

LIBERTY UNIVERSITY
SCHOOL OF MUSIC

Teaching Biblical Development in Early Childhood Education Through Praxial Music

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Abstract

Music has been deemed important since biblical times for both worship and music education and has made its mark in history from ancient philosophers to modern educators. Its value is determined according to individual experiences, be they aesthetic or praxial, for the purposes of entertainment, education, or worship. Music offers a connection to God granting a deepened sense of purpose in fulfillment of our call to worship. Music is valued because it leads to the development of ethical values through active participation and reflection. Music education and spiritual development are mutually beneficial as they develop students toward a greater spiritual understanding of biblical practices, and music scholars endorse the ethical benefits of music education for all children through praxial and aesthetic philosophies. The National Association for Music Education (NAfME) advocates for music education for all children through classroom teaching and recognizes music education's identified benefits. Furthermore, frequent examples in the Bible and scholarly texts denote the historical connection of music education and spirituality. This qualitative study seeks to examine how Christian curricula and resources are developing PreK—5th grade children in the church both musically and spiritually, and seeks to showcase the need for music education to be considered as an essential component of the church experience.

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I am thankful to God for the musical gifts that He has blessed me with, as it has been a continuous and steady means of emotional expression, spiritual connection, and peace throughout my life. Music has given me a confidence where I would have otherwise been lacking, and it has provided me a haven from the difficulties and anxieties of life. Music has provided me a purpose in life as a means of worship to God, and it has offered me the opportunity to connect with students through education, providing a unique opportunity to change lives as my students have explored music.

My upbringing was filled with support and encouragement from my parents who sought opportunities for me to fulfill my passion for music throughout my education and career. Because of their ongoing dedication to my musical development, I was granted opportunities to participate in lessons and competitive orchestras that prepared me for future disappointments and successes in life. Time and involvement in private lessons provided me an exposure to challenges that required ambition and dedication, stretching me both personally and musically. I am thankful for my parent's heart-felt personal and financial commitment and enthusiasm to my development as a violinist that required hours upon hours of time moving me to and from lessons, rehearsals, concerts, and competitions.

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understands the importance of placing music as a primary part in our lives through worship and leisure.

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Table of Contents for

“Teaching Biblical Development in Early Childhood Education Through Praxial Music”

CHAPTER ONE: INTRODUCTION.....	7
Background.....	7
Praxial Music in the Church	9
Statement of Problem.....	10
Statement of Purpose	11
Significance of Study	13
Research Questions.....	15
Hypotheses	16
Definition of Terms.....	17
Limitations of Study	18
Assumptions.....	18
Chapter Summary	19
CHAPTER TWO: LITERATURE REVIEW	21
Introduction.....	21
We Are Called to Worship.....	21
Connecting Music Education and Spirituality	23
Praxial Music Education and Spiritual Development.....	29
Assessing Musical Progress in Children's Music Programs	31
Evaluating Musical Creativity with National Standards.....	31
Evaluating Musical Performance with National Standards	33

Chapter Summary	36
CHAPTER THREE: RESEARCH METHODOLOGY	38
Research Design.....	39
Research Questions.....	39
Hypotheses	39
Procedures	40
CHAPTER FOUR: RESULTS	41
Overview.....	41
Curricular Contributions to Spiritual Development.....	41
Alignment of Christian Curricula with National Standards.....	47
CHAPTER FIVE: DISCUSSION.....	53
Overview	53
Summary of Relevant National Standards.....	54
Discussion of Findings.....	62
Summary of Findings.....	65
Recommendations for Future Research	67
Curriculum Project Summary	67
BIBLIOGRAPHY.....	69
APPENDIX A.....	72

CHAPTER ONE: INTRODUCTION

Background

Music is valuable to everyone according to their own personal experience and exposure to the art form, whether aesthetic or praxial, at an amateur level or as a professional. For some, music provides meaning as a form of entertainment through engaging as a listener.¹ For others, music is an experience that promotes emotional or academic growth through active musical participation.² For Christians, music offers a spiritual connection to God through praise, which can deepen the musician's relationship with God and ultimately provide a feeling of fulfillment and purpose in life. Various approaches to music philosophy in years past have inevitably shaped the importance and need for music education, though scholars can agree that music holds great significance in the lives of participants because of its benefits through aesthetics, praxis, and spirituality. As a music scholar, educator, and contributor toward the National Association for Music Education's standards of learning, Bennett Reimer considers music to be useful for aesthetic purposes which is relevant to all students. Reimer values aesthetic music education for its flexible involvements and interactions that promote transformation in student participants, providing meaning through personal experiences.³ A contrary perspective is held by David Elliott who perceives music to be good for how it can ethically and morally shape an individual through praxial experiences that promote critical reasoning and reflection. In this way, praxial music can make a practical

¹ Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision* (3rd ed.) (Upper Saddle River, NJ: Prentice Hall, 2003).

² David Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education* (2nd ed.) (New York, NY: Oxford University Press, 2015).

³ Reimer, *A Philosophy of Music Education*, 9-11.

difference in a student's life.⁴ A third perspective is one that considers music as a necessary means to engage the participant in spirituality. Music brings a level of awareness to the individual participant and toward others, which ultimately leads the participant to an awareness of spirituality. Consequently, music may stimulate questions in the participant or listener about the purpose of life. Because music connects individuals with the spiritual domain, exploration in music initiates a hope of gaining a greater understanding of the meaning and purpose of life.⁵ When music is explored with the intent of gaining spiritual understanding in the Christian church, the participant's focus is deliberate and purposed with the expectancy of obtaining an experience with God. As children experience music in the church through spiritual and musical learning, curricular resources may provide students with an educational experience that focuses on worship, music education, or both. The intended learning outcomes for each curriculum will shape the methods and activities that are promoted in the learning environment to achieve spiritual and musical learning in the church. Music scholar Regelski describes praxial music education as an intentional "action learning" that requires mindful behaviors, guided by individual goals, desires, and values, which lead to an intended and voluntary educational experience.⁶ Regardless of the philosophy that inspires musical exploration, be it aesthetic, praxial, or spiritual, a participant may approach music with the anticipation of gaining further understanding and deepening their connection with themselves and others in an abstract way.

⁴ Elliott, *Music Matters*, 13-14.

⁵ Anthony Palmer, "Music Education and Spirituality: A Philosophical Exploration," *Philosophy of Music Education*, 3, no. 2 (Fall 1995): 100, accessed August 29, 2019, <https://www.jstor.org/stable/40327096>.

⁶ Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, (New York, NY: Oxford University Press, 2004) 24.

Praxial Music in the Church

In the Christian church, music promotes an expression of praise to God from the individual participant through a verbal and physical means. Whether in singing or through instrumental music making, the act of creating music in worship provides an opportunity for the participant to experience music through praxis. For beginner and experienced musicians alike, when praxial music is paired with biblical learning, participants can experience music in a personal and meaningful way as they engage in worship through an educational and spiritual standpoint. As elementary children are involved with praxial music in the Christian church, historical Biblical references provide a foundation for musical worship that provide instruction for spiritual and musical education in worship.

Music can be traced back in biblical times through the Psalms, which include numerous examples of praise through praxial music. Referencing scripture, the author in Psalms 95:1, says, “Come, let us sing for joy to the LORD; let us shout aloud to the Rock of our salvation.” Psalms 98:1 emphasizes how praise is to be given to God for his marvelous work: “Sing to the LORD a new song, for he has done marvelous things; his right hand and his holy arm have worked salvation for him.” Verses 4-6 continue, “Shout for joy to the LORD, all the earth, burst into jubilant song with music; make music to the LORD with the harp, with the harp and the sound of singing, with trumpets and the blast of the ram’s horn—shout for joy before the LORD, the King⁷ Through these examples, the Psalms give insight from the perspective of the worshiper who experiences music through praxis, both instrumentally and with voice. Music in praise, such as examples given in the Psalms, thus requires a physical and intentional participation, just as Regelski realized in his intentional “action learning.” Without having a prior knowledge and

⁷ Psalms 98:1 (New International Version).

understanding of basic elements of musical literacy, individuals may be discouraged to join in musical worship.

Statement of Problem

Musical activities exist within the Christian church in worship through congregational singing, praise bands and orchestras, adult and children's choirs and children's musicals. Few, if any, opportunities are available outside of church worship which engage children in music education as a means for spiritual development. Musical program opportunities which are present may be heavily focused on agendas surrounding musical performances such as Christmas and Easter pageants or musicals. In these cases, music may be experienced only through rote learning, and the priority of spiritual growth is diminished. As activity is not focused on music education or musical literacy, the good of students' musical development may be neglected for the sake of performance. These educational experiences through rote learning do not promote problem solving or application of musical or spiritual skills for application in real life scenarios.⁸ Consequently, a need is identified for a Christian curriculum that addresses both the spiritual and musical development of elementary-aged children in the church.

For achieve meaningful learning and spiritual development, Van Brummelen holds the need for a Christian-based education to focus a student's development on progressive learning with material that becomes gradually more specialized.⁹ Children must be allowed to explore the significance of a subject matter within the context of what they are learning as they integrate the

⁸ Richard E. Mayer (2002) "Rote Versus Meaningful Learning," *Theory Into Practice*, 41, no. 4 (Summer, 2002): 227, accessed September 9, 2019, doi: 10.1207/s15430421tip4104_4.

⁹ Harro Van Brummelen, *Steppingstones to Curriculum: A Biblical Path* (2nd ed.) (Colorado Springs, CO: Purposeful Design Publications, 2002), 103

curriculum with their personal reality.¹⁰ As children participate in musical learning within the context of spiritual development, an opportunity exists for them to explore music for personal transformation through understanding of the text, aesthetic application, and praxial exploration with self-reflection. Children must be given the opportunity to discover their subject matter through a comprehensive process founded upon their development as responsive disciples of Christ.¹¹ To achieve the primary objective of spiritual development in the Christian church, children can experience praxial music education with the purpose of intentional spiritual development.

Statement of Purpose

The purpose of this study is to examine existing Christian music curricula and resources to determine the ways in which musical literacy may be taught comprehensively while promoting spiritual learning in PreK – 5th grade children in the church. Spiritual learning is explored through the lens of music education to determine if church music curricula and resources are indeed promoting the retention and understanding of both musical and spiritual concepts in elementary-aged children. Furthermore, this study takes applicable findings and presents a curricular resource for Christian church music programs to apply and fulfill the need of praxial music education for spiritual development in elementary age children.

Music education in public schools adheres to the National Association for Music Education (NAfME) standards of learning in General Music (PreK through 8th grade) for musical assessment and progression. These standards include the concepts of *Creating* (imagine, plan and make, evaluate and refine, and present), *Performing* (select, analyze, interpret,

¹⁰ Van Brummelen, *Steppingstones to Curriculum*, 103.

¹¹ Ibid.

rehearse/evaluate/refine, and present), *Responding* (select, analyze, interpret, and evaluate, and *Connecting*.¹² Many of the NAFME standards emphasize the student's ability to understand, evaluate, and refine as a necessary means to identify progress. Because praxial music education focuses heavily on this thoughtful and reflective experience-oriented learning, similarities exist in how to approach musical and spiritual development. David Elliott, a primary contributor, and advocate of the modern praxial philosophy of music education, originates his definition of praxial education on Aristotle's four main characteristics of praxis. These characteristics identify the effective, ethical and "right" actions that are carried out through *theoria*, *poiesis*, *techne*, and *phronesis*.¹³ Elliott simplifies Aristotle's definition of *theoria*, describing it as intellectual speculation, though insufficient on its own for effective thinking and learning. *Theoria* must be combined with the process of practical reasoning, or *phronesis*. Aristotle's next characteristic of praxis, *poiesis*, results from information that is known or imagined, which is guided by *techne*, or the technical knowledge or skills that one possesses, as is seen in performance. Elliott's philosophy of music education supports that these characteristics of praxis must be used together to effectively engage a child in praxial learning.¹⁴ In much the same way, spiritual development requires a thoughtful, reflective, and intentional action-based activity. Spiritual growth is achieved through the ongoing pursuit of truth through biblical understanding and application

¹² "2014 PreK-8 General Music," Music Standards, National Association for Music Education, last modified 2014, <https://nafme.org/wp-content/files/2014/11/2014-Music-Standards-PK-8-Strand.pdf>.

¹³ Elliott, *Music Matters*, 44-45.

¹⁴ Ibid.

through *theoria* (thinking), *poiesis* (crafting), and *praxis* (doing) which evolves from the continual dialogue between soul, role, and context in which practical theology is applied.¹⁵

Significance of Study

This study bears significant weight as it evaluates the impact that Christian music curricula and materials can have on both the spiritual and musical development of learners. This study additionally investigated what methods are available for spiritual assessment and evaluate if and how these methods are implemented in music materials and curricula. Finally, this study sought to determine if children church attendees are exposed to opportunities for praxial music education when considering the NAFME standards of learning.

Though participants may have an opportunity to engage in music to some extent inside the church in a worship setting, music education is a luxury that may not be readily available to all children in all circumstances. Unfortunately, the economic realities that affect children's lives have also created a climate in which general music programs are frequently reduced, diluted, or eliminated in the school setting. Music advocates have attested for many years that music programs are imperative to the success of all children, academically, socially, and emotionally. McAnally indicates that general music is positioned to benefit children of a variety of socio-economic ranks, though research supports the conclusion that impoverished children are more likely to attend schools that are affected by lower funding, and consequently may not be afforded opportunities for music education.¹⁶ Similarly, in his article, "Equity in Music Education Back

¹⁵ Michael Paterson, "Disciplined by Praxis: Soul and Role in Context," *Practical Theology*, 12, no. 1 (January 2019): 18, accessed August 31, 2019, <https://doi.org/10.1080/1756073X.2018.1562689>.

¹⁶ Elizabeth A. McAnally, "General Music and Children Living in Poverty," *General Music Today*, 26, no. 3 (2013): 26, accessed January 19, 2020, DOI: 10.1177/1048371313478611 gmt.sagepub.com

to Class: Music Education and Poverty,” Vincent Bates presents the growing concerns in American music education and has determined that creative learning opportunities such as music education are reserved for families who benefit from a higher income. Competitive and qualifying opportunities that exist in music education today serve as the standard means of instruction which inevitably sorts children based upon their social situation.¹⁷ As children engage in music activities in the church with varying levels of backgrounds based upon their social status, a “one-size fits all” approach to musical activity is unlikely to sufficiently engage them in praxial musical learning. Music, as a restricted elective offering in the school systems, does not extend its reach to all children even in public education. Despite the proven benefits of enhanced language capabilities, improved memory function, strengthened hand-eye coordination, improved study habits, teamwork development, mental processing and problem solving skill development, and music education, many children miss out on the opportunities and advantages that music education provides.¹⁸ Because music education is not meeting the need of *all* students in the U.S., and because music opportunities are often afforded to children based on each family’s socio-economic status, the church has an opportunity to meet the need for basic music education for *all children*, fulfilling the philosophical ideal that music education must be available to each and every student. As certain children are potentially denied an opportunity for musical learning through their primary education system due to their social status, they may already be

¹⁷ Vincent C. Bates, “Equity in Music Education Back to Class: Music Education and Poverty,” *Music Educators Journal*, 105, no. 2 (December 2018): 72-73, accessed January 17, 2020, <https://doi-org.ezproxy.liberty.edu/10.1177/0027432118803046>.

¹⁸ Jenny Silverstone, “Tuning In: Six Benefits of Music Education for Kids,” *New England Journal of Higher Education* (Summer, 2018): 1, accessed August 8, 2019, <http://search.ebscohost.com.ezproxy.liberty.edu/login.aspx?direct=true&db=ehh&AN=130445121&site=ehost-live&scope=site>.

disadvantaged in basic music education concepts of musical literacy, which leaves them at a severe deficit in understanding music compared to their peers when music is presented within the church worship setting.

The church has an opportunity to instill musical *and* spiritual knowledge through teaching and guidance as leaders engage children in the active participation of musical praise and worship., which is a core value in Christian living.¹⁹ As children experience praxial music in the church, participants are enabled to experience active worship alongside Christian spiritual development. Music education must be considered an essential component of children's music activities in the church for deepened spiritual learning and participation. If praxial music education is made available in elementary children's church music programs with clear standards of learning through a Christian worldview, scripture memorization and life application, then all children may be provided an equal opportunity for music education while fulfilling the primary purpose of Christian discipleship in the church.

