(^{135}\) These lecture notes may be printed or viewed on a digital device of the instructors choosing.

<table>
<thead>
<tr>
<th>Task</th>
<th>Rationale for Task</th>
</tr>
</thead>
<tbody>
<tr>
<td>Test Zoom audio, video, and room set-up</td>
<td>Before presenting the live lectures, the instructor must prepare the Zoom software and test the audio, video, and room set up. The room setup includes the piano positioning, as well as the webcam positioning. The instructor should ensure that the microphone is positioned well, that he/she is clearly seen in the video window, and that all necessary materials are close by and easily accessible. To deliver an effective lecture, the instructor must focus on the material that is being delivered, and not worry about adjusting or setting up their computer, microphone, or room. The instructor could conduct a ‘mock’ lecture with a family member or friend to test out their setup. Furthermore, Nilson suggests that public speaking courses can also help instructors improve their lectern and microphone use and that those who practice can achieve impressive results.(^{136})</td>
</tr>
<tr>
<td>Select music, purchase, and print</td>
<td>Each lecture, both live and recorded, includes an instructor piano performance of a worship song or hymn. The instructor must select songs that reflect the material of the week and should purchase and print the sheet music ahead of time so that they can rehearse the selected song and be prepared to perform for the recorded lectures or live lectures. Harro Van Brummelen says that “artistic gifts are gifts of God’s Spirit, both to Christians and non-Christians. God, Himself wants to be glorified through artistic and musical expression.”(^{137}) These musical selections are not only useful in demonstrating appropriate musical choices to the students but serve as a way to glorify God. It is also important that the instructor familiarizes themselves with the lyrics ahead of time, as lyric analysis will follow the song performance.</td>
</tr>
<tr>
<td>Prepare questions that will be asked and discussed during the three (3) live lectures</td>
<td>During the three (3) live lectures, the instructor will encourage student participation by asking several questions. These questions must be prepared ahead of time and reflect the material that is being introduced. Nilson suggests that “presentation software is merely a complement to lecture and is just as student-passive, so you need to interject student-active breaks by sprinkling reflection and</td>
</tr>
</tbody>
</table>

\(^{135}\) Ibid.

\(^{136}\) Ibid., 146.

<table>
<thead>
<tr>
<th>Task</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Create three (3) quizzes</td>
<td>Based on previous research, Nilson suggests that “frequent, regular quizzes are proven accountability tools, and they induce homework compliance more effectively than randomly administered (chance or pop) quizzes.” These quizzes must be prepared ahead of time and will assess student’s understanding of the content that was covered in weeks 3, 6, and 9.</td>
</tr>
<tr>
<td>Create self-assessment sheet</td>
<td>At the end of the course, students will be given the opportunity to self-assess their learning and understanding of the course material and will receive a participation grade for their self-assessment. Students will be taught in lecture presentations to self-assess throughout the course, and the instructor will pose self-assessment questions for students to consider each week. This is a great way to motivate students, as Nilson suggests: “Let students assess themselves. Of course, you must explicitly teach them how to do this first, and accurate self-assessment is a challenging skill to master.”</td>
</tr>
<tr>
<td>Select listening and activity examples from the course textbook, “Music Play”</td>
<td>The course textbook, “Music Play” contains many examples of music activities for young children. Each week, one musical activity will be highlighted and examined in detail. These short examples and demonstrations are considered learning objects, which are “…self-contained, reusable, digital lessons on specific topics…” that both faculty and students perceive as powerful teaching and learning tools.</td>
</tr>
</tbody>
</table>

**Formative Assessment Type** | **Assessment Details**

---

138 Nilson, 48.
139 Ibid., 158.
140 Ibid., 246.
141 Ibid., 102.
142 Nilson, 58.
In the 12-week course, students will partake in eight (8) discussion posts where they will apply biblical principles to early childhood music education philosophies, concepts, and practices discussed in the weekly course study. The focus of the course is combining Christian principles with existing research on early childhood music education, so students must include one (1) textbook reference and one (1) Biblical reference in each post. Nilson states that discussions are “…a productive exchange of viewpoints, a collective exploration of issues involving higher-order thinking.” Since the format of this course is online and students do not have any opportunities to engage with each other in person, discussion posts will serve as a wonderful way for students to engage with their classmates online, as students must reply to two of their classmate's posts. The instructor will partake in the discussion, interact with the students, and encourage further discussion within individual posts. The discussion posts allow the instructor to monitor student learning and provide ongoing feedback throughout the course. The eighth discussion post will be a reflection discussion, where students will reflect on what they have learned throughout the course and consider the next steps in their education and career journey.