Research Questions

Prominent music philosophers such as Bennett Reimer and David Elliott have advocated for music education for *all* children with the notable aesthetic and praxial music philosophies in modern American education. Considering the necessary component of music in Christian worship, the research topic I have chosen is “Teaching Biblical Development in Early Childhood Education Through Praxial Music.” The primary area of research explores the question, “How is

¹⁹ Michael J. McMahon, “Music Education and Worship: Commentary – Why the Church Needs Music Education,” *Pastoral Music* (April, 2009): 33, no. 4, accessed January 17, 2020, <http://ezproxy.liberty.edu/login?url=https://search-proquest-com.ezproxy.liberty.edu/docview/1352806?accountid=12085>.

music education taught through music materials and curricula through praxial music activities in the church?” This study additionally seeks to answer the following questions:

Research Question 1:

In what ways might Pre-K – 5th grade Christian music curricula contribute to children's spiritual development?

Research Question 2:

In what ways do the National Association of Music Education (NAfME) standards of learning align with Christian curricula and materials?

In exploring these research questions, a foreseen limitation includes identifying a common music curriculum for church music instruction. An additional limitation may be found in the attempt to compare NAfME standards of learning to sacred music curricula. Church music resources seem likely to be centrally focused on spiritual development with limited focus on music education. Back research will also be necessary to explore how to assess Christian spiritual development.

Hypotheses

The working hypotheses are:

Hypothesis 1: Pre-K – 5th grade Christian music curricula may contribute to children's spiritual growth in terms of Christian worldview development, scripture memorization, and life application of biblical concepts.

Hypothesis 2: Christian Pre-K – 5th grade curricula may align with National Association of Music Education standards of learning in terms of musical literacy, improvisation and composition, and performance.

Definition of Terms

- Aesthetic Education:** Refers to our understandings assisted by the field of aesthetics of what characterizes music as art; our attempts to teach music in ways that are true to its artistic nature.²⁰
- NAfME:** National Association for Music Education (NAfME) was founded in 1907 and is among the world's largest arts education organizations. The only association that focuses on all aspects of music education, NAfME advocates for teachers and students with elected officials and works to ensure all students have well-balanced, high-quality music instruction with music study that remains an integral part of the school curriculum. NAfME plays a key role in the development of the Core Arts Standards in music education programs.²¹
- Praxial:** A music education program which aims to educate students about musical practice in its fullest sense must take into account, not only the history and kind of appreciation appropriate to the musical work of art, but also the nature and significance of the skills and productive human activity that bring musical works into being, if for no other reason than the fact that the results of human action cannot be adequately understood apart from the motives, intentions, and productive considerations of the agents who bring them into being.²²
- Theoria:** Aristotle's view of this intellectual speculation of theoretical and research-based knowledge was insufficient for thinking and doing.²³
- Phronesis:** Aristotle's word for practical reasoning.²⁴

²⁰ Bennett Reimer, "Music Education as Aesthetic Education: Toward the Future," *Music Educators Journal* (Spring, 1989): 75, no. 7, accessed September 2, 2019, <https://doi.org/10.2307/3400308>.

²¹ Position Statements," About, NAfME, last modified 2019, accessed August 14, 2019, <https://nafme.org/about/position-statements>.

²² David Elliott, "What Does Praxial Mean," Music Matters, accessed September 2, 2019, <http://www.davidelliottmusic.com/music-matters/what-does-praxial-mean>.

²³ Elliott, *Music Matters*, 45.

²⁴ Ibid.

Techné:	Defined in Greek times as a reference to manual skills, procedures, or abilities. Technical knowledge (skill) or expertise. ²⁵
Poieses:	Aristotle's word for the "making action" that is necessary to bring some sort of product into existence. ²⁶

Limitations of Study

This study considered only sources that referenced a Christian worldview perspective when referring to ideals for spiritual growth; no references were incorporated from other existing beliefs or religions. The two chosen curricular resources were selected to provide a broad examination of potential opportunities given to elementary children in the church. The selections offer material that may be used in a general classroom with music components and includes a specific music program option that may be utilized as an additional program offering within the church. These selected curricular resources do not represent all the available resources for children's music participation in the church.

Assumptions

This research study relies on the assumption that the Bible is true and factual, written as the inspired word of God. It is assumed that biblical concepts are a necessary component of living a Godly life. It is also assumed that living according to Christian principles will advance spiritual growth, which will benefit children in ethical and moral living as they develop as disciples of Jesus Christ.

²⁵ Elliott, *Music Matters*, 45.

²⁶ Ibid.

Chapter Summary

In many children's church programs, children are presented with goals to develop spiritually through scripture reading, prayer, and self-evaluation. Children are presented with opportunities to study and memorize scripture for and Christian concepts to better understand the truths that are taught through the Bible. Christian spiritual development is encouraged within church activities that vary from church to church, some of which may include music and worship programming. Despite the available music opportunities in the church, children who attend are not always guaranteed to have a background in music education from their primary education provider. Due to the diversity in socio-economic status and of children participants, many children who attend the church and participate in music ministries may be disadvantaged from their prior lack of exposure to music education. Church music programs may include minimal music participation in worship, or full elective curriculum resources focused on music education with a Christian worldview. Other programming options may provide musical production performance opportunities. These varying church opportunities vary in their aims and objectives, and assessments may be left to the determination of the church program director. With limited resources to assess spiritual and musical development in the church, musical literacy and spirituality may be difficult to measure.

This study identifies the types of available Christian music education curricula and materials for children's music programs to determine if and how musical literacy is taught through praxial music while engaging children in spiritual growth. The NAfME standards of learning are considered against Christian curricular resources to identify if and how praxial music education is utilized as an option for *all* students in the church worship setting. This study culminates with the inclusion of a full curricular resource for Christian music educators which

fulfills the need for a praxial music education guide that promotes musical literacy and spiritual development for elementary children's church music programs.

CHAPTER TWO: LITERATURE REVIEW

Introduction

The purpose of this chapter is to examine existing literature that highlights the benefits and relevance of music education as a means enhance spiritual development through children's church music activities. The first section addresses the call on a Christian's life toward worship, and how worship leads to fulfilling the purpose of life. Section two explores how music education has been historically connected to spirituality in the Bible and throughout historical and current educational practices that consider moral and ethical concerns. The third section provides evidence in support of the connection that exists between praxial music education and spiritual development, highlighting the similarities in practical application and praxial learning for demonstrated growth. The fourth section reviews existing research for common practices that assess the spiritual growth of children who are active participants in church music programs. The final section addresses the methods for assessing musical progress through the National Association for Music Education (NAfME) General Music Standards, and the concerns that arise in considering how to assess spiritual development.

We Are Called to Worship

Christian scholars have long followed the Bible as a primary source for instruction and spiritual understanding. Throughout the Bible, God is calling His people to know Him to fulfill God's purpose, and as a necessary component of our spiritual development. Dr. Whaley connects Deuteronomy 6:5, "Love the Lord your God with all your heart, with all your soul, and with all your strength" with Jesus' New Testament command to love your neighbor.²⁷ This is

²⁷ Vernon M. Whaley, *Called to Worship: The Biblical Foundations of Our Response to God's Call*, Nashville, TN: Thomas Nelson, 2009, 16-18.

corroborated in Matthew. 22:37, Mark 12:30, and Luke 10:27 which instruct us to love the Lord your God with all your heart and with all your soul and with all your mind. These scriptures stress our purpose, which is to love God and love others as a response to God through worship. As Dr. Whaley highlights, if we are in love with God, a natural response is to worship Him.²⁸ God is seeking worshipers, and He has created each of us to be in relationship with Him. The point is clearly made in scripture and through text materials such as Dr. Whaley's that, in order to grow in our relationship with God, we must first connect with God through worship.

To the spiritually minded, a vital part of worship is participating in music through praise and worship to God. Instruction is given to God's people throughout scripture to continuously sing His praise through musical worship. Examples can be found in scripture such as Isaiah 42:10, "Sing to the Lord a new song, his praise from the ends of the earth, you who go down to the sea, and all that is in it, you islands, and all who live in them." Colossians 3:16 supports this call for worship, as well: "Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns, and songs from the Spirit, singing to God with gratitude in your hearts." Scripture addresses how Christians are to interact with one another with music in Ephesians 5:19 which says, "Speaking to one another with psalms, hymns, and songs from the Spirit. Sing and make music from your heart to the Lord." In these scripture verses, instruction is given to use music for praise and glory to God. Music provides meaning to the worshiper because it offers a spiritual connection to God. Through text in song, and through the emotional and expressive phenomenon of vocal and instrumental music, musicians have the chance to connect with music in a unique way.²⁹ To the spiritually-minded,

²⁸ Whaley, *Called to Worship*, 16-18.

²⁹ Elliott, *Music Matters*, 92.

music delivers a deeper meaning of existence as it strengthens our connection to higher being.³⁰ Music links us to the sacred, despite our current position in a secular world.³¹ Music creates an opportunity for us to worship God through actions in praxis, by doing! If music has such a profound impact on our spiritual connection with God, then it stands to reason that it is a critical component of our spiritual growth as Christians. If our children are not exposed to music as a means of spiritual development in worship, we, as music educators have missed an opportunity to lead our children into a deepened experience of praise with God. We must not neglect this chance to share music with our children from a biblical perspective for the purpose of encouraging individual growth in their relationship with Jesus.

Connecting Music Education and Spirituality

Music education and spirituality have been linked through history, even back in the biblical accounts of Moses. Deuteronomy 31:19-22 reveals God's command to Moses concerning how music can be used as a tool for instruction to the Israelites. This biblical account states,

Now write down this song and teach it to the Israelites and have them sing it, so that it may be a witness for me against them. When I have brought them into the land flowing with milk and honey, the land I promised on oath to their ancestors, and when they eat their fill and thrive, they will turn to other gods and worship them, rejecting me and breaking my covenant. And when many disasters and calamities come on them, this song will testify against them, because it will not be forgotten by their descendants. I know what they are disposed to do, even before I bring them into the land I promised them on oath. So Moses wrote down this song that day and taught it to the Israelites."

³⁰ Palmer, "Music Education and Spirituality," 3.

³¹ Therese Smith, "There Is A Higher Height in the Lord: Music, Worship, and Communication with God." *Religions*, 6 (Spring, 2015): 550, accessed August 10, 2019, doi:10.3390/rel6020543.

Additional historical accounts denote how the Jews valued music and poetry to express their religion and culture through expression and text.³² Levite priests were professional musicians in Jerusalem who were formally trained in music for several years in order to obtain permission to serve in the temple and sing praises to God.³³ Even in biblical history, music education held an important role in participating in worship to God.

Music education was historically a crucial element of spiritual development prior to its decline in history. Desiderius Erasmus, a Christian scholar of the Renaissance, heavily promoted the pairing of classical and biblical studies because of the value that it instilled in student development.³⁴ Educational institutions in the 15th century understood the importance of music education, though value deteriorated before music education's renewal in the Protestant Reformation due to the efforts of Martin Luther.³⁵ Despite the fluctuation of the value of music education throughout history, historical accounts confirm that music education has made a positive impact in the spiritual life of the church.

Modern educational values include music to the extent that it is offered as an optional elective amidst required academics. In the educational field, music is valued for what it is good for according to the culture of the times. Music educators have historically sought a philosophy of music that reflects the perspectives of contemporary culture, though it be ever-changing.³⁶

³² Michael L. Mark and Charles L. Gary, *A History of American Music Education* (3rd ed.) Lanham, MD: Rowman and Littlefield Publishing Group, 2007, 4.

³³ *Ibid.*, 5.

³⁴ *Ibid.*, 30.

³⁵ *Ibid.*, 30-31.

This concept has promoted an ongoing debate amongst music scholars to determine what music is, in fact, good for. Scholars such as Bennett Reimer support the aesthetic philosophy of music, though his opponent, David Elliott, has argued for the active role of music making through a praxis.³⁷ Regardless of the chosen philosophy of music education, both scholars can agree that music is good for the ethical development of the student. No matter the stance of educational philosophies, educational goals have long been situated around ethically guided teaching for the good of society. Differences in philosophies primarily lie in the context of music's purpose.

Where Reimer's aesthetic philosophy encourages music for the intent of gaining appreciation for the art of music itself (which is ever-changing according to societal appreciation),³⁸ Elliott is concerned with engaging students in a praxial form of music education for ethical and moral development, or learning the values and truths of the culture and society through active music-making.³⁹

Considering the public educational preferences concerning music philosophy, both the aesthetic and praxial philosophical views agree that the good of music reflects what is good for society at any given time. Though American society has, in modern times, valued music as a performance-based art, advocates of music education have identified areas in which music can aid in the holistic development of students through language, memory, coordination, study habits, teamwork, mental processing, and problem solving.⁴⁰ These benefits of music surely

³⁷ Marie McCarthy and J. Scott Goble, "The Praxial Philosophy in Historical Perspective," in *Praxial Music Education: Reflections and Dialogues*, ed. David J. Elliott (New York: Oxford University Press, 2005), 39-40.

³⁸ Reimer, *A Philosophy of Music Education*, 8-14.

³⁹ Elliott, *Music Matters*, 17-23.

⁴⁰ Silverstone, "Tuning In: Six Benefits of Music Education for Kids," 1.

carry over to offer student participants life experiences that overflow outside the realm of music. Elliott's praxial philosophy is described by Westerlund and Juntunen as one that requires the pairing of musician skills and life skills, which are identified through musicianship and listenership. Praxial music making is not merely a behavioral outcome resulting from mental knowing; it is rather a process of thoughtful music making action that works intently with the music listening action to produce a knowledge of music that is evidenced by such action.⁴¹ Similarly, spiritual development is not merely a behavioral outcome resulting from mental knowing of Jesus. It is, rather, a process of thoughtful decision-making action that works intently with listening and following the guidance of the Holy Spirit, which is similarly evidenced by action. Praxial music and spiritual development agree in the processes of growth, each requiring a level of knowing and listening to achieve a greater level of personhood. If music education and spiritual development worked in harmony, the commonalities can reinforce the other's learning process and result in the development of understanding and experiencing worship to God in response to His call!

Another proponent of experiential music education, Jaques-Dalcroze was committed to the ideals of students experiencing music in a meaningful way through education. In the teachings of Dalcroze, rhythmic movement is used to reinforce the understanding and retention of musical concepts through bodily experience. Westerlund and Juntunen provide a description of how Dalcroze's method of teaching embraces aspects of the praxial practice of music education by linking the physical senses of hearing and feeling with the cognitive understanding,

⁴¹ Heidi Westerlund and Maria-Leena Juntunen, "Music and Knowledge in Bodily Experience," in *Praxial Music Education: Reflections and Dialogues*, ed. By David J. Elliott, (New York: Oxford University Press, 2005), 112-122.

reproducing, and remembering.⁴² Dalcroze's instruction methods and Elliott's praxial philosophy both require action with knowing and reflective attention to continued development and transformation. Just as Dalcroze understood the transformative power of music to individuals through participation, music has been considered transformative to individuals in the context of the experience. A perceived sound experience, though intangible, is considered a powerful form of engagement through our spiritual interaction with God. Religious scholar and educator, Edward Foley, supports that sound is recognized as an indicator of a presence. Just as a presence is perceived when one hears a squeaking door or a creaking floor, sounds which are created through music allow us to perceive the presence of a higher being.⁴³ As children learn and develop spiritually in the church, the addition of music, through sound, can offer a greater experience in perceiving the Holy Spirit, which contributes to a bodily and praxial experience.

The context in which music is presented is vital to provide meaning to the listener and participant. In the context of worship, music allows participants to shape and express their faith in God, and music also embodies the essence of the faith. Meaning is not obtained strictly in the sound that is produced, but through the relationship between the sounds because of the context of the music.⁴⁴ Music scholar, Thomas Regelski explains that religious music such as a Bach Chorale is meaningful to participants because of the context that it holds in worship. To a

⁴² Heidi Westerlund and Maria-Leena Juntunen, "Music and Knowledge in Bodily Experience," in *Praxial Music Education: Reflections and Dialogues*, ed. By David J. Elliott, (New York: Oxford University Press, 2005), 118-119.

⁴³ Edward Foley, "Music and Spirituality—Introduction," *Religions* (Spring, 2015): 639, accessed August 11, 2019, doi:10.3390/rel6020638.

⁴⁴ Andrew Roby, "Worshipful Singing: Four Roles of Song in Worship" *The Choral Journal* 57, no. 3 (Fall 2016): 58-66. <https://www.jstor.org/stable/24883877>.

secular audience, this same Bach Chorale would carry a very different meaning.⁴⁵ Engaging our children in music in a spiritual context focuses the purpose of music back to God and reinforces our connection to Him. Through music, we can explore and pursue our values; through spiritual development in the church and at home, we can strengthen our values in Christianity. When combined, music and spiritual development can strengthen our bond to our personal values and beliefs in God.