<table>
<thead>
<tr>
<th>Student: Danielle Dixon</th>
<th>Course for which you are creating curriculum: Teaching Prenatal, Postnatal, and Early Childhood Christian Music Education - Online</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning Outcomes</td>
<td>Your Formative Assessment Plan</td>
</tr>
</tbody>
</table>

143 Ibid., 155.
1. **List** the main stages of prenatal, postnatal, and early childhood development.

   **Written Assignments:** Students will **list** the main stages of prenatal, postnatal, and early childhood development within each written assignment, and subsequently receive constructive feedback from the instructor before preparing their Final Project. Each written assignment will focus on listing the main stages of development in *one* area of development at a time.

   The written assignments in weeks 1-3 are smaller versions of Part 2 of the Final Project. Part 2 of the final project includes a 4-6-page paper written in current Turabian format that details the benefits of a prenatal, postnatal, and early childhood Christian music education. The written assignments will be similar to Part 2 of the Final Project but on a smaller scale. Nilson suggests “build into your course plenty of assessment opportunities, including low-stakes quizzes, practice tests, in-class exercises, and homework assignments that can tell students how much they are really learning and give them retrieval practice.”\(^{144}\) These written assignments will help the instructor gauge the learner’s grasp of the learning objective and will allow students to see how much they are learning.

2. **Describe** the benefits of a prenatal, postnatal, and early childhood music education.

   **Performance Assignments:** In a short one (1) page paper, students will **describe** the benefits of a prenatal, postnatal, and early childhood music education, and then use that information to create a video of them teaching/performing one song for each development stage. The paper must include references that support their song selection and detail the potential benefits of the song and activity they chose.

   The performance assignments in weeks 4-6 are smaller versions of Part 1 of the Final Project. Nilson suggests “give students plenty of opportunity to practice performing your learning outcomes before you grade them on the quality of their performance.”\(^{145}\) The performance assignments are lower stakes formative assessments that allow students to practice leading a prenatal, postnatal, and early childhood Christian music song/activity.

3. **Apply** biblical principles to prenatal, postnatal, and early childhood

   **Lesson Plan:** In the previous weeks, students learned to list and describe the stages of development, so in this formative assessment, students will now be able to **apply** biblical principles to what they

   The lesson plan assignments in weeks 7-9 are smaller versions of Part 1 of the Final Project. The lesson plan assignments allow students to practice writing their own lesson plans, before submitting a larger scale plan for the Final Assignment. Nilson states that “while

\(^{144}\) Nilson, 6.

\(^{145}\) Ibid., 101.
<table>
<thead>
<tr>
<th>Music education methods and approaches.</th>
<th>Have previously learned about music education in the prenatal, postnatal, and early childhood stages. To apply this knowledge, they will create a 30-minute lesson plan that is supported by biblical principles and music education concepts/theories.</th>
<th>Students must acquire some facts and terminology to master the basics of any discipline, focus your tests and assignments on their conceptual understanding and ability to apply the material, and prepare them for the task accordingly.</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. <strong>Prepare</strong> an original, Christian-based music lesson plan or program that supports prenatal, postnatal, and early childhood development.</td>
<td><strong>Self-Assessment Worksheet:</strong> To best prepare an original, Christian-based music lesson plan or program that supports prenatal, postnatal, and early childhood development, students must first self-assess their learning and understanding of the course material thus far with a formative self-assessment. This self-assessment worksheet also allows the students to pose any last-minute questions they may have about the material covered in the course so that the instructor can clarify before the completion of the course.</td>
<td>In the 11th week of class, students will begin working on their Final Project. Before beginning this summative assessment, Nilson suggests to “let students assess themselves.” Nilson further suggests that self-assessments are a great way to motivate students, and they also help the instructor to gauge the students understanding of the material. By completing this self-assessment, students will be more aware of their strengths and weaknesses as they begin to prepare an original, Christian-based music lesson plan or program that supports prenatal, postnatal, and early childhood development.</td>
</tr>
<tr>
<td>5. <strong>Evaluate</strong> the benefits of a Christian-based prenatal, postnatal, and early childhood music education.</td>
<td><strong>Reflection Discussion:</strong> In the final week of class, students will participate in a reflection discussion, where they will be prompted to evaluate the benefits while determining the significance of a Christian-based prenatal, postnatal, and early childhood music education.</td>
<td>This will be a short, yet thorough summarization of the past 12 weeks of learning that will demonstrate what the student has learned throughout the course. This discussion exercise will help the instructor to gauge the learner’s grasp of this specific learning objective, while also functioning as a thinking prompt for the final assignment. Nilson suggests to “give assignments that have students reflect on their progress.” Students will reflect on both the material learned and</td>
</tr>
</tbody>
</table>

---

146 Nilson, 101.

147 Ibid., 102

148 Ibid.

149 Nilson, 102.
their progress throughout the course.

25-item, 40-point Summative Assessment (Covers Weeks 1-3)
True or False, Short Answer, Multiple Choice (1.6 points/question)

1. Sound reaches the auditory system through vibration.\textsuperscript{150}
   a) \textit{True*}

\textsuperscript{150} Federico, 63.
b) False

2. What is the difference between hearing and listening? Please answer in your own words.\(^\text{151}\)

\* “hearing is the faculty which allows us to be in contact with the audible world, through resonance…”\(^\text{152}\)
\* “listening is the ability to capture information, and the ability to filter out irrelevant information…”\(^\text{153}\)

3. During pregnancy, expectant mothers experience hormonal changes which decrease the sensitivity of all their senses.\(^\text{154}\)
   a) True
   b) False\(^*\)

4. When is the baby’s hearing system fully developed?\(^\text{155}\)
   a) 2 months into pregnancy
   b) 3 ½ months into pregnancy\(^*\)
   c) 5 months into pregnancy
   d) 6 ½ months into pregnancy

5. The unborn baby’s sense of hearing is activated when music is played at the same time each day.\(^\text{156}\)
   a) True\(^*\)
   b) False

6. Name one (1) example of an intrauterine sound and one (1) example of an extrauterine sound.\(^\text{157}\)
   Intrauterine: __________________________________________ * sounds from the mother’s body
   Extrauterine: __________________________________________ * sounds from the outside world

7. Music therapy can be used in certain situations where the expectant mother is not able to put into words what she is going through.\(^\text{158}\)

\(^{151}\) Ibid., 66.
\(^{152}\) Ibid.
\(^{153}\) Ibid.
\(^{154}\) Ibid., 73.
\(^{155}\) Gordon, 85.
\(^{157}\) Federico, 85.
\(^{158}\) Ibid., 115.
a) True*
b) False

8. What is the fourth trimester?\textsuperscript{159}
   a) the final 4 weeks of pregnancy
   b) the first 12 months after birth
   c) the first 3 months after birth*
   d) the first 3 months of pregnancy

9. According to Federico, why should the delivery room atmosphere be, as far as possible, silent, and with dim illumination?

* “We need to respect the experience for a newborn, without upsetting them with our shouts, as birth has already been a very traumatic experience for the baby. In fact, the newborn is going through probably the most difficult moment of his or her life, during which their sound world changes dramatically. The baby’s hearing capacity is greatly increased outside.”\textsuperscript{160}

10. If a baby listened to certain music from within their mother’s belly, and then they listen to the same music as the background sound in the clinic and later at home, this will provide the newborn with a significant feeling of security.\textsuperscript{161}
   a) True*
b) False

11. Newborn babies are more attracted to:\textsuperscript{162}
   a) female voices
   b) higher-pitched sounds
   c) male voices
   d) a and b*

12. When you hum to a newborn baby, the melody should be long and varied.\textsuperscript{163}

\textsuperscript{159} Ibid., 201.
\textsuperscript{160} Gordon, 202.
\textsuperscript{161} Ibid., 204.
\textsuperscript{162} Gordon, 205.
\textsuperscript{163} Ibid., 207.
13. What is the optimal time for motor skill development?165
   a) prenatal period to around age 2
   b) prenatal period to around age 3
   c) prenatal period to around age 4
   d) prenatal period to around age 5*165