Education that involves active engagement of body and mind provide learners with the opportunity to discover knowledge through direct interaction and experiences. This will ultimately provide a greater level of learning as is evidenced by improved cognitive retention. Academic scholar and educator, Linda B. Nilson of Clemson University's Office of Teaching Effectiveness and Innovation submits that interactive activities such as role-playing games and simulations will maximize a student's experiential learning through developing meta-cognitive and meta-emotional awareness and control. Even outside of music-based learning, students will benefit from experiential learning with real life situations that require attention to conflict and resolution, and simulations and games will offer challenges that require decision making to explore failure and success. Through situations such as these, students are provided with hands-on opportunities for decision making, reflection, and correction.⁴⁶ These experiences contribute to the greater overall good, as it provides our children with opportunities to practice decision making and self-evaluation in and out of the classroom. By actively "doing" students are engaging with a praxial form of education.

⁴⁵ Regelski, *Teaching General Music*, 22-23.

⁴⁶ Linda B. Nilson, *Teaching At Its Best: A Research-Based Resource for College Instructors* (4th ed.) (San Francisco, CA: Jossey-Bass, 2016), 167-177.

Praxial Music Education and Spiritual Development

Like the praxial philosophy that is so widely accepted in music and education of modern culture, the historical and biblical practices of spiritual development require active knowing and reflective thinking to achieve growth through a relationship with Jesus Christ. Evidence of commonalities exist in the ideals of praxial music education and spiritual development. Elliott's praxial philosophy supports that good work in music education is ethically guided through experiential learning and active music making. This form of understanding reflects the same type of experiential learning that is necessary for Christians in their spiritual walk through a relationship with Jesus. Through a biblical worldview in Christian education, student's experiences are discovered within God's reality. Teachers are in a position of leadership to assist students as they analyze, develop, and respond to age-appropriate instruction through biblical teaching.⁴⁷ To instruct students through spiritual, moral, analytical, and psychological Christian development, the environment and culture must support Christian values with consistency in the school and church communities, and through parental education of such values outside of school.⁴⁸ Through this partnership of education between educators and family, parents are given the responsibility to teach their children about biblical concepts at home. The Bible gives instruction to parents in the Scripture passage of Proverbs 22:6 as it states, "Train up a child in the way he should go and when he is old, he will not depart from it," and in Deuteronomy 6:6-9 which says, "And these words which I command you today shall be in your heart. You shall teach them diligently to your children and shall talk of them when you sit in your house, when

⁴⁷ Van Brummelen, *Steppingstones to Curriculum*, 37.

⁴⁸ Ibid., 59-61.

you walk by the way, when you lie down, and when you rise up.” Trained music educators in the church can fulfill this command and partner with parents to offer an opportunity for students to explore the phenomenon of music through worship. 1 Peter 4:10-11 provides us instruction to those who are educated, that we must share our gifts faithfully with one another. This scripture passage reads, “As every man hath received the gift, even so minister the same one to another, as good stewards of the manifold grace of God.”

For Christian educators, a biblical worldview provides the foundation for all academic subjects, including music. Christian educators are led by the precepts of the Bible to guide decisions and actions in and out of the classroom. Teaching skills are developed through the framework of an instructor’s spiritual beliefs based on a biblical philosophy that shapes the foundation for how they interact with students. Christian scholar and educator Harro Van Brummelen explains that Christian teachers must have a sense of direction and purpose that enables them to effectively guide students toward God, leading students to a deepened understanding of truth.⁴⁹ In Van Brummelen’s description of how education directs students toward purpose and values, music can be used to develop meaning according to each individual’s unique experiences in their relationship with Jesus. Music can provide meaning to students as they explore values from a biblical perspective in the context of worship and learning. Considering this thought, Elliott’s praxial view of active engagement in music is not all encompassing. Regelski describes how meaning in music is obtained based upon our own unique experiences through self-realization, which is indicative of our personal values and exploration

⁴⁹ Van Brummelen, *Steppingstones to Curriculum*, 8-9.

of those values.⁵⁰ For Christians who wish to strengthen their relationship with Jesus, music education may be the key to explore biblical values while gaining a deepened sense of self-purpose and identity in our call to worship!

Assessing Musical Progress in Children's Music Programs

Standards are necessary to evaluate musical and spiritual progress which will adhere to the criteria that is determined by experts in music education and theology. As an active advocate of music education and National Chairman for NAFME, Bennett Reimer was influential in the implementation of NAFME's most recent 2014 Music Standards for PreK-8 in General Music.⁵¹ These standards are used as the benchmark for music education in public schools and offers a guideline for assessing Creativity, Performance, Response, and Connection in music. Though Reimer supports an aesthetic philosophy and this research is evaluating the result of praxial music activity, the NAFME standards are widely accepted and provide a basis for evaluation in musical concepts in music education.

Evaluating Musical Creativity with National Standards

To assess musical progress, the NAFME standards provide age appropriate expectations for the areas ranging from Pre-K – 8th grade in the areas of Creating, Performing, Responding, and Connecting. In this study, the standard of Creating will be assessed against the NAFME standard MU:CR2.1.3a, concentrating on the skill of demonstration of selected musical ideas

⁵⁰ Thomas A. Regelski, "Aesthetic vs Praxial Philosophies," in *Praxial Music Education: Reflections and Dialogues*, ed. David J. Elliott (New York: Oxford University Press, 2005), 226.

⁵¹ NAFME, "2014 PreK-8 General Music Standards."

through improvisation and composition while focusing on how creative choices are influenced by expertise, context, and expressive intent.⁵² Students will be provided with guidance to explore, experience, and create musical concepts such as musical ideas and expressive intent to determine how musicians make creative choices.⁵³ Reimer addresses the need to identify what creativity means in order to assess it. In reference to Howard Gardner's description of creativity, Reimer determines that creativity is considered controversial.⁵⁴ The level of creativity that any one person exhibits is only considered to be such based on the perspective of the listener. One is validated as creative when their work is compared against all other forms of similar creations within a field.⁵⁵ Considering musical creations, Reimer describes that the compositions of Beethoven or Mozart stand out as *more* creative than other less creative composers such as Vivaldi or Pollock.⁵⁶ Michael Toms addresses creativity as a term that encompasses more than one meaning. *Creativity* (with a big C) is described as a creative contribution that offers a new idea valued by society and changes the overall culture. On the contrary, *creativity* (with a small 'c') is personal creativity that creates enjoyment for life but does not necessarily result in life-altering success. Each person experiences some level of creativity for what makes life enjoyable and full, though most people do not achieve Creativity (with a big 'C').⁵⁷

⁵² NAFME, "2014 PreK-8 General Music Standards," 1.

⁵³ Ibid.

⁵⁴ Reimer, *A Philosophy of Music Education*, 104.

⁵⁵ Ibid., 105.

⁵⁶ Ibid., 106-107.

⁵⁷ Ibid., 107.

Considering student creativity, the NAfME musical standards evaluate whether students understand how to generate a musical idea to address a specific purpose. This standard consecutively follows the pre-requisite 2nd grade specification that assesses a student's exploration and experience of a variety of music with substantial guidance, and the Kindergarten standard that explores and experiences musical ideas representing expressive intent with limited guidance. The essential question that this study seeks to answer is: "How do musicians make creative decisions?" To be successful in attaining this standard, students must be able to make creative choices which are influenced by their level of expertise, context, and expressive intent.⁵⁸ In the context of this study, children may have opportunities to showcase creativity in a variety of ways according to the instructor's discretion. This may occur in the worship setting as children participate in music making, or perhaps in a musical preparation setting as guided by the program director. The Creative standards listed above will be considered according to the curricular resources and church setting in which music is created.

Evaluating Musical Performance with National Standards

Student musicianship and performance are evaluated through the NAfME standards which are based on pre-set criteria that acknowledges age-appropriate learning guidelines. In the category of "Performing," this study considers NAfME's standard MU:Pr4.2.3a, which references how each musician will analyze the structure and context of varied musical selections and their implications for a performance as they demonstrate an understanding of knowledge of musical concepts such as tonality, meter and structure. This component of the Performing standard seeks to answer the question, "How does understanding the structure and context of

⁵⁸ NAfME, "2014 PreK-8 General Music Standards," 1.

musical works inform performance?”⁵⁹ Furthermore, students are evaluated for their level of analysis, analyzing creator’s context and how they manipulate elements of music as they provide insight and intent that informs a performance.⁶⁰ Considering standard MU:Pr4.2.3b, students must demonstrate an ability to analyze selected music, while displaying an ability to read and perform rhythmic patterns and melodic phrases using iconic and standard notation.⁶¹ An additional standard in the “Performing” category is MU:Pr5.1.3a, which evaluates a student’s ability to evaluate and refine their performance skills as they apply teacher provided and collaboratively developed criteria and feedback to assess accuracy of ensemble performances. Students will be able to express their musical ideas, analyze, evaluate, and refine their performance over time and showcase an openness to new ideas, persistence, and the application of age-appropriate criteria. The question that this standard seeks to address is, “How do musicians improve the quality of their performance?”⁶² In evaluating the “Performing” component of NAFME standards, students must adhere to the guidelines listed for the appropriate grade level in the context of the music provided. According to NAFME’s “Performing” standard MU:Pr6.1.1a, students are evaluated on a first-grade level in order to achieve completion of expressive performance with appropriate interpretation and technical accuracy of the music, in a manner appropriate to the audience and context of performance. Musicians must be able to judge their own individual performance based on criteria that varies across time, place, and cultural context. The audience’s response is influenced based on the context of the music and how it is

⁵⁹ NAFME, “2014 PreK-8 General Music Standards,” 6.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid., 8.

presented. The essential question asked standard of learning is: “When is a performance judged as ready to present? How do context and the manner in which musical work is presented influence the audience’s response?”⁶³ Students must be able to assess their musical performance on an personal level and evaluate their musical output while performing and in retrospect, reflecting on what was done and how to improve.⁶⁴ This NAFME standard addresses a skill and experience that, as Reimer describes, is basic to musicianship and is achievable through General Music.⁶⁵ In the context of this study, children may have opportunities to present music in a classroom or worship setting, or perhaps through the presentation of a musical performance. Such standards listed above will be considered according to the curricular resources and church setting in which music is presented.

Though standards exist to evaluate musical progress, assessing spiritual development is problematic in nature, because it is reflective of the heart. David Moburg reflects that only God knows the state of the heart, though research has shown how spiritual growth can be evidenced by spiritual activity.⁶⁶ Scripture provides us with insight to this matter in James 2:17-18, which emphasizes that our faith in God is demonstrated by our actions. The scripture passage from James 2:17-18 states, “In the same way, faith by itself, if it is not accompanied by action, is dead. But someone will say, 'You have faith; I have deeds. Show me your faith without deeds, and I

⁶³ NAFME, “2014 PreK-8 General Music Standards,” 9.

⁶⁴ Reimer, *A Philosophy of Music Education*, 265.

⁶⁵ Ibid.

⁶⁶ David. O. Moburg, "Spirituality Research: Measuring the Immeasurable?" (paper presented at the 66th Annual Meeting of the American Scientific Affiliation, Naperville, IL, July 29-August 1, 2011,) 111, accessed August 8, 2019, <https://www.asa3.org/ASA/PSCF/2010/PSCF6-10Moberg.pdf>.

will show you my faith by my deeds.” Galatians 5:22-23 further supports spiritual growth through action as it describes the fruit of the Spirit: “But the fruit of the Spirit is love, joy, peace, forbearance, kindness, goodness, faithfulness, gentleness and self-control. Against such things there is no law.” Alexander MacLaren describes in his Bible commentary that these fruits of the spirit are visible as a direct result of the indwelling of the Holy Spirit.⁶⁷ Without communication and relationship with Jesus, we will not produce the fruit that is described in these scripture passages.

Chapter Summary

Research highlights the value of music education to enhance spiritual development through discipleship within the church. A solid connection is visible linking discipleship methods and praxial music for spiritual growth. Both discipleship and praxial music education require mindful activity, discipline, and self-reflection throughout the learning process, which will encourage a life application of concepts within the learning context. Music education in public schools is assessed according to the current 2014 NAfME General Music Education Standards which outline the necessary student achievements by grade level. Spiritual advancement is more challenging to evaluate considering that growth occurs for each individual at various times based upon personal experiences and understandings of scripture. This study seeks to determine how existing Christian music program curricula engages students in achieving the NAfME standards of music education while simultaneously developing students through a Christian worldview with scripture memorization and life application of spiritual learnings. At

⁶⁷ Alexander MacLaren, “Expositions of Holy Scripture,” *BibleHub Commentary*, Accessed August 15, 2019, <https://biblehub.com/commentaries/macLaren/galatians/5.htm>.

the conclusion of this study, results will identify if a connection exists between music education and spiritual understanding in elementary students, to ultimately further engage children in their desire to grow in their relationship with Jesus Christ.

CHAPTER THREE: RESEARCH METHODOLOGY

Through the examination of the curricular materials of *KidsOwn Worship* and *LittleBig Stuff* musicals, specifically the musical "Jonah's Druthers," this research sought to determine the ways in which musical literacy is taught to promote musical education and retention while focusing on spiritual development. This research also sought to determine if and how the current 2014 NAFME standards of learning are applied through these examined curricular resources to achieve the goal of student musical advancement. Several of the 2014 NAFME standards were considered within this research study to evaluate children in the areas of musical creativity, performance, and response. The selected standards of "Creating" address how children will understand and improvise with musical ideas, movements, and expressive intent to reflect an understanding of their individual creative choices (MU:Cr2.1.3a).⁶⁸ In the category of "Performing," the standards evaluate the demonstration and understanding of musical structure selected for a given performance (MU:Pr4.2.3a).⁶⁹ Additionally, "Performing" standards require children to analyze preselected music and perform rhythmic patterns and melodic phrases using music notation (MU:Pr4.2.3b)⁷⁰ while assessing application of teacher and peer feedback as a means to evaluate accuracy of ensemble performances (MU:Pr5.1.3a).⁷¹ Children are additionally required to determine their capability to perform contextually appropriate music while understanding how to influence the audience's response (MU:Pr6.1).⁷²

⁶⁸ NAFME, "2014 PreK-8 General Music Standards," 2.

⁶⁹ Ibid. 6.

⁷⁰ Ibid.

⁷¹ Ibid., 8.

⁷² Ibid., 9.

Research Design

This qualitative research design examined existing research to determine what music curricula and materials are currently available for use in Christian children's music programs. Curricular resources were investigated to determine each resource's primary learning agenda and objectives while considering the assessment procedures for both music education and spiritual development. Findings were then reviewed alongside NAFME's standards of learning to determine if and how the various curriculum resources encourage spiritual growth in the areas of Christian worldview development, scripture memorization, and life application, while simultaneously developing children musically according to pre-selected 2014 NAFME standards of learning.

Research Questions

The research questions for this study include:

RQ1: In what ways might Pre-K – 5th grade Christian music curricula contribute to children's spiritual development?

RQ2: In what ways do the National Association of Music Education (NAFME) standards of learning align with Christian curricula and materials?

Hypotheses

H1: Pre-K – 5th grade Christian music curricula may contribute to children's spiritual growth in terms of Christian worldview development, scripture memorization, and life application of biblical concepts.

H2: Christian Pre-K – 5th grade curricula may align with National Association of Music Education standards of learning in terms of musical literacy, improvisation and composition, and performance.

Procedures

The study examined current literature concerning national music education standards and Christian music education curricula to assess how these resources teach musical literacy, improvisation and composition, and performance alongside Christian worldview, scripture memorization, and life application of biblical concepts.

CHAPTER FOUR: RESULTS

Overview

This chapter presents the answers to the two research questions and describes the results of this study's examination of two popular children's church music curricula. The focus for each curriculum was identified while considering how each resource educates through praxial musical literacy, creative improvisation and composition, and performance while addressing spiritual development. The current 2014 NAFME standards have been referenced against each resource to determine how these musical standards are addressed within church music programs. This examination revealed a deficiency in music education in the church despite the proven benefits of offering music education for all children. Findings emphasize the claim that musical literacy promotes engagement with and understanding of worship. For this study, the two curricular resources which were examined for children's church include Group's *KidsOwn Worship* and a musical by *LittleBig Stuff*, titled "Jonah's Druthers." This study considered both the musical and spiritual learning objectives and assessments for each resource. Findings confirm a minimal alignment of the current 2014 NAFME standards of learning.

Curricular Contributions to Spiritual Development

The first research question was: In what ways might Pre-K – 5th grade Christian music curricula contribute to children's spiritual development? Research suggests that Pre-K – 5th grade Christian music curricula may contribute toward the spiritual development of children through Christian worldview development, scripture memorization, and life application of biblical concepts. Concerning Christian worldview development, Van Brummelen offers that the educator's worldview will directly impact the methods and educational choices used in the

instructional setting. In order to promote a Christian worldview, educators must first recognize the foundation of their beliefs in the areas of creation, the Bible, and Jesus.⁷³ Considering Van Brummelen's ideals, *KidsOwn Worship* provides resources for the instructor that offer contextual understanding of Bible passages and leader devotionals for educators to first explore the lesson topic, and formulate a spiritual understanding of content. *KidsOwn Worship* also prioritizes the foundation for a Christian worldview by including explanatory and scripted leader guides for educators to present both the spiritual lesson and musical activity content. Proprietary music selections are included for each lesson based on the relevance of text which frequently includes scriptural references, and, in some cases, direct Bible verses. Music selections are presented through a DVD video and include upbeat and energetic songs that incorporate hand motions for children to experience vocal singing and movement. As music is experienced through praxis with *KidsOwn Worship*, biblical lesson concepts are reinforced through active participation. Astley and Savage specify that Christian educational resources must incorporate materials that address both the formative and critical education of children in order to shape their attitudes, beliefs, emotions, skills, and dispositions from their experience of participation in music through action.⁷⁴ Astley and Savage also recognize that praxial music, as is promoted through *KidsOwn Worship*, effectively contributes to Christian education in the church setting because of the significant role that music plays in the context of worship. As students participate in music

⁷³ Van Brummelen, *Steppingstones to Curriculum*, 49.

⁷⁴ Jeff Astley, Timothy Hone, and Mark Savage, "Music and Christian Living," in *Creative Chords: Studies in Music, Theology and Christian Formation*, ed. Jeff Astley and Mark Savage (Leominster: Gracewing, 2000), 231.

through praxial experiences, exposure to a Christian worldview is promoted through the hidden curriculum that is presented as the child interacts with church learning activities and worship.⁷⁵

As a component of both *KidsOwn Worship* and the *LittleBig Stuff* musical "Jonah's Druthers," as students receive exposure to the curricular resources, a Christian worldview is conveyed through music and activities that teach biblical content through age-appropriate learning methods which embrace praxial learning. Beyond this praxial learning emphasis, Astley and Savage endorse critical education criteria that prompts a logical and moral evaluation of education.⁷⁶ *KidsOwn Worship* and *LittleBig Stuff* musicals challenge children to explore their logical and moral personal beliefs of a Christian worldview as they reflect on spiritual lesson content. In addition to their engagement of praxial activities which present Bible concepts through scripture and song, children have opportunities to discuss personal thoughts and understandings of lesson content and impacts for life application. Van Brummelen identifies that a Christian worldview curriculum will consider teaching of specific biblical themes surrounding Creation, the Fall, Redemption, and Fulfillment to impact a student's learning. Christian education must specifically address the implications of God's Creation, the Great Commandment and the Great Commission.⁷⁷ As Christian themes are taught, educators must prompt critical evaluation and understanding of the origin of their spiritual beliefs to set the foundation for a Christian worldview. Within *KidsOwn Worship* and the *LittleBig Stuff* musical, "Jonah's Druthers," a Christian worldview is promoted through comprehensive and age-appropriate lesson material that challenges students in their personal spiritual understanding of biblical concepts.

⁷⁵ Ibid, 232.

⁷⁶ Ibid., 231.

⁷⁷ Van Brummelen, *Steppingstones to Curriculum*, 73.

Further research indicates that Pre-K – 5th grade Christian music curricula may contribute to children's spiritual growth by fostering memorization of scripture passages. *KidsOwn Worship* incorporates music that is relevant to the lesson theme while promoting scripture memorization through song lyrics. An example is seen in the *KidsOwn Worship* song, "Trust in the Lord" which is included in the Fall 2019 Worship DVD.⁷⁸ In this song, text is based on the Bible passage from Proverbs 3:5-6, which reads, "Trust in the Lord with all your heart and lean not on your own understanding. In all ways acknowledge Him, and He will make your path straight." In this example, the scripture passage is set to music verbatim. *KidsOwn Worship's* DVD resource showcases children singing and presenting the songs with hand motions, engaging scenes, and upbeat music that maintains children's excitement and involvement as they participate in a worship experience to reinforce scripture. A research study completed by Sandra Calvert confirms findings that indicate verbatim recall is superior when presented by either rhyme or song in study subjects, including elementary aged children.⁷⁹ *KidsOwn Worship* puts into practice this technique for song presentations, as text is set to music with rhyme for quick recall, promoting cognitive retention.

LittleBig Stuff's musical, "Jonah's Druthers" does not set scripture to music in the same way as *KidsOwn Worship*; rather, this resource includes proprietary music selections that present a lesson based upon a selected Bible story that engages children in learning through music and drama. *LittleBig Stuff* musicals expose children to chosen scripture passages that surround a

⁷⁸ Products," KidsOwn Worship, last modified 2019, accessed February 14, 2020, <https://www.group.com/category/ministry-resources/childrens-ministry/sunday-school/kidsown-worship/products.do>.

⁷⁹ Sandra Calvert, "Impact of Singing on Students' Verbatim Recall and Learning" (paper presented at the Annual Meeting of the American Psychological Association, San Francisco, CA, August 16-20, 1991), page, accessed April 6, 2020, <https://eric.ed.gov/?id=ED345205>.

Bible character, setting the story to drama and music. In the musical, "Jonah's Druthers," the scripture passages from the book of Jonah chapters 1-4⁸⁰ teach children concepts about Jonah's experiences and his actions that teach obedience to God. As children explore the musical and drama components through the Bible story, provided curricular resources may engage students in scripture memorization through recitation. Because the scripture is set to a greater story within the musical through interactive learning, children participants may experience an increase in cognitive retention of Bible passages and concepts. Nilson indicates that students learn best through actively engaging in an activity which provides a setting for the human brain to retain focus for longer intervals of time when compared to passive or lecture-based instruction.⁸¹ Nilson additionally reinforces that active learning occurs through procedures and processes that are presented to children through routine steps as material is reviewed or practiced in multiple and intervallic times.⁸² *LittleBig Stuff* musicals engage children in these forms of suggested learning activities as children participate in rehearsals through praxial activities that are implemented with organized steps. As students connect with music and spiritual content emotionally through these practical learning procedures, the result is long-term cognitive retention of lesson material.⁸³

Finally, findings show that Pre-K – 5th grade Christian music curricula may contribute to children's spiritual growth through life application of biblical concepts. Though music is an

⁸⁰ Jonah 1-4 (New International Version).

⁸¹ Nilson, *Teaching At Its Best*, 4-5.

⁸² Ibid.

⁸³ Ibid.

integral part of *KidsOwn Worship*, a primary emphasis is placed on active spiritual learning⁸⁴ and music is incorporated as a necessary curricular component that engages children in musical praise and worship. An examination of *KidsOwn Worship* curriculum material revealed lesson guides that provide verbiage for the instructor to lead learners through praise music with contextual information and discussion questions that relate to the specific Bible lesson.⁸⁵ As children are led through the worship experience, they are presented with scripture verses or Christian themes that are set to music to offer learners a method for proven cognitive retention of text. Purnell-Webb and Speelman completed a study that demonstrates the benefit of text memorization through melody, and discovered that, precise recall was achieved for sung and rhythmically spoken material, and this is due to perhaps the presence of a schematic frame in sung and rhythmically spoken material.⁸⁶

KidsOwn Worship utilizes this method in its curricular presentation of worship music to aid child participants in scripture memorization and recollection of Christian themes. As scripture verses and Christian concepts are taught within the rhythmic and melodic framework, children can recall text for spiritual reference and life application. Through *KidsOwn Worship* resources, participants learn Christian themes and scripture through a combination of lessons and music for contextual learning. For a spiritual foundation of learning to be established, Van

⁸⁴ "How It Works," KidsOwn Worship, last modified 2019, accessed February 13, 2020, <https://www.group.com/category/ministry-resources/childrens-ministry/sunday-school/kidsown-worship.do>.

⁸⁵ "Products," KidsOwn Worship, last modified 2019, accessed February 14, 2020, <https://www.group.com/category/ministry-resources/childrens-ministry/sunday-school/kidsown-worship/products.do>.

⁸⁶ Patricia Purnell-Webb, Craig P. Speelman. "Effects of Music on Memory for Text," *Perceptual and Motor Skills* 106, no. 3 (June 2008): 954, accessed February 13, 2020, Doi:10.2466/pms.106.3.927-957.

Brummelen explains a four-phase model that establishes a balanced curricular approach to instruction. All four phases of learning must be present for insightful and reflective learning, which include: 1) Setting the Stage, 2) Disclosure, 3) Reformulation, and 4) Transcendence. In *Stage One*, Setting the Stage, Van Brummelen describes that children are prepared for concepts based on real life experiences. *Stage Two* presents a situation, problem, concept, or skill in a formal manner. *Stage Three* reinforces material through rephrasing, systematizing, representation, or practice, and *Stage Four* challenges learners to respond to material through new and creative ways through personal choices and commitments.⁸⁷ *KidsOwn Worship* provides structured learning activities that engage students initially by relating to age appropriate life experiences, and biblical concepts are presented through formal instruction with a guided lesson. Spiritual learning is presented through a variety of learning styles that with discussion, hands-on activities, and interactive lesson material which reinforce learning content. Through *KidsOwn Worship*, children are provided with opportunities to respond with discussions that engage students in personal choice reflections and scenarios. *KidsOwn Worship* promotes spiritual learning that adheres to Van Brummelen's four-phase learning model and prepares students for real life application of Christian concepts.

Alignment of Christian Curricula with National Standards

The second research question was: In what ways do the National Association of Music Education (NAfME) standards of learning align with Christian curricula and materials? Findings suggest that Christian Pre-K – 5th grade curricula may align with National Association of Music Education standards of learning in terms of musical literacy.

⁸⁷ Van Brummelen, *Steppingstones to Curriculum*, 111.

Considering the curricular resources of *KidsOwn Worship*, musical literacy is not adopted as an identified purpose for instruction. Children's exposure to music is strictly through rote learning, and resources are not provided for children to learn musical literacy in any form for retention. Elliott discusses the key concepts of praxial education and indicates that they must promote critical reflection and informed action.⁸⁸ Successful music education must involve teaching and learning of music making and music listening. His definition of praxial education continues on to include the necessity for instruction in the formal knowledge about music making, music listening, music history, and music theory.⁸⁹ Though *KidsOwn Worship* addresses some of Elliott's praxial music education guidelines such as music making and music listening, this curriculum does not include instruction of music theory concepts that are the foundational for musical literacy.

In contrast, the *LittleBig Stuff* musical "Jonah's Druthers" resources offer children an experience to become familiar with lead sheets and sheet music that present musical clefs, meter, notation, rhythmic values, tempo markings, and accidentals, as well as articulation and expression. Instructional plans are obtainable in *LittleBig Stuff's* "Music Basic Resources" material which supports the instructor to teach students musical literacy skills according to goals that may be set within the program. Regelski refers to this type of teaching as "intentional education" which provides a foundation for future lesson material and enables a transfer of learning through comprehensive learning experiences.⁹⁰ Through the *LittleBig Stuff* musicals,

⁸⁸ Elliott, *Music Matters*, 17.

⁸⁹ *Ibid.*

⁹⁰ Regelski, *Teaching General Music*, 26.

curricular resources provide basic learning material to promote musical literacy in children through their engagement in and preparation for the final musical production.

Findings also indicate that Christian Pre-K – 5th grade curricula may align with National Association of Music Education standards of learning in terms of Creating through improvisation. In NAFME's category of Creating, the standards MU.Cr3.1.Ka and MU.Cr1.1.3a are minimally applicable to *KidsOwn Worship*. MU.Cr3.1.Ka requires that Kindergarten students, with guidance, can apply personal, peer, and teacher feedback in the refinement of personal musical ideas.⁹¹ MU.Cr1.1.3a addresses the 3rd grade level of learning with the assumption that prior grade level standards have been achieved. Additionally, MU.Cr1.1.3a requires that 3rd grade children learn basic imitation of rhythmic and melodic ideas and describe how thematic lesson content reflects specific purpose and context.⁹² *KidsOwn Worship* may apply this standard at the discretion of the instructor, as feedback for improvement may be provided and expected.

The chief purpose of music activity in *KidsOwn Worship* is to incorporate praise and worship as a component of the spiritual lesson. Through praxial participation, children learn to create music as they imitate melody and rhythms through singing music in worship based upon the topical Christian theme. In the second and third stages of the NAFME standards' category of Creating, the essential questions are asked: "How do musicians make creative decisions?" and "How do musicians improve the quality of their creative work?" Neither of these essential questions are addressed within *KidsOwn Worship* music. Within this curriculum, instruction is not dedicated to creative music making or improvisation; rather, engaging children in spiritual

⁹¹ Regelski, *Teaching General Music*, 26.

⁹² NAFME, "2014 PreK-8 General Music Standards," 2.

learning and worship are at the forefront of *KidsOwn Worship* content. Children are not guided through activities to understand musical literacy; therefore, many of the NAFME standards of Creating are irrelevant or inapplicable.

The NAFME standards in the category of Creating for improvisation that were considered as applicable to *LittleBig Stuff* musicals include MU.Cr.1.1.Ka⁹³, which considers a student's ability to explore and experience music concepts (such as beat and melodic contour) at the Kindergarten level, and MU.Cr.2.1.1a⁹⁴ and MU.Cr.2.1.2a⁹⁵ which consider a student's ability demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent within the 1st and 2nd grade levels. Of these identified standards, MU.Cr.1.1.Ka is relevant and applicable to the curricular resources provided through "Jonah's Druthers." The "Music Basic Resources" provided content includes instructional material that addresses instruction of rhythmic note values, clefs, melodic movement, measures and time signatures, and expression markings. These materials additionally provide opportunities for the program director to lead children in the exploration of melody, harmony, and singing in unison. Understanding of these basic musical literacy concepts are prerequisite requirements for students to achieve later NAFME standards that are present in the category of Creating. Though "Jonah's Druthers" does address basic musical literacy, it does not provide adequate resources for children to advance beyond the initial standards present at the Kindergarten level for this category.

Lastly, research suggests that Christian Pre-K – 5th grade curricula may align with National Association of Music Education standards of learning in category of Performing. For

⁹³ NAFME, "2014 PreK-8 General Music Standards, " 1.

⁹⁴ Ibid., 2.

⁹⁵ Ibid.

the purposes of this study, the term *performance* will be considered as the presentation of worship music or musicals presented by child participants in a church service setting or in the context of a scheduled musical presentation outside of a worship service. Both examined curricular resources incorporate interactive music that promotes spiritual learning alongside musical presentation. *KidsOwn Worship* integrates pre-organized thematic lesson plans that rotate contextually applicable music selections. As children engage in music through vocal singing of Bible-based text, and as they explore expression through bodily movements and hand motions, instructors may interact with children through scripted lesson guides that explain relevance of music to the lesson's spiritual content. Instructors are equipped to encourage student participation in music as an act of worship, be it in a private classroom environment or through a congregational worship experience.

The researched NAFME Performing standards that may be considered relevant to *KidsOwn Worship* curriculum are MU.Pr4.1.1a⁹⁶ which requires children at a 1st grade level to demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections, MU.Pr4.3.2a⁹⁷ which requires children at a 2nd grade level to demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent, MU.Pr5.1.1a⁹⁸ which expects that children at a 1st grade level to apply personal, teacher, and peer feedback to refine performances with limited guidance, and

⁹⁶ NAFME, “2014 PreK-8 General Music Standards,” 5.

⁹⁷ Ibid.

⁹⁸ Ibid., 8.

MU.Pr6.1.1a⁹⁹ which requires students at a 1st grade level to, with limited guidance, perform music for a specific purpose with expression.

Findings similarly show that *LittleBig Stuff's* musical "Jonah's Druthers" provides adequate rehearsal guides, lesson material, and Bible study content that promotes the contextual understanding of the musical, enabling students to understand the reasoning for selected repertoire, and demonstrate the structure and context of the musical works in performance. In this way, "Jonah's Druthers" provides necessary resources to meet the above listed NAFME Performing standards. Nilson identifies a variety of instructional methods that promote cognitive learning in students through interactive performance-based activities such as those that are utilized in *KidsOwn Worship* and *LittleBig Stuff* musicals. Included in Nilson's identified methods are elaborative rehearsals that encourage an understanding of knowledge and contextual connection, interaction with others, and active engagement in learning.¹⁰⁰ These identified learning methods are put into practice through the instructional materials and performance preparation resources within *KidsOwn Worship* and the *LittleBig Stuff* musical, "Jonah's Druthers."