14. Why are lullabies important for infants?166

   * “hearing soft, rhythmic songs brings a sense of calmness and security to the sensitive infant.”167

15. According to Edwards, how can adults encourage the musical development of toddlers? List two methods.
   1) ________________________________
   2) ________________________________

   * “singing and chanting to them, using songs and rhymes representing a variety of meters and tonalities; imitating sounds; exposing them to a wide variety of vocal, body, instrumental, and environmental sounds; providing exposure to selected live and recorded music; rocking, patting, touching, and moving with the children to the beat, rhythm patterns, and melodic direction of music they hear; providing safe toys that make music sounds the children can control.”168

16. Children’s musical growth is similar to the rest of their development.169
   a) True*169
   b) False

17. Those caring for infants and young children can provide a good beginning for music enjoyment and appreciation by singing and sharing music such as:170
   a) lullabies

164 Federico, 207.
165 Edwards, 73.
166 Ibid., 79.
167 Ibid.
168 Ibid., 86.
170 Ibid.
18. Which three of Howard Gardner’s nine intelligences are discussed in “Music and Movement”?  
1) ____________________________ *(Musical Intelligence)  
2) ____________________________ *(Bodily-Kinesthetic Intelligence)  
3) ____________________________ *(Logical-Mathematical Intelligence)  

19. Expression of musical preference begins between months 4-8.  
   a) True  
   b) False*  
* Expression of musical preference begins between months 10-18.  

20. Accuracy in matching simple tunes begins.  
   a) between 6 to 18 months of age  
   b) between 18 months to 3 years of age  
   c) between 3 ½ to 4 years of age*  
   d) between 4 to 5 years of age  

21. Why are the years before children enter kindergarten considered to be critical for their musical development?  
______________________________________________________________________________  
______________________________________________________________________________  
* “Young children need a rich musical environment in which to grow.”  

22. What is one of the fundamental ways children begin to participate in early music play?  
   a) by babbling tonal patterns and rhythm patterns  
   b) by moving without restriction  
   c) by crying and experimenting with different pitches  
   d) a and b*  

23. When is the proper time to introduce a child to piano, violin, or other types of instrumental lessons?  
______________________________________________________________________________  
______________________________________________________________________________  

171 Ibid., 11.  
172 Ibid., 13.  
173 Ibid.  
174 Ibid., 14.  
175 Ibid.  
176 Ibid.  
177 Gordon, 8.
24. What is Stage 1 of preparatory audiation?\textsuperscript{180}
   a) Random Response
   b) Purposeful Response
   c) Absorption\textsuperscript{*}
   d) Coordination

25. What is musical aptitude?\textsuperscript{181}

* “The potential one has to learn music.”\textsuperscript{182}

---

25-item, 40-point Summative Assessment (Covers Weeks 4-6)
True or False, Short Answer, Multiple Choice (1.6 points/question)

1. Prenatal music therapy advances its activity in three well-defined areas. State these three areas:\textsuperscript{183}
   1) ____________________________________________ *(The Mother-to-be)
   2) ____________________________________________ *(The unborn baby)
   3) ____________________________________________ *(Bonding)

---

\textsuperscript{178} Ibid.
\textsuperscript{179} Ibid.
\textsuperscript{180} Ibid., 9.
\textsuperscript{181} Ibid., 6.
\textsuperscript{182} Ibid.
\textsuperscript{183} Federico, 122.
2. When working in prenatal music therapy, which of the following elements would be considered essential to achieve and improve communication with the unborn baby?\textsuperscript{184} 
   a) the conduction of musical vibration from the source to the baby  
   b) the hearing capabilities of the unborn baby  
   c) everything the mother transmits to her baby on an emotional level, through the hormonal system, when she listens to music  
   d) all of the above* 

3. Music therapy helps mothers-to-be establish a special connection and bond with their unborn babies during pregnancy.\textsuperscript{185} 
   a) True*  
   b) False  

4. Frederico states that “From a therapeutic perspective, music therapy facilitates expectant mothers to experience pregnancy within its four essential spheres.”\textsuperscript{186} Name these four spheres: 
   1) ____________________________________________ *(Physical)  
   2) ______________________________________________ * (Mental)  
   3) ____________________________________________ *(Emotional)  
   4) ______________________________________________ *(Spiritual)  