⁹⁹ NAFME, "2014 PreK-8 General Music Standards," 9.

¹⁰⁰ Nilson, *Teaching At Its Best*, 4.

CHAPTER FIVE: DISCUSSION

Overview

Evaluation of existing Christian music curricula has revealed that the spiritual development of children is first and foremost the primary objective in both *KidsOwn Worship* curriculum and *LittleBig Stuff* musicals. Both resources provide an opportunity for all children, regardless of spiritual or musical background, to participate and grow in spiritual and musical knowledge. Bates identifies a major concern in music education in America, and that is that music education is available to children primarily based upon their social and financial situation.¹⁰¹ In this regard, both *KidsOwn Worship* and *LittleBig Stuff* musicals provide an opportunity for musical exposure to all children through the church, no matter their economic situation.

Through these Christian curricula, children have an opportunity to engage in musical learnings outside of their primary education system, and simultaneously can grow and develop spiritually in worship. Mowery's article, "A Model of Excellence for Children's Music Education in the Church," provides parent observations of children participants in praxial church choirs and discusses the benefit of praxial music opportunities in the church. Parent reflections confirm that praxial church music programs deliver music instruction to children who are not receiving this form of education anywhere else.¹⁰² Parents stated observed benefits in their children which included the development of teamwork, listening skills, and the opportunity for children to

¹⁰¹ Bates, "Equity in Music Education Back to Class: Music Education and Poverty," 105.

¹⁰² Stephanie Mowery, "A Model of Excellence for Children's Music Education in the Church," *The Choral Journal* 50, no. 4 (11, 2009): 67, Accessed February 13, 2020, <http://ezproxy.liberty.edu/login?url=https://search-proquest-com.ezproxy.liberty.edu/docview/222253940?accountid=12085>.

engage in something bigger than themselves.¹⁰³ Mowery's article includes thoughts that align with the ideals of a praxial music philosophy of music scholar, David Elliott¹⁰⁴ who encourages music through social engagement for moral and ethical development of participants. When praxial music is presented through church music programs offering extraordinary repertoire and instruction, children have an opportunity to develop musically while learning about discipline and beauty in a sacred environment.¹⁰⁵ Despite the benefits of such a praxial offering in the church, neither *KidsOwn Worship* nor *LittleBig Stuff* include a method for musical or spiritual assessment. Evaluation processes are left to the discretion of the instructor; However, periodic or final musical presentations or performances may offer church instructors a method to evaluate students through formative or summative assessments as children showcase their achievements. NAFME music standards may be utilized as a benchmark for educational expectations amongst student participants in the church.

Summary of Relevant National Standards

For the examination of *KidsOwn Worship* and *LittleBig Stuff's* musical, "Jonah's Druthers," the following identified NAFME standards were reviewed as potentially applicable for the areas of musical literacy, Creating, and Performing. The NAFME standards that were reviewed in area of Creating include:

National Association for Music Education 2014 Standards: Creating

NAFME Standard Code	Name	Description	Essential Question
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¹⁰³ Stephanie Mowery, "A Model of Excellence," 67.

¹⁰⁴ Elliott, *Music Matters*, 80-81.

¹⁰⁵ Mowery, "A Model of Excellence for Children's Music Education," 68.

<i>MU.Cr1.1.PK -</i> <i>MU.Cr1.1.3a</i> ¹⁰⁶	Imagine	Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social)	How do musicians generate creative ideas?
<i>MU.Cr2.1.Pka -</i> <i>MU.Cr2.1K1a</i> ¹⁰⁷	Plan & Make	With substantial guidance, explore favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments)	How do musicians make creative decisions?
<i>MU.Cr3.1.Ka</i> ¹⁰⁸	Evaluate & Refine	With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.	How do musicians improve the quality of their creative work?
<i>MU.Cr.3.2.1a</i> ¹⁰⁹	Present	With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.	When is creative work ready to share?

The NAFME standards that were reviewed in area of Performing include:

National Association for Music Education 2014 Standards: Performing

NAfME Standard Code	Name	Description	Essential Question
<i>MU.Pr4.1.1a</i> ¹¹⁰	Select	Demonstrate and explain personal	How do performers select repertoire?

¹⁰⁶ NAFME, “2014 PreK-8 General Music Standards,” 1.

¹⁰⁷ Ibid., 2.

¹⁰⁸ Ibid., 3.

¹⁰⁹ Ibid., 4.

¹¹⁰ NAFME, “2014 PreK-8 General Music Standards,” 5.

		interest in, knowledge about, and purpose of varied musical selections.	
<i>MU.Pr4.2.Ka-</i> <i>MU.Pr4.2.1a</i> ¹¹¹	Analyze	With limited guidance, demonstrate knowledge of music concepts (such as high/low, loud/soft, same/different, and beat and melodic contour) in music from a variety of cultures selected for performance.	How does understanding the structure and context of musical works inform performance?
<i>MU.Pr4.3.2a</i> ¹¹²	Interpret	Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent	How do performers interpret musical works?
<i>MU.Pr5.1.1a</i> ¹¹³	Rehearse, Evaluate, & Refine	With limited guidance, apply personal, teacher, and peer feedback to refine performances.	How do musicians improve the quality of their performance
<i>MU.Pr6.1.1a</i> ¹¹⁴	Rehearse, Evaluate, & Refine	With limited guidance, perform music for a specific purpose with expression.	When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

¹¹¹ NAFME, “2014 PreK-8 General Music Standards,” 6.

¹¹² Ibid.

¹¹³ Ibid., 8.

¹¹⁴ NAFME, “2014 PreK-8 General Music Standards,” 9.

Considering these NAFME standards, the first examined curriculum material was Group's *KidsOwn Worship*, which is a full church learning curriculum that presents fun and powerful children's church experience. *KidsOwn Worship* helps children PreK – 5th grade learn to experience God through a weekly Bible lesson, activities, and musical worship.¹¹⁵ Leaders emphasize Christian concepts through interactive and discussion-based learning.¹¹⁶ *KidsOwn Worship* ties spiritual learning of scripture and Christian concepts to music through movement-based praise music. Musical worship is an important part of the *KidsOwn Worship* experience, and topical music is presented alongside Christian learning activities. Through this curriculum, children learn music primarily by rote as music is experienced through a DVD musical presentation involving children in hand-motions and scripture-based text. As scripture is set to music, cognitive retention of scripture passages is increased. Purnell-Webb and Speelman highlight the benefit of text memorization through melody,¹¹⁷ and this form of learning is available through *KidsOwn Worship* as children recall scripture verses and Christian concepts through music-based experiences of singing and movement. An examination of *KidsOwn Worship* resources determined that this curriculum does not offer comprehensive music education in the areas of musical literacy, creating through improvisation and composition, and performance. Because *KidsOwn Worship* is not primarily attentive to musical literacy concepts presented in music education, this curriculum incorporates minimal use of the NAFME standards

¹¹⁵ "Features," KidsOwn Worship, last modified 2019, accessed February 13, 2020, <https://www.group.com/category/ministry-resources/childrens-ministry/sunday-school/kidsown-worship.do>.

¹¹⁶ "Products," KidsOwn Worship, last modified 2019, accessed February 14, 2020, <https://www.group.com/category/ministry-resources/childrens-ministry/sunday-school/kidsown-worship/products.do>

¹¹⁷ Purnell-Webb and Speelman. "Effects of Music on Memory for Text," 954.

for the areas of Creating and Performing. In the context of worship, relevant music selections are presented as a component of the *KidsOwn Worship* learning experience to supplement Bible lessons and scripture verses. As children experience music through this curriculum, the NAFME standards in the category of Creating that may be accomplished include MU.Cr3.1.Ka¹¹⁸ which explore rhythmic and melodic ideas that are presented through music in the context of worship for Kindergarten students, and MU.Cr1.1.3a¹¹⁹ which requires 3rd grade students to evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively developed criteria and feedback.

The NAFME Performing standards that may be relevant to *KidsOwn Worship* are those that showcase each participant's ability to demonstrate and explain their interest in and knowledge about the purpose and context of music selections (MU.Pr4.1.1a¹²⁰), expressive musical qualities (MU.Pr4.3.2a¹²¹), convey expressive intent (MU.Pr5.1.1a¹²²) and put into practice guidance and feedback provided by the instructor and peers (MU.Pr6.1.1a.)¹²³ Though Performance standards may be incorporated into the learning experience for potential musical presentations, *KidsOwn Worship* is not a performance-based curriculum. Musical presentations are not a part of the designated curricular activities, and standards may be relevant according to the instructor's determined goals.

¹¹⁸ NAFME, "2014 PreK-8 General Music Standards," 1.

¹¹⁹ Ibid.

¹²⁰ Ibid.

¹²¹ Ibid.

¹²² Ibid., 8.

¹²³ Ibid., 9.

The discovered result of if and how *KidsOwn Worship* incorporates music education in curricular resources based on the 2014 NAFME standards is that minimal music education concepts are presented within this curriculum model. Spiritual learning is held in the forefront of this curriculum, and though music is incorporated for the purpose of praise music, learners are not provided with foundational concepts for musical literacy. The purpose of music activity in *KidsOwn Worship* is to incorporate praise and worship in the context of the lesson.

Examination of the second Christian curricular materials, *LittleBig Stuff's* musical, "Jonah's Druthers," revealed structured musical learnings that are presented alongside Christian-themed content in a performance-based musical curriculum. *LittleBig Stuff* provides curricular resources that are focused on providing musical experience to participants while delivering God-honoring and high-quality material that highlights the Bible story of Jonah through music and drama.¹²⁴ As a musical production company, *LittleBig Stuff* identifies their mission to help Christian churches and schools by creating high quality musicals that engage children, honor God, and affect life change with the message of Jesus.¹²⁵ *LittleBig Stuff* is focused on Christian education using music as a tool to share the gospel of Jesus.

Because music is the primary focus of *LittleBig Stuff*, the original hypothesis for this curricular resource held the expectation that children would participate in musical learning through rote and repetitious listening. A thorough examination of available resources and content exposed that *LittleBig Stuff* productions offers music education resources to ensure that both musical and spiritual learning are achieved. Available curricular resources provide a variety of

¹²⁴ "About," LittleBig Stuff, last modified 2019, accessed February 14, 2020, <https://littlebigstuff.com/about/>.

¹²⁵ Ibid.

musical literacy activity ideas to the program director which will address notation, rhythmic understanding, and musicality. Activities are presented through interactive learning methods that engage children through visual, kinesthetic, and aural learning styles. *LittleBig Stuff* challenge participants in spiritual development through Bible study material, discussion and reflection questions, and scripture memorization. A strong emphasis is placed on both the musical and spiritual development through this curriculum.¹²⁶

Resource materials for the musical "Jonah's Druthers" contribute a suggested rehearsal structure and outline to present musical concepts of literacy, phrasing, structure, and performance. *LittleBig Stuff* musicals additionally provide resources to present spiritual learning content and challenge participants in Christian development through thematic Bible study material, discussion and reflection questions, and scripture memorization. This praxial form of engagement challenges students not only through cognitive growth musically, but also through the holistic development that Elliott's praxial philosophy of music education demands.

The central aim of praxial music education is to challenge learners in self-growth and self-knowledge through their experience with music. Elliott promotes the ideal that individual musical works can define and preserve a learner's sense of community and self-identity through cognitive and social engagement.¹²⁷ *LittleBig Stuff* involves students in this type of a praxial learning model. As students engage in a social learning environment through interactive rehearsals, a Christian worldview is promoted through scripture learning, musical literacy, and worship.

¹²⁶ "Products," LittleBig Stuff, last modified 2019, accessed February 13, 2020, <https://littlebigstuff.com/product/jonahs-druthers-directors-resource-kit/>.

¹²⁷ David Elliott, *Praxial Music Education: Reflections and Dialogues*, ed. David Elliott (New York: Oxford University Press, 2000), 10-11.

LittleBig Stuff places strong significance in the musical and spiritual development, though emphasis and depth in musical literacy and spiritual development is left to the discretion of the program director as children are guided through Christian learning with intentional musical teachings. Van Brummelen emphasizes the importance for educators to plan such an intentional curriculum that encompasses purposeful strategies for responsible teaching in any educational setting. Referencing the Tyler Rationale model of curriculum planning, Van Brummelen stresses that educators must address a series of questions through their teaching: 1) What educational purposes should be attained? 2) What educational experiences can be provided that are likely to attain these purposes? 3) How can these educational experiences be effectively organized? 4) How can we determine whether these purposes are being attained?¹²⁸

Though *LittleBig Stuff* provides a multitude of valuable curricular resources and plans to aid the program director in leading children through musical and spiritual education, if resources are not utilized, the musical production content may not effectively convey musical literacy, performance concepts, and Christian learning. The NAfME standards of Creating and Performing, the only relevant standard in the category of Creating includes MU.Cr.1.1.Ka¹²⁹, which considers Kindergarten students' exploration of musical melody and contour). The relevant standards for Performing include MU.Pr4.1.1a¹³⁰ which requires 1st graders to demonstrate and explain their personal interest and knowledge about purposed contextual music selections, MU.Pr4.3.2a¹³¹ which requires 2nd grade students to demonstrate their understanding

¹²⁸ Van Brummelen, *Steppingstones to Curriculum*, 38-29.

¹²⁹ NAfME, "2014 PreK-8 General Music Standards, " 1.

¹³⁰ Ibid., 5.

¹³¹ Ibid.

of expression expressive intent, MU.Pr5.1.1a¹³² which requires 1st grade students to apply feedback for performances with limited guidance, and MU.Pr6.1.1a¹³³ which expects 1st grade students to perform music for a specific purpose with expression with limited guidance. Basic music concepts such as clefs, musical notation, accidentals, articulation symbols, dynamics, note values, tempo, and time signatures are among the beginner concepts that are available through *LittleBig Stuff's* "Music Basic Resources".¹³⁴ Instructional plans and tools are available to advance the student's knowledge and comprehension of musicality and spirituality. This form of intentional education, as described by Regelski, promotes a transfer of learning from one lesson to the next as learners engage in real life application of concepts.¹³⁵

Discussion of Findings

Evaluation of existing Christian music curricula has revealed that the spiritual development of children is first and foremost the primary objective in both *KidsOwn Worship* curriculum and *LittleBig Stuff* musicals. Both resources provide an opportunity for all children, regardless of spiritual or musical background, to participate and grow. Both *KidsOwn Worship* and *LittleBig Stuff* musicals provide an opportunity for music exposure to all children through the church, no matter their economic situation. Through these Christian curricula, children have an

¹³² NAfME, "2014 PreK-8 General Music Standards," 8.

¹³³ Ibid., 9.

¹³⁴ "Products," LittleBig Stuff, last modified 2019, accessed February 13, 2020, <https://littlebigstuff.com/product/jonahs-druthers-directors-resource-kit/>.

¹³⁵ Regelski, *Teaching General Music*, 26.

opportunity to engage in musical learnings outside of their primary education system, and simultaneously can grow and develop spiritually in worship.

Considering *KidsOwn Worship*, spiritual content is presented through a focused scripture passage with an identified lesson theme. Leaders emphasize Christian lesson concepts through interactive and discussion-based activities that are separated for elementary age groups ranging from Pre-K through 5th grade.¹³⁶ *KidsOwn Worship* ties spiritual learning of scripture and Christian concepts to music through movement-based praise music. Purnell-Webb and Speelman highlight the benefit of text memorization through melody,¹³⁷ and this form of learning is available through *KidsOwn Worship* as children recall scripture verses and Christian concepts through music-based experiences of singing and movement. An examination of *KidsOwn Worship* resources determined that this curriculum does not offer comprehensive music education in the areas of musical literacy, performance, or response. Because *KidsOwn Worship* is not attentive to musical literacy concepts presented in music education this curriculum incorporates minimal use of the NAfME standards for the areas of Creating and Performing.

An examination of *LittleBig Stuff* musical resources revealed structured musical learnings that are presented alongside Christian-themed content in a performance-based musical curriculum. The music education resources that are available through *LittleBig Stuff* provide a variety of musical literacy lessons to address notation, rhythmic understanding, and musicality. Activities are presented through interactive learning methods that engage children through visual, kinesthetic, and aural learning styles. *LittleBig Stuff* includes thorough resources to

¹³⁶ "Products," KidsOwn Worship, last modified 2019, accessed February 14, 2020, <https://www.group.com/category/ministry-resources/childrens-ministry/sunday-school/kidsown-worship/products.do>.

¹³⁷ Purnell-Webb and Speelman. "Effects of Music on Memory for Text," 954.

present spiritual learning that challenges participants in spiritual development through Bible study material, discussion and reflection questions, and scripture memorization. A strong emphasis is placed on both the musical and spiritual development through this curriculum.¹³⁸ Despite the organized structure and content, *LittleBig Stuff* does not contain opportunities for musical or spiritual assessment, and evaluation methods are at the discretion of the program director. In considering the NAFME standards against *LittleBig Stuff's* method for music education in the areas of musical literacy, Creating, Performing, standards in the category of Performing were most applicable, though these standards may be incorporated into the music program at the discretion of the program director.

Though the NAFME standards are useful as a benchmark and guide for educational priorities, the church model may not realistically lead learners toward achieving age-appropriate music standards. In the church setting, children may be engaging in music activities for extra-curricular participation with the aim of spiritual learning. Because each church determines its own program offerings that are unique to their establishment's vision and aims, no benchmark could be identified to measure an individual program's efficiency in musical education. Churches have an opportunity to measure spiritual growth of children participants based upon pre-decided processes that may include attendance, activity participation, and evidence of spiritual growth through discussion and self-reflection. In a study completed by Sifers, Jackson, and Warren, a successful process for measuring spirituality in children included a self-assessment questionnaire and study that explored children's personal activity in the areas of rule-following, kindness, prayer life, worship activity and church attendance, trust in God, making right choices,

¹³⁸ "Products," LittleBig Stuff, last modified 2019, accessed February 13, 2020, <https://littlebigstuff.com/product/jonahs-druthers-directors-resource-kit/>.

thankfulness, honesty, humility, and ability to forgive.¹³⁹ This study's parameters rely heavily on a child's ability to accurately reflect on his or her personal mindset and spiritual activity. The spiritual assessment utilized in Sifers, Jackson, and Warren's study may be valid to offer insight to program leadership based upon a child's initial starting and ending points, if issued before and at the conclusion of a program to assess growth through activity and values.

Results from this study showcase a need for consistent music education resources within the church in order to enable all children, regardless of public or private school music participation, an opportunity to have an exposure to and engagement with basic musical literacy. As children participate in music through church activities in worship, establishing a foundation of music education in musical church activities will enable children to learn, retain, and develop musical skills comprehensively.

Summary of Findings

NAfME standards are comprised of consecutive goals and expectations for children of varying age levels, with the consideration that each child progresses year by year. In a church program setting, children come from a variety of ages and educational musical and spiritual backgrounds. The findings from this research have revealed that of the two curricular music resources reviewed, *KidsOwn Worship* emphasizes spiritual learnings with a music component that does not independently establish a foundation for musical literacy. The NAfME standards of music education are not directly applicable within *KidsOwn Worship* music resources, because

¹³⁹ Sarah K. Sifers, Yo Jackson, and Jared S. Warren, "Measuring Spirituality in Children," *Journal of Psychology and Christianity* 31, no. 3 (2012): 214, accessed February 15, 2020, https://link-gale-com.ezproxy.liberty.edu/apps/doc/A342175854/AONE?u=vic_liberty&sid=AONE&xid=2c91b6ef.

KidsOwn Worship focuses on presentation of music in the context of praise and worship with the primary aim of teaching Christian concepts and Bible verses set to melody. *KidsOwn Worship* advances children spiritually through establishing a foundational education with a Christian worldview while teaching concepts that promote life application through critical thinking and interactive activities. Praxial music is not promoted for the purpose of musical literacy through this curriculum. *LittleBig Stuff's* musical, "Jonah's Druthers," is a resource for musical Christian learning. This curriculum incorporates content to develop learners both musically and spiritually through provided "Music Basic Resources" and "Bible Study" material. Program directors are provided with a multitude of resources including an *Introduction* to the musical, *Production & Pre-Planning* content, *Rehearsal Planning*, *Song Activities*, *Music Basic Resources*, *Bible Study Booklets*, *Choreography*, *Running Script*, and *Accompanist Score*.¹⁴⁰ NAfME standards have significance for application within *LittleBig Stuff* musicals in the category of Performing, though the extent to which standards may be considered relevant will vary according to the specific church's musical goals.

Existing Christian music curricula were examined to determine each resource's contributions toward spiritual growth in children through Christian worldview development, scripture memorization, and life application of biblical concepts. Each Christian curriculum was then considered against the most recent 2014 NAfME standards of learning to determine how resources may align with these standards in the areas of musical literacy, improvisation and composition, and performance. A primary goal of a praxial music philosophy is to deliver music education to all children despite socio-economic background. A need is identified for the church

¹⁴⁰ "Products," LittleBig Stuff, last modified 2019, accessed February 13, 2020, <https://littlebigstuff.com/product/jonahs-druthers-directors-resource-kit/>.

to provide children with an education of basic musical literacy concepts to enable a comprehensive musical learning experience and enhance spiritual worship and contextual teachings through praxial music. If Christian curricula were to focus on both the musical *and* spiritual growth of children in the church setting, the praxial music philosophy's aim of "music for all" may then be accomplished. Simultaneously, the foundation for a comprehensive musical and spiritual education may be established, resulting in an intensified worship experience. Future studies are recommended to clarify if and how churches are guiding children into practical ministry that utilize teachings that praxial music affords, putting to use their knowledge of music education experiences and fulfilling their call as a disciple of Jesus Christ.

Recommendations for Future Research

The findings of this study reveal a need for the church to implement a comprehensive music curriculum for children to engage in education of musical literacy, improvisation and composition, and performance with a Christian worldview. Because a consistent standard was not identified for assessing musical growth in the church, future studies are recommended to clarify if and how churches are presenting and assessing musical learnings in current children's programming, and furthermore, determining how the church can consecutively guide children into ministry opportunities, putting to use their knowledge of music education experiences and fulfilling their call as a disciple of Jesus Christ.

Curriculum Project Summary

A curriculum was designed to offer Christian educators with a resource to teach praxial music education through an in-person, 12-week course for elementary children from Pre-K – 5th grade. The foundational elements provided through this curriculum, titled "A Teacher's Guide to

Developing Spiritual Growth in Students through Praxial Music," offer the chance for educators to teach praxial music and spiritual learning to all children in a Christian, faith-based environment. Implementing the curriculum development phases of curriculum analysis, design, development, implementation, and evaluation, this curriculum integrates a praxial music education philosophy, childhood development and learning, effective music teaching methods, and the Bible. No pre-requisites exist for this course. The resources utilized in this curriculum explore musical literacy and foundational Bible concepts that are presented through weekly learning sessions. The instructor will choose a Christian-based musical program and use the included music selections alongside the recommended Christian text materials, scripture passages, and outlined activities, to present lesson content to participants. Educators are provided with learning objectives and activities, and Christian concepts are identified which will guide participants through foundational elements of learning to teach the character of God, Creation, the Fall, and Redemption. Children will be expected to engage in discussions and learning activities in class, and complete the instructor recommended supplemental and topical assignments and study activities with parents at home to promote life-application of learnings. Life applications include prayer, and scripture study and memorization, and demonstration of understanding of biblical and praxial music elements in activity in class and at home. Students will learn thematic music and participate in a final performance of music selections, putting into action the praxial music concepts and Bible-based musical presentation. This curriculum strives to provide Christian music educators an offering to effectively teach Pre-K and Elementary children music from a praxial and biblical perspective.

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APPENDIX A—CURRICULUM PROJECT***COURSE SYLLABUS***

Biblical Application in Music: A Teacher's Guide to Developing Spiritual Growth in Students through Praxial Music

COURSE DESCRIPTION

This course is intended to teach basic musical skills of rhythm, pitch recognition, singing, and movement to students ages 3-6 years old while teaching through a biblical worldview that brings students to understand the character of God, His love, and His desire for a relationship with each student personally. Throughout the course, students will gain an understanding of basic musical concepts of pitch recognition in singing, rhythmic recognition and application, and expression through movement and text. Throughout the course, students will learn music of the instructor's choice, in preparation of a final musical production that showcases their learnings of singing, rhythms, and storytelling through expression and movement. All musical learnings are encapsulated within Christian-themed material to emphasize and reiterate biblical living.

An emphasis on developing spiritual practices is key to this course. Students will learn Christian values and develop the practice of spiritual learning with daily parent-guided activities that extend classroom learning to the home. These activities are presented through weekly take-home guides and homework sheets. Prayer and devotional study are imperative for students to understand how to grow in their relationship with Jesus. Music is the catalyst used to inspire student learning of biblical values. Christian concepts are presented through the music to encourage spiritual development, discipline, self-reflection, and relationship-building with Jesus.

RATIONALE

Music education is used as a catalyst to teach biblical-based values for cognitive and emotional development of each student's personal relationship with Jesus. Using theoretical frameworks of Experiential Learning Theory combined with a Christian worldview, music is the tool used to present biblical themes through hands-on learning activities. Students learn the importance and process of developing and growing in their relationship with Jesus Christ through daily activities and the disciplined practices of bible-reading, prayer, and self-reflection. This course equips students to learn and apply biblical values and concepts that were learned throughout this course to their daily lives. Through musical learning and preparation of music in performance, students will reflect on their own experiences to determine how biblical values are applied through real life scenarios.

I. PREREQUISITES

No pre-requisites required.

II. REQUIRED RESOURCES

Textbooks for classroom and home study:

Taylor, Kenneth, N. *Everything a Child Should Know About God*. Leyland: Tyndale House Publishers, 2017.

Young, Sarah. *Jesus Calling for Little Ones*. Nashville: Thomas Nelson, 2015.

III. ADDITIONAL MATERIALS FOR LEARNING

CD Player

IV. MEASURABLE LEARNING OUTCOMES

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

- A. Recognize High and Low Pitch Relationships.
- B. Identify rhythmic values and proper counting in music.
- C. Describe thematic biblical content in music.
- D. Demonstrate application of biblical concepts for spiritual development.
- E. Dramatize music through hand-motions and singing to showcase expression of biblical themes through musical production.

COURSE REQUIREMENTS AND ASSIGNMENTS

- A. Weekly attendance for rehearsals
- B. CD listening and song preparation in class and at home for text memorization and expression
- C. In class participation with activities and discussions to demonstrate application for spiritual and musical development.
- D. Weekly worksheets and home-guide activity completion to reinforce musical concepts from classroom activities and discussion topics.
- E. At-home study of kids devotional and worksheets with parent-guided activities to continue development of spiritual learning and application of concepts.
- F. Worship service participation for specified dates to ensure preparation of musical concepts, text, and expression.
- G. Dress rehearsal attendance and participation for musical production.
- H. Participation in musical production performance showcasing musical concepts of pitch recognition and rhythms, and dramatization of text through hand-motions.

V. COURSE GRADING AND POLICIES

A. Points

Weekly musical activity participation

70 points

Weekly biblical discussion activity participation	70 points
Weekly worksheet completion for homework	30 points
Peer review for video activities	20 points
Demonstration of Self-reflection for discussions	30 points
Scheduled worship service participation	30 points
Dress rehearsal attendance and participation	50 points
Musical performance production attendance and participation	200 points

B. Scale

A+ = 475-500	A = 450-474	A- = 425-449	B+ = 400-424	B = 375-399	B- = 350-374
C = 325-349	C- = 300-324	D+ = 275-299	D = 250-274	D- = 225-250	F = 224 or below

C. Late Assignment Policy

Students must return weekly worksheet homework assignments the following week after distribution. If worksheets are late, a 10% deduction will be applied to each assignment.

CURRICULUM PROJECT – ANALYSIS CHART

Part I: Curriculum Information:

Student: Cheryl Pearson	Course for which you are creating curriculum: A Teacher's Guide to Developing Spiritual Growth in Students through Praxial Music
Required Textbook for Class: Taylor, Kenneth, N. <i>Everything a Child Should Know About God</i> . Leyland: Tyndale House Publishers, 2017. Young, Sarah. <i>Jesus Calling for Little Ones</i> . Nashville: Thomas Nelson, 2015.	
Identify the problem:	
The students must learn to apply musical concepts of pitch recognition and rhythms for musical production while demonstrating an understanding of spiritual development in their relationship with Jesus Christ.	
Who are the learners and what are their characteristics?	
Students ages 3 years through 6 years old with no prior musical experience. Students will learn through 12-weekly sessions that meet for 50 minutes per week through in person group classes and parent-guided homework.	
What is the new desired behavior?	

Students will learn words, hand-motions, and biblical concepts associated with musical through pitch recognition and rhythmic accuracy to demonstrate an understanding of musical application; Students will understand how to develop their relationship with Jesus Christ by developing in the disciplines of daily scripture study, prayer, and self-reflection.

What are the delivery options?

This course meets for 12-weekly sessions in person through a group classroom setting for 50 minutes/week.

What are the pedagogical considerations?

This course promotes spiritual development through music education. Students will develop musical skills of pitch recognition, rhythmic understanding and application, and memorization while learning disciplines of biblical concepts through scripture study, prayer, and discipline with group activities that engage students through various learning methods including that promote a variety of hands-on learning activities, group discussions, and personal reflection.

What learning theory applies to your curriculum? Why?

The course content is surrounding the primary goal of a Christian curriculum orientation and experiential learning. Through the Christian curriculum orientation, students are encouraged toward obedience and response to God's word for life. As students develop a relationship with Jesus, they continually understand His word and act in increasingly responsible ways in response to God. This curriculum also focuses heavily on the experiential learning which promotes learning through active involvement in personal and meaningful learning experiences.

Part II: Learning Outcomes

Learning Outcomes At the end of the course, the student will be able to:
1. Recognize High and Low Pitch Relationships.
2. Identify rhythmic values and proper counting in music.
3. Describe thematic biblical content in music
4. Demonstrate application of biblical concepts for spiritual development.
5. Dramatize music through hand-motions and singing to showcase expression of biblical themes through musical production.

CURRICULUM PROJECT – DESIGN CHART

Student: Cheryl Pearson	Course for which you are creating curriculum: A Teacher’s Guide to Developing Spiritual Growth in Students through Praxial Music		
Concept Statement: This curriculum provides a music teacher or children’s ministry director with a program outline for teaching preschool and kindergarten students the basic practices of spiritual development by introducing biblical values and spiritual disciplines through a musical-based program. Students will develop an understanding of foundational Christian doctrine while applying biblical values to a music program that is engaging through group activities, discussions, and dramatized music and activities.			
Learning Outcomes	Content	Learning/Training Activity	Assessment
1. Recognize high and low pitch relationships	Week 1 <ul style="list-style-type: none">Listen to examples of high and low pitches to train the student’s ear to hear relationships of high and low sounds in music.	Week 1 <ul style="list-style-type: none">Teacher plays series of pitches, interchanging between high and low; identifies examples relative to sounds in nature (thunder-low; birds chirping-high, etc.).	Week 1 <ul style="list-style-type: none">Formative assessment—Pop up game: teacher plays a pitch on the piano or instrument and students respond with movement -- popping up high for high pitches or squatting down low for low pitches.
		Week 2	Week 2

		<ul style="list-style-type: none"> • “Trace the Bug” Warm-up—teacher presents a visual with a bug (butterfly or ladybug, etc.) and traces movement of a dotted line with finger to follow the line while humming to mimic low sounds or high sounds as the line moves. Students participate to apply vocal sounds, recognizing and creating high and low pitches. 	<ul style="list-style-type: none"> • Formative assessment—Take-home worksheet to be graded to mimic the “Trace the Bug” warm up.
2. Identify rhythmic values visually and apply to individual songs	<p>Week 1</p> <ul style="list-style-type: none"> • Relate visual of rhythms to length of sound; quarter notes look like ___ and sound like ___; half notes look like ___ and sound like ___; whole notes look like ___ and sound like ___ <p>Week 2</p> <ul style="list-style-type: none"> • Apply rhythms values from music to hand clapping and singing. 	<p>Week 1</p> <ul style="list-style-type: none"> • Activity with rhythm sticks or Orff instruments to demonstrate rhythm recognition. <p>Week 2</p> <ul style="list-style-type: none"> • Listening Activity – teacher will work through phrases of given song to practice with “Clap and Say” for 	<p>Week 1</p> <ul style="list-style-type: none"> • Formative assessment—worksheet homework to assess student’s visual recognition of quarter, half, and whole notes. <p>Week 2</p> <ul style="list-style-type: none"> • Formative assessment—students will create their own rhythm patterns with

		quarter notes, half notes, and whole notes.	groups to demonstrate their understanding of quarter, half, and whole notes.
	<p>Week 3</p> <ul style="list-style-type: none"> • Relate visual of rhythms to length of sound for eighth notes 	<p>Week 3</p> <ul style="list-style-type: none"> • “Walk and Run” activity to learn through Dalcroze method of kinesthetic learning. 	<p>Week 3</p> <ul style="list-style-type: none"> • Formative assessment- “Human Rhythm Chain” game. Students are responsible to identify their own role in a chain of rhythms represented by the student. Each student must identify and count their own rhythm accurately to be assessed individually through a group activity.
	<p>Week 4</p> <ul style="list-style-type: none"> • Categorize rhythms into proper stations 	<p>Week 4</p> <ul style="list-style-type: none"> • “Four Corners” game for rhythmic identification. Teacher will play a chosen rhythmic value on an instrument of choice and students must relocate to the corner that 	<p>Week 4</p> <ul style="list-style-type: none"> • Formative assessment-in class worksheet