5. While music therapy is beneficial during the pregnancy period, it is not beneficial during labor and can cause contractions to become more painful.\textsuperscript{187} 
   a) True  
   b) False*  

* Music therapy “…helps to control the pain caused by contractions during labor and delivery.”\textsuperscript{188}  

6. In “A Musical Journey Through Pregnancy,” Federico shares many testimonies from expectant mothers detailing how music encouraged their bonding. Please share one of these stories and explain how music encouraged prenatal bonding.\textsuperscript{189}  

\textsuperscript{184} Ibid., 128.  
\textsuperscript{185} Ibid., 129.  
\textsuperscript{186} Ibid.  
\textsuperscript{187} Ibid.  
\textsuperscript{188} Ibid.  
\textsuperscript{189} Federico, 173-200.
* There are several stories and examples shared in “A Musical Journey Through Pregnancy” from pages 173-200.

7. The human brain is sensitive to experienced produced during the critical periods which organize it. These periods are: 190
   a) conception and the prenatal stage
   b) the prenatal stage and early postnatal stage*
   c) birth and the early postnatal stage
   d) the early postnatal stage and the first 6 months of life

8. Prenatal stimulation with music boosts the neural connections of an unborn baby. 191
   a) True*
   b) False

9. What is the purpose of including songs and chants without words? 192

   * “To encourage adults to create an environment in which young children and their caregivers can focus on the content of music – its tonality and meter.” 193

10. What is the purpose of including songs and chants with words? 194

   * “To present the variety in music content (tonality and meter) in a way that, again, stimulates young children’s aural skills.” 195

190 Ibid., 170.
192 Gordon, 12.
193 Ibid.
194 Gordon, 13.
195 Ibid.
11. To assist young children in teaching themselves to become coordinated for music purposes, it is useful to present the elements of movement in this order:\textsuperscript{196} 
   a) time, weight, space, and flow 
   b) time, weight, flow, and space 
   c) \textbf{flow, weight, space, and time}\textsuperscript{*} 
   d) flow, weight, time, and space 

12. Songs and chants, combined with music, are the fundamentals of a music class for young children.\textsuperscript{197}  
   a) \textbf{True}\textsuperscript{*} 
   b) False 

13. What is music babble? 

_______________________________________________________________________ 
_______________________________________________________________________ 
_______________________________________________________________________ 
_______________________________________________________________________ 

* The sounds developing infants make as they experiment by re-creating the sounds they hear. An experimentation with new sounds and new orders of sound.\textsuperscript{198} 

14. When leading a music class, if you accomplish both the circular movement led by your \__________ as well as remembering to bend your \__________, you most likely will find that 100\% of your body is engaged in movement.\textsuperscript{199}  
   a) arms, knees 
   b) legs, arms 
   c) wrists, arms 
   d) hips, knees 

15. The use of continuous flow with pulsations should be reserved for activities with children who are in stages 3 and 4 of preparatory audiation.\textsuperscript{200}  
   a) True 
   b) \textbf{False}\textsuperscript{*} 

\textsuperscript{196} Ibid., 17. 
\textsuperscript{197} Ibid., 21. 
\textsuperscript{198} Ibid., 7. 
\textsuperscript{199} Gordon, 18. 
\textsuperscript{200} Ibid.
16. Define “Self Space”: *Each person is moving without touching anybody or anything.*

17. Define “Shared Space”: *It is possible to move while touching another person or another thing.*

18. List three (3) characteristics of 3-year-olds as outlined in “Music and Movement.”

   1) ______________________________________________________
   2) ______________________________________________________
   3) ______________________________________________________

   * 10 possible examples found on Page 104 Figure 5-1 of “Music and Movement.”

19. Singing and movement do not come naturally to children. a) True  
   b) False*

20. List one (1) of the Music Educators National Conference (MENC) standards for effective music teaching in the pre-school classroom:

   1) ______________________________________________________

   * 6 statements are listed on Page 108-109 of “Music and Movement.”