	<p>Week 5</p> <ul style="list-style-type: none"> Examine music through listening to distinguish which rhythms are heard. <p>Week 6</p> <ul style="list-style-type: none"> Create rhythmic combinations 	<p>is associated with this specific rhythm.</p> <p>Week 5</p> <ul style="list-style-type: none"> “Name that Rhythm” Game. Students are divided into groups, each representing a separate rhythmic value. When listening to simplistic music (ex: Row Your Boat, Twinkle, Twinkle Little Star, etc.), students must stand when they identify their designated rhythm, and sit when the rhythm passes. Students will practice listening to a simple melody and create the rhythmic pattern with eighth notes, quarter notes, half notes, and whole notes. <p>Week 6</p> <ul style="list-style-type: none"> Design “Rhythm Train” in teams. Students must build a train with group using rhythmic values. 	<p>Week 5</p> <ul style="list-style-type: none"> Formative assessment-Song checkpoint. Students will sing through a song selection with accurate rhythms for quarter notes, half notes, whole notes, and eighth notes. <p>Week 6</p> <ul style="list-style-type: none"> Formative assessment- “Group Rhythm Trains.” Students will be
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		<p>The fastest rhythms are in the front, and the slowest rhythms are in the back. Once in place, students must count the created rhythm combinations using beat values (1+2+3+4+)</p>	<p>broken into groups and each student will take turns being the “Train Conductor.” The group will arrange themselves into different rhythm orders and the conductor must accurately count the rhythms in order to move to the next station (new group) where a new conductor will take the lead.</p>
	<p>Week 7</p> <ul style="list-style-type: none"> Judge rhythmic accuracy 	<p>Week 7</p> <ul style="list-style-type: none"> “I’m the Teacher” Game—students will compete with the actual teacher in taking turns to evaluate rhythmic accuracy of peers in counting or singing rhythms. Students will be assessed by one another for ability to speak 	<p>Week 7</p> <ul style="list-style-type: none"> Formative assessment-Song Checkpoint. Students will sing through musical selections for production with rhythmic accuracy.

		<p>rhythms while clapping and sing correct rhythmic names in place of text. If the students miss a rhythmic value, the teacher earns a point. Students earn points for each accurate correction toward peers.</p>	
	<p>Week 8</p> <ul style="list-style-type: none"> Analyze student's rhythmic strengths and weaknesses for musical program presentation Distinguish good, better, and best ways to practice for improvement 	<p>Week 8</p> <ul style="list-style-type: none"> Teacher guided Circle Time activity—Popcorn style discussion— “I feel strong/weak when...”; Students identify trouble spots in areas of rhythm identification and counting. Teacher will lead small groups in practicing songs with suggested practice techniques (using a ‘yelling’ verses ‘strong’ voice— dynamics; watching teacher vs ignoring teacher – beat/tempo; identifying the mood & style of the music) 	<p>Week 8</p> <ul style="list-style-type: none"> Formative assessment- Worksheet practice to identify good and bad practice habits. Students will be led through a picture worksheet to circle representations of good practicing (such as practicing in a focused and quiet location, setting a schedule for routine practice, self-evaluating, etc.).

<p>3. Describe thematic biblical content associated with chosen songs for musical production for personal application.</p>	<p>Week 1</p> <ul style="list-style-type: none"> • Explain summary of the overall theme of chosen musical <p>Week 2</p> <ul style="list-style-type: none"> • Describe biblical values that each song addresses for musical production. <p>Week 3</p> <ul style="list-style-type: none"> • Applying biblical values of songs to real life examples 	<p>Weeks 1</p> <ul style="list-style-type: none"> • “Who’s Who?” activity for character identification. Students will participate in group activity where they must show personality traits of their assigned character from the musical. Discuss each character and determine if this character showcased biblical or secular characteristics. <p>Week 2</p> <ul style="list-style-type: none"> • Students are led through guided singing to recognize values and define the meaning of the text within music <p>Week 3</p> <ul style="list-style-type: none"> • Teacher-guided activity “This or That” – Getting to Know Jesus. Students will be given choices of “this” or “that” on flash 	<p>Weeks 1</p> <ul style="list-style-type: none"> • Formative assessment— Worksheet completion to identify examples of Christian vs secular values <p>Week 2</p> <ul style="list-style-type: none"> • Formative assessment-Guided discussion – “I can be (value) by doing (action); Discuss examples of how values can be applied in situations. <p>Week 3</p> <ul style="list-style-type: none"> • Formative assessment- “I’m a Disciple...” – APPLICATION SIMULATION –
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	<p>Week 4</p> <ul style="list-style-type: none"> Compare behavioral examples of ways to demonstrate biblical values 	<p>cards and must shout out their response to reply which characteristic is more like Jesus.</p> <p>Week 4</p> <ul style="list-style-type: none"> “When I Look in the Mirror, I See...” Self-Reflection activity. Students will discuss common behaviors and place a post it on one of two mirrors designated as to follow God or to follow Self. Students will discuss how our actions can reflect Christ or the Self (world). 	<p>students will be guided through a group activity to act out scenarios that acknowledge biblical values in real-life</p> <p>Week 4</p> <ul style="list-style-type: none"> Formative assessment- “Make Me Sparkle” group activity adjusted to →Worksheet homework. Students will complete a reflective worksheet at home with parental guidance to list qualities that reflect God and assess whether these qualities are present or missing in their lives.
4. Demonstrate application of Bible learning for spiritual development	<p>Weeks 1</p> <ul style="list-style-type: none"> Recall who God is Recall what God made 	<p>Weeks 1</p> <ul style="list-style-type: none"> Circle Time—<i>Everything a Child Needs to Know About God</i> p2-What the Bible Tells Us About 	<p>Weeks 1</p> <ul style="list-style-type: none"> Formative assessment- Worksheet—Why is the bible important?

		<p>God, p4 We Reading the Bible is Important</p> <ul style="list-style-type: none"> • <i>Jesus Calling for Little Ones</i> p1-God Made Us 	<p>Students will match pictures that show what the bible teaches and why it is important for us to learn.</p>
	<p>Week 2</p> <ul style="list-style-type: none"> • Discuss what God made (review) • Explain where God is 	<p>Week 2</p> <ul style="list-style-type: none"> • Circle Time-- <i>Everything a Child Needs to Know About God</i> p16-God Made the World, p18-God Made the Plants and Animals, p22-God Made Man and Woman • <i>Jesus Calling for Little Ones</i> p3-God is With You 	<p>Week 2</p> <ul style="list-style-type: none"> • Formative assessment-Homework Worksheet- Who Did God Make? Students will draw a picture of what God made, recalling creation, plants, animals, man/woman. • Parent Guided Homework – Review one per night: <i>Everything a Child Needs to Know About God</i> p16, p18, p22 and <i>Jesus Calling for Little Ones</i> p3.
	<p>Week 3</p> <ul style="list-style-type: none"> • Discuss what God is • Describe God's plan 	<p>Week 3</p> <ul style="list-style-type: none"> • Circle Time --<i>Everything a Child Needs to Know About God</i> p46-God is 	<p>Week 3</p> <ul style="list-style-type: none"> • Formative assessment-Memory Game-Students will

		<p>Father, Son, Holy Spirit, p32-God is Loving, p34-God is Holy</p> <ul style="list-style-type: none"> • <i>Jesus Calling for Little Ones</i> p11-God's Plan 	<p>combine in groups to identify from a list of true and false characteristics of God. Points earned by team for correctly identifying as many accurate qualities & characteristics as possible.</p> <ul style="list-style-type: none"> • Formative assessment-Parent Guided Homework-Review one per night: <i>Everything a Child Needs to Know About God</i> p46, 32, 34 and <i>Jesus Calling for Little Ones</i> p11. Discuss who God is, and what God's plan is.
	<p>Week 4</p> <ul style="list-style-type: none"> • Identify Sin • Recognize why we need God's forgiveness 	<p>Week 4</p> <ul style="list-style-type: none"> • Circle Time --<i>Everything a Child Needs to Know About God</i> p50-Garden of Eden, p52-God Warns Adam and Eve, p54-Satan Tempts Adam and Eve, p56-Adam and Eve Disobey 	<p>Week 4</p> <ul style="list-style-type: none"> • Formative Assessment – “Find That Sin” Teacher led discussion. Students will brainstorm ways that we can fall into sin in the classroom,

			<p>with friends, or at home.</p> <ul style="list-style-type: none"> • Formative Assessment-Parent Guided Homework-read (one page per night) <i>Everything a Child Needs to Know About God</i> p50, 52, 54, 56. Draw a picture of the Garden of Eden. Discuss how Satan has tempted you in sin to disobey. How can we follow God? • Parent-Guided Homework-<i>Jesus Calling for Little Ones</i> p9 Forgiveness of Sin
	<p>Week 5</p> <ul style="list-style-type: none"> • Describe who Jesus is 	<p>Week 5</p> <ul style="list-style-type: none"> • Circle Time --<i>Everything a Child Needs to Know About God</i> p64-Jesus is God's Son, p68-Jesus Leaves His Home in Heaven, p70-Jesus Becomes a Baby 	<p>Week 5</p> <ul style="list-style-type: none"> • Formative assessment-Parent Led Homework-Discover the Christmas story in <i>Everything a Child Needs to Know About God</i> (one page per

			<p>night) p74-Jesus is Born, p76-An Angel Talks to the Shepherds, p78-Angels Praise God, p80-Shepherds Worship Jesus, p82-Wise Men Visit Jesus</p>
	<p>Week 6</p> <ul style="list-style-type: none"> • Explain how Jesus can do miracles 	<p>Week 6</p> <ul style="list-style-type: none"> • Circle Time—<i>Everything a Child Needs to Know About God</i> p92-Jesus Does Miracles, p96-Some People Hated Jesus 	<p>Week 6</p> <ul style="list-style-type: none"> • Formative assessment- “With God’s Help I Can...” imaginative game. Students imagine what kinds of impossible and possible things they can accomplish by having faith in God and seeking His will. Discuss how we can grow our faith in him by believing in miracles. • Parent-led homework- Discover Jesus’ miracles (one page per night) <i>Everything a Child Needs to Know About</i>

	<p>Week 7</p> <ul style="list-style-type: none"> • Question why Jesus died on the cross for our sins • Hearing from God 	<p>Week 7</p> <ul style="list-style-type: none"> • Circle Time—<i>Everything a Child Needs to Know About God</i> 100-Jesus Died on the Cross, p102-Jesus Died for Our Sins, p106-Jesus is Buried, p122-Jesus Loves You • Activity “I Can’t Hear You!” Teacher guides students through whisper game where they must pass a secret quietly. See how we must listen carefully for whispers? God’s voice is like a whisper. If we are not listening carefully, we will not hear Him! <i>Jesus Calling for Little Ones</i> p12-I am Waiting to Hear from You 	<p><i>God</i> p88-Jesus Heals a Blind Man, p90-Jesus Brings a Girl Back to Life, p92-Jesus Does Miracles,</p> <p>Week 7</p> <ul style="list-style-type: none"> • Formative assessment-“Working Alone” teacher-led group discussion. Have you ever felt alone? Is it easy to do something by yourself? Can we save ourselves from sin? • Parent-led Homework-Review (one page per night) <i>Everything a Child Needs to Know About God</i> p100-102-Jesus Dies on the Cross for our Sins, p104-Jesus’s Friends are Sad, p110-Jesus’ Friends Look for His Body, p112-Jesus is Alive!
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	<p>Week 8</p> <ul style="list-style-type: none"> • Discuss why we pray • Recognize how to pray 	<p>Week 8</p> <ul style="list-style-type: none"> • Circle Time—<i>Everything a Child Needs to Know About God</i> p168-Jesus' Friends Pray, p120-Jesus Prays for Us • The Lord's Prayer Activity. Discuss how we pray: A.C.T.S.—Adoration, Confession, Thanksgiving, Supplication. Teacher explains intercessory prayer—like Jesus prays for us! 	<ul style="list-style-type: none"> • Formative assessment-homework – draw a picture of an empty grave! Where was Jesus? Tell your parent or friend the story of Jesus and why the grave was empty! <p>Week 8</p> <ul style="list-style-type: none"> • Formative assessment- “What Can I Pray For? Worksheet • Review <i>Jesus Calling for Little Ones</i> p12-I am Waiting to Hear from You • Formative assessment-Parent-guided activity-start Prayer Journal (journal craft supplied for take-home activity). Students complete daily. Is your prayer of Adoration,
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	<p>Week 9</p> <ul style="list-style-type: none"> • Interpret how to be a friend of Jesus 	<p>Week 9</p> <ul style="list-style-type: none"> • Circle Time—<i>Everything a Child Needs to Know About God</i> p86-Jesus Chooses Twelve Helpers, p168-Jesus' Friends Pray • <i>Jesus Calling for Little Ones</i> p6-When You Pray 	<p>Confession, Thanksgiving, or Supplication? Draw a picture to show your prayer.</p> <p>Week 9</p> <ul style="list-style-type: none"> • Formative assessment- “How Do I Talk to God” Prayer Cards. Teacher will guide students to choose a prayer card and students will take a few minutes to talk to God silently from the chosen topic of Adoration, Confession, Thanksgiving, or Supplication. Teacher will close activity with the Lord's Prayer.
5. Dramatize music through hand-motions and singing to showcase the musical production	<p>Week 6</p> <ul style="list-style-type: none"> • Express ways to communicate song text to audience 	<p>Week 6</p> <ul style="list-style-type: none"> • Teacher will guide students through story telling motions and body language. Students will 	<p>Week 6</p> <ul style="list-style-type: none"> • Formative assessments: “Say What?” Charades game with action

	<ul style="list-style-type: none"> • Relate musical words to body language and hand-motions 	<p>take turns sharing what they believe the emotions to be from the storytelling.</p>	<p>cards. Students will guess what is being communicated from expression and body motions.</p>
	<p>Week 7</p> <ul style="list-style-type: none"> • Experiment how to express emotions through music 	<p>Week 7</p> <ul style="list-style-type: none"> • Teacher will demonstrate various moods in music through playing live music examples or chosen recordings. How does this music make you feel? Students will use emoji flashcards to identify their emotional responses to music. 	<p>Week 7</p> <ul style="list-style-type: none"> • Formal assessment- “Music Makes Me Feel” listening activity worksheet. Teacher will discuss lyrics with students and then play a piece of music from musical production song list. Students will draw a picture in response to listening to the music.
	<p>Week 8-9</p> <ul style="list-style-type: none"> • Examine how individual presentation of hand-motions and expression are communicating to the audience 	<p>Week 8-9</p> <ul style="list-style-type: none"> • Teacher will demonstrate how we must evaluate our actions for improvement. What we think we are communicating may not always be the case. Changed to →Teacher 	<p>Week 8-9</p> <ul style="list-style-type: none"> • Formal assessment- Video Performance in small groups of chosen musical production song for peer evaluation. Elaborated activity →What are we

		<p>will choose an action choice from a jar containing pre-composed list. Students will react to the teacher's actions. Discussion to follow about how the teacher's actions made the student's feel. See how our actions communicate? Our actions in music can help us communicate the text, too!</p> <ul style="list-style-type: none"> • Practice songs in front of the mirror to see how students react to their own performances 	<p>communicating? Can we hear the words? Are our faces showing the expression? Are our hand-motions emphasizing the text?</p> <ul style="list-style-type: none"> • Self-Evaluation- "How Can I Do Better?" Teacher will work with students to identify strengths and weaknesses in singing, hand-motions, and body language.
	<p>Week 10-11</p> <ul style="list-style-type: none"> • Assess musical presentation 	<p>Week 10-11</p> <ul style="list-style-type: none"> • Teacher will discuss costumes and how they help tell the story of the musical presentation • If available students watch a video of song selection performance from musical samples or another group performance (YouTube) to assess what they liked 	<p>Week 10-11</p> <ul style="list-style-type: none"> • Formative assessment-Teacher will video record students on stage for a mock performance (Week 10) • Students will contribute ideas of how to improve musical production for actual

		<p>and did not like. Were the songs clearly performed? Were hand-motions added? Were students interested to continue watching?</p> <ul style="list-style-type: none"> Students will complete dress rehearsal on-stage with video recording (week 11) 	<p>performance (were voices heard? Were students focused? Were hand-motions visible?) (Week 11)</p>
	<p>Week 12</p> <ul style="list-style-type: none"> Measure success of preparation 	<p>Week 12</p> <ul style="list-style-type: none"> Students will participate in the musical program presentation Added for emphasis of program focus →Teacher will provide a recap at the conclusion of the program discussing the biblical concepts that students studied, and how they developed habits of how to be a disciple of Jesus. Parents are encouraged to continually develop habits of discipleship and spiritual growth with their children. 	<p>Week 12</p> <ul style="list-style-type: none"> Summative Assessment-students will showcase songs through hand-body motions, textual and pitch accuracy, and expression.

Learning Outcomes	Rational for Sequence
1. Recognize high and low pitch relationship	For students to match pitch in song selections, they will need intentional instruction to understand how to USE their voice by creating high and low sounds. By comparing these to known sounds that students are familiar with, they can relate what they know to a new musical skill.
2. Identify rhythmic values and apply to individual songs	Once students have understood the basics of pitch identification and creation, they will be able to learn separately the rhythmic components by understanding duration of sound. Students will be taught to recognize rhythms independently and later identify the rhythms within the songs alongside pitches.
3. Describe thematic biblical content associated with chosen songs for musical and personal application	Text memorization will not be worthwhile if the students are not able to comprehend the words in the context of their lives. Text memorization through music will provide students an opportunity to recall the words and ideally consider the meaning of the text for real life scenarios.
4. Demonstrate application of Bible learning for spiritual development.	<p>By engaging with the book <i>Everything A Child Should Know About God</i> by Kenneth N. Taylor and <i>Jesus Calling for Little Ones</i> by Sarah Young, the students will be able to interpret how the text can be applied to their personal lives.</p> <p>For students to develop spiritually, they must understand the life application of Bible concepts. These texts offer students biblical concepts presented at an easy to understand level that is appropriate for this age group.</p>

5. Dramatize music through hand-motions and with words for musical production	As students engage in learning the song text, they will continually evaluate how to apply the biblical concepts for spiritual growth. Hand motions are taught along with the song text in order to help students grasp the meaning of the words through a physical knowing. This is the last learning outcome because it will be evaluated for applying dramatization on top of song text and application through musical performance.
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References for Learning Activities

1. Presentation¹⁴¹
2. Textbook Readings¹⁴²
3. Discussion¹⁴³
4. Teaching Strategies and Activities¹⁴⁴
5. Application¹⁴⁵

¹⁴¹ Linda B. Nilson, *Teaching at its Best: A Research-Based Resource for College Instructors*, 4th ed. (San Francisco, CA: John Wiley & Sons, Inc., 2016), 127-190.

¹⁴² Harro Van Brummelen, *Steppingstones to Curriculum: A Biblical Path* (2nd ed.) (Colorado Springs, CO: Purposeful Design Publications, 2002), 36-44.

¹⁴³ Nilson, *Teaching At Its Best.*, 156.

¹⁴⁴ Ibid., 4-9.

¹⁴⁵ Ibid., 132.

CURRICULUM PROJECT – DEVELOPMENT CHART

Student: Cheryl Pearson	Course for which you are creating curriculum: A Teacher's Guide to Developing Spiritual Growth in Students Through Praxial Music
Expository Organizer	
<p>Good afternoon! It is nice to see you again! Last week we understood the difference between high and low pitches and sounds. We practiced how our voice moves high and low, just like sounds we hear outside! Remember how thunder sounds like a low rumble? Remember how a bird chirping sounds like a high sound? We practiced tracing our finger across the moving line to make our voices move high and low. Today we are going to recognize how our sounds can be long or short. Can you think of a sound that is long? (Example: SHHHHHHH!) How about a sound that is short? (Example: “Hop”, “Clap” or “Snap.”) Our songs are made up of long and short sounds. Let us listen to our new song, “_____”. Let us raise our hand when we hear a long sound. Oh, there is one! What word was sung for that long sound? Now let us listen and raise our hands when we hear a short sound. What word was sung for that short sound? When we sing a long sound, we keep our voices singing. Sometimes, we sing for one beat, like this (say quarter). Sometimes, we sing for two beats and we say “half-note”. If we sing for three beats, we say “dotted-half-note”, and to sing four beats, we say “whole-note-four-beats”. Who can help me sing our longest sound, a whole note? Let us try it together! We will keep our voices sounding while singing “Whole-note-four-beats”. See how long that was? Today, we are going to learn about long rhythm sounds, like the whole notes, and shorter rhythm sounds, like the half notes and quarter notes. We will get to move to the music and see just how long our sounds really are!</p>	
Narrative Organizer	

Our new unit begins with a review of high and low sounds that the students learned in the past week. Students are reminded of our “Trace the Bug” warm-up activity where we followed the movement of our fingers across, the dotted line to move our voices higher as the line went up, and lower as the line went down. Students are then recall sounds that are made in nature (thunder, birds chirping) which represent high and low sounds. Teacher will introduce the new lesson discussing the difference between short and long sounds, and examples will be given. Students will be asked to share ideas of sounds that are long and short. Once examples are given, the teacher will explain how the music is made up of both long and short sound combinations called rhythms. Students will listen to an example of a song from their musical that incorporates long sounds such as whole notes, and shorter sounds such as half notes and quarter notes. Students will be asked to identify these rhythmic sounds in the music while listening. Students will be guided through a “Rhythm Ball” activity that helps them to recall which types of rhythms are long and short. Students will also discuss how rhythmic values are like a pizza. A visual is provided to show students how the rhythmic pizza is divided into smaller pieces that are like our rhythms. A worksheet will be given to students to take home and practice visually identifying rhythms of quarter notes, half notes, and whole notes.

Graphical Organizer

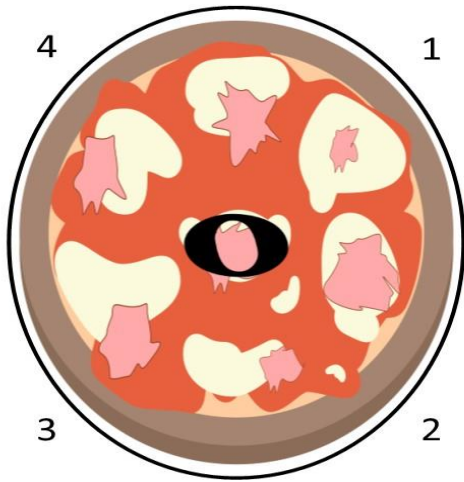
Rhythm Pizza Chart: Our rhythms are like a pizza pie! A whole note is just like one whole pizza. It is a circle, and if we trace our finger from the number one, to two, to three, to four without stopping, our sound continues for four beats and this creates a long sound!

A half note is just like a half of a pizza. See how there is a line down the middle of the pizza to create two pizzas? Each half of the pizza is like a half note. If we trace our finger from one to two without stopping, our sound continues for two beats and this creates a half note sound. If we trace our finger from three to four without stopping, our sound continues again for another two beats. This is another half note sound.

A quarter note is like $\frac{1}{4}$ of a pizza! See how it is cut into four pieces? Each piece is called a “quarter”. If we trace our finger in each space and stop at the line, we only count one number. Our sound continues for one beat and this creates a quarter note sound. Let us try tracing each of the four quarter notes separately. One. Two. Three. Four. See how our sound stops when we see the line? These are each quarter notes.

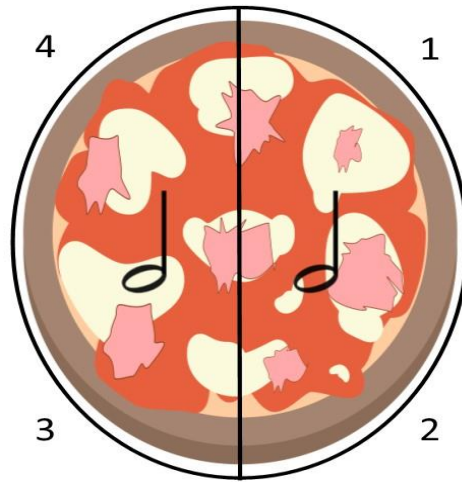
Whole Note

Say "Whole note four beats"



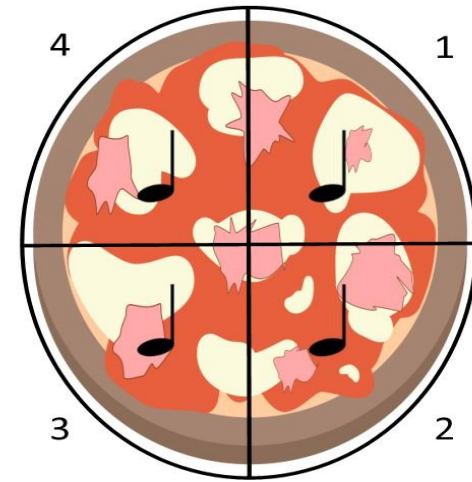
Half Note

Say "half-note"



Quarter Note

Say "Quarter"



Gagne's Nine Events of Instruction

Instruction Event	Approach/Tactic
1. Gain attention	Each class will begin with a song recording from the musical that pertains to the rhythm or biblical-themed value that will be discussed in class. High energy and positivity will excite the students to join in the activity. (Nilson pg. 4)
2. Inform learners of objectives	Instructor will describe the new concept verbally and follow up with a hands-on activity and story that emphasizes the musical and biblical concept. In this way, students will be learning the same information presented through multiple methods of learning pertaining to multiple senses and modes that use different parts of the brain. (Nilson pg. 5)
3. Stimulate recall of prior learning	Students will be reminded of the previous week's content through homework and in-class discussion as a reinforcement through rephrasing and systematizing. (Van Brummelen pg. 111)
4. Present the content	After listening to new music, students will practice pitch matching with kinesthetic activity. Students will then be asked about meaning of the text and will discuss with open-ended questions and guided bible devotions what the text means for understanding. (Regelski pg. 196-197 and pg. 100)
5. Guide learning	Students will listen to new music and sing guided by the teacher, stopping within phrases to practice pitch and rhythms. Teacher will present bible verses and content to guide discussion and activities about examples of real-life application to reinforce topics and learning of biblical and musical content. (Van Brummelen pg. 111)

6. Elicit performance (practice)	Students will work in small groups to present music and activities that they have learned for the week prior, sharing their memorized music and discussion the application of the concepts. Peers will provide feedback and critique through a role-play activity where students pose as the teacher for suggested corrections and achievement recognition. (Regelski pg. 42)
7. Provide feedback	Students will reflect on peer and teacher comments and discuss how improvements can be made for the next activity. Students will complete worksheets and hands-on activities that demonstrate correct application of musical and biblical concepts. (Regelski pg. 60)
8. Assess performance	Students will present or “show” musical understandings for peers in small groups to be recorded and assessed in mock performances for sound, words, hand-motions, and personal involvement with expression to share the story of biblical concepts within the music. Based on recorded mock performances, students will build relationships with one another and feel confident in their understanding of giving and applying feedback as they learn. (Van Brummelen pg. 125-127)
9. Enhance retention and transfer	Students will review intentional learning to recall how they have arrived at their decisions to better the music and themselves through personal response to learning and reflection of musical and biblical concepts. Worksheets, games, and hands-on activities will be given as follow up and formative assessments through each phase of learning. If students are not using their knowledge applying concepts as they develop relationships with one another and with God, it is useless. Students gain motivation by applying their learning and convince others, and this provides the opportunity to help students develop habits of thoughtfulness and responsibility as they learn. (Van Brummelen pg. 123 and 125-127)

CURRICULUM PROJECT – IMPLEMENTATION CHART

Student: Cheryl Pearson	Course for which you are creating curriculum: A Teacher's Guide to Developing Spiritual Growth in Students Through Praxial Music
Physical Item	Rationale for Use
White Board, Markers, Eraser	Visual learning with graphics and pictures allows the brain to process information 60,000 times faster than non-visual methods. Pure visual content conveys information more directly for retention. (Nilson pg. 257)
CD Player & CDs (for teacher and for CD distribution to students)	Music used in listening activities will allow students to identify and comprehend rhythmic examples aurally and listening to the text will allow students to apply meaning of text to biblical concepts for personal application. (Regelski pg. 83)
Bouncy Ball for Rhythm Ball, painters' tape for sectioning	Music is education when students can experience the music actively through mindful learning, which is necessary to engage students cognitively. (Regelski pg. 24-25)
"Trace the Bug" Book	Students will actively match pitch and move their voices upward and downward, using kinesthetic learning to trace the pitch motion with their finger. This will help them grasp the concepts of high and low in music. (Regelski pg. 197)
Worksheet (Homework & Parent Guide)	Worksheets include rhythmic patterns from music listening activities in class. This will allow them to practice the music at home from a rhythmic perspective while hearing the familiar tune of previously introduced music. Through this exercise, students will learn new material more readily by fitting it in with their prior knowledge. In this case, students

	will link the melody that has already been learned and enable a transfer of learning between lessons, in this case, connecting melody of music from aural learning to new rhythmic patterns. (Regelski pg. 18)
<p>Book Materials:</p> <p>Young, Sarah (2015). <i>Jesus Calling for Little Ones</i>. Nashville, TN: Thomas Nelson.</p> <p>Taylor, Kenneth, N. (1996). <i>Everything A Child Should Know About God</i>. Tyndale House Publishers.</p>	<p>The topic of the day for biblical discussion will be used in Circle Time as a warm-up. Students will be able to review previous week's content and biblical application and summarize their experiences at home for personal comprehension. The books are used to provide students an at-home review as they recall points that were discussed in class, and students will work with parents (following the parent guide and book material) to discuss personal application and reflection to readings. (Nilson pg. 159)</p>

Task	Rationale for Task
Prepare Whiteboard Activity	Set up visual material prior to class to convey information more effectively to students. (Nilson pg. 259)
Accessibility of CD Player and Music Listening Preparation	Planning and preparing for relevant activities are proactive and will make lessons that are challenging, interesting, and worthwhile. Management staging is proactive and necessary, including physical arrangement of room, to avoid disruptions and off-task behavior. (Regelski pg. 246)
Arrange Classroom Chairs into Circle for Discussion and Class Participation	Long class periods require change of pace and variety to keep students interested. Lessons will benefit from rearrangement of chairs. (Regelski pg. 237)

Copies of Worksheets for HW Handout and Instruction Review	Close class discussion with summary and synthesis questions to allow students to review content. Take home worksheet and parent guided activities will be introduced to give students instructions, and students will be able to ask questions regarding key concepts and expectations to better understand material. (Regelski pg. 246)
Arrange chairs for circle time and activities	Students will learn through interactive Circle Time discussions and respond to interpersonal cues while working together as a group. They will learn to build on each other's strengths in discussion. Discussion activities will use the Four Phases of Learning to approach problems that were encountered throughout the past week, and students will be guided through discussion on how to apply the biblical concepts to these situations, and determine choices they may encounter to evaluate these choices for personal reflection. (Van Brummelen pg. 101 and 112)

Formative Assessment Type	Assessment Details
Rhythm Demonstrations, Performance Assessments, and Class Discussions for Participation	<p>Students are expected to listen to the CD at home for musical preparation of words and melody, and they will participate in class music presentations to perform pieces periodically for progress assessment. Rhythmic demonstrations will be evaluated through games such as Rhythm Train, Human Rhythm Chain, and other interactive activities. These activities will be evaluated for students to demonstrate their understanding of the beat and rhythmic values with teacher and peer feedback. Students will participate in classroom discussions regarding biblical concepts weekly and will be asked to provide personal experiences for reflection and evaluation of concepts.</p> <p>Through group work, students will be challenged beyond what they can do individually, and they are required to learn while doing. Working in groups will also promote good team-member behaviors to listen to one another, work cooperatively, give constructive feedback, and show</p>

	respect for one another. These values align with the Christian worldview that is emphasized