---

201 Ibid., 19.
202 Ibid.
203 Ibid.
204 Ibid.
205 Edwards, 104.
206 Ibid.
207 Edwards, 105.
208 Ibid.
210 Ibid.
21. Music that promotes body movement will encourage children to:  
   a) memorize songs and interact with others  
   b) sing louder and try a new instrument  
   c) write their own songs  
   d) engage in spontaneous and self-initiated play activities

22. When selecting music and movement activities for 3-year-olds, large group experiences in music should be encouraged and used frequently.  
   a) True  
   b) False*

* “Large group experiences in music should be kept to a minimum. Give individual children and small groups plenty of time and space to sing, move, make sounds, and listen to music.”

23. List three (3) characteristics of 4-year-olds as outlined in “Music and Movement.”
   1) ______________________________________________________________
   2) ______________________________________________________________
   3) ______________________________________________________________

* 7 possible examples found on Page 124 Figure 6-1 of “Music and Movement.”

24. Four-year-olds are able to recognize musical phrases and show an awareness of simple cadences. They are also able to:
   a) identify the speed of music and describe the volume of music in their own words*
   b) identify the speed of music and identify the tonality (major/minor) of music
   c) identify the tonality (major/minor) of music and describe the volume of music in their own words
   d) identify the rhythmic value of notes (ex. quarter note, etc.) and describe the volume of music in their own words

25. What are the seven (7) basic components of a lesson plan?
   1) ______________________________________________________________* (Objectives)
   2) ______________________________________________________________* (Assessing Prior Knowledge)
   3) ______________________________________________________________* (Procedures)
   4) ______________________________________________________________* (Guided Practice)

211 Ibid., 116.
212 Ibid., 111.
213 Ibid.
214 Ibid., 104.
215 Ibid., 124.
216 Edwards, 126.
217 Ibid., 124.
25-item, 40-point Summative Assessment (Covers Weeks 7-9)
True or False, Short Answer, Multiple Choice (1.6 points/question)

1. State the trimesters of pregnancy and the weeks included in each trimester.\textsuperscript{218}
   1) \underline{}\textsuperscript{*} *(First – 0-12 weeks)
   2) \underline{}\textsuperscript{*} *(Second – 12-26 weeks)
   3) \underline{}\textsuperscript{*} *(Third – 26 weeks onward)

2. Music therapy aims to offer a space where women can find support and understanding, but this type of therapy does not help them to express their fears, doubts, fantasies, or emotions. Patients should only speak to a registered psychologist about these topics.\textsuperscript{219}
   a) True
   b) False* 

\textsuperscript{218} Federico, 31-32.

\textsuperscript{219} Ibid., 43-44.
Music therapy aims to offer a space where women can find support and understanding; where they can lose their inhibitions and express their fears, doubts, fantasies or emotions; where they can reflect on and understand what is happening to them, helping them to enjoy their pregnancy.220

3. During the process of pregnancy, music therapy can be used to help mothers who are frightened of new and unfamiliar situations to become more _________________ and to gain a better awareness of her _________________.221
   a) self-confident, body*
   b) self-confident, mental health
   c) comfortable, body
   d) comfortable, mental health

4. Maternal emotions are deeply rooted in the baby’s psyche and continue to exert an influence, even during their adult life.222
   a) True*
   b) False

5. Define “bonding”:223

* “The mother’s predisposition to bond with her baby begins before conception, in the space she creates in her mind. Here she imagines the baby; dreams about the baby; fantasizes about the baby. But the real bonding begins when the baby becomes present in the mother’s womb. There, the baby will receive the mother’s caresses and recognize her voice; once born, this union will continue to grow in intensity. We call this union, bonding. This refers to the earliest relationship we have, which is with our mother.”224

6. The prenatal bond that is established between a mother and her baby has a ________________ influence on the future relationship between mother and child.225
   a) indirect
   b) direct*

220 Ibid.
221 Ibid., 54.
222 Ibid., 61.
223 Federico, 60.
224 Ibid.
225 Ibid.
c) unrelated
d) positive

7. In “Music Play,” tonal patterns refers to:  
   a) two-note patterns that contain different pitches without variations in rhythm durations  
   b) three-note patterns that contain different pitches without variations in rhythm durations  
   c) four-note patterns that contain different pitches without variations in rhythm durations  
   **d) two, three, and four-note patterns that contain different pitches without variations in rhythm durations**

8. List the three types of tonal patterns that teachers should learn:  
   1) ____________________________________________  * (Acculturation: Stages 1-3)  
   2) ____________________________________________  * (Imitation: Stage 4)  
   3) ____________________________________________  * (Imitation and Assimilation: Stages 5-7)

9. In the acculturation stage of preparatory audiation, adults should expect and physically or verbally encourage young children to respond to tonal pattern guidance.  
   a) True  
   b) False*  
   * “Adults should neither expect nor physically or verbally encourage young children to respond to tonal pattern guidance in the Acculturation type of preparatory audiation.”

10. Acculturation patterns are step-wise, diatonic, patterns with:  
   a) two pitches  
   b) **three pitches**  
   c) four pitches  
   d) five pitches

11. List the first three stages within the Acculturation stage of Tonal Pattern Guidance:  
   1) ____________________________________________  * (Stage 1: Absorption)  
   2) ____________________________________________  * (Stage 2: Random Responses)  
   3) ____________________________________________  * (Stage 3: Purposeful Responses)

12. In Stage 1 of Tonal Pattern Guidance, the child:  
   a) responds with related sound or movement babble during the activity or immediately after a repetition of the activity

---

226 Gordon, 22.
227 Ibid.
228 Ibid., 23.
229 Ibid.
230 Gordon, 23.
231 Gordon, 24-25.
232 Ibid., 51.
b) responds with sound or movement babble that is not specifically related to the activity
c) becomes aware that her responses are different from the adult’s music and movement model
d) is building a listening vocabulary by hearing music and watching and feeling continuous movement*

13. What is the typical age of children in Stage 1 of Tonal Pattern Guidance?233
   a) birth to 6 months
   b) birth to 12 months
   c) birth to 18 months*
   d) birth to 24 months

14. In Stage 2 of Tonal Pattern Guidance, the child responds with related sound or movement babble during the activity or immediately after a repetition of the activity.234
   a) True
   b) False

15. How does the child respond to sound or movement in Stage 3 of Tonal Pattern Guidance?235

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   * “Child responds with related sound or movement babble during the activity or immediately after a repetition of the activity.”236

16. What is Stage 4 of Tonal Pattern Guidance?237
   a) Shedding Egocentricity*
   b) Breaking the Code
   c) Introspection
   d) Coordination

233 Ibid., 126.
234 Ibid.
235 Gordon, 126.
236 Ibid.
237 Ibid., 27.
17. Typically children engage in the Imitation type of preparatory audiation from one to two years of age.  
   a) True  
   b) False*

18. In Stage 5 of Tonal Pattern Guidance, the child:  
   a) recognizes the lack of coordination between singing, chanting, breathing, and movement  
   b) coordinates singing with breathing and movement  
   c) **imitates with some precision the sounds of music in the environment**  
   d) recognizes that his/her movement and babble do not match the sounds of the music in the environment

19. What does the child develop in Stage 6 of Tonal Pattern Guidance?  
   __________________________________________  
   __________________________________________  
   __________________________________________  
   __________________________________________  
   * “Child develops an awareness of her lack of coordination among her breathing, moving, and singing.”

20. At which stage should a teacher make recommendations suggesting a child should pursue formal instruction?  
   a) stage 4  
   b) stage 5  
   c) stage 6  
   d) **stage 7**

21. Early childhood music teachers should encourage caregivers and parents to engage in music and movement at home.  
   a) **True**  
   b) False

22. “Hearing and formally comprehending in one’s mind the sound of music that is no longer or may have never been physically present” is the definition of:  
   __________________________________________

---

238 Ibid., 128.  
239 Ibid., 28.  
240 Ibid., 51.  
241 Ibid.  
242 Gordon, 31.  
243 Ibid., 40.  
244 Ibid., 126.
23. Developmental music aptitude is music potential that is affected by the quality of environmental factors. A child is in the developmental music aptitude stage from birth to approximately age _____.
   a) 3
   b) 6
   c) 9*
   d) 12

24. The sequenced curriculum of acculturation, imitation, and assimilation is designed to encourage children who are in preparatory audiation to respond naturally and spontaneously to music.
   a) True*
   b) False

25. Define “Improvisation” as outlined in “Music Play”:

* “The spontaneous audiation and use of tonal patterns and rhythm patterns with restrictions.”

245 Ibid., 127.
246 Ibid., 128.
247 Gordon, 128.
248 Ibid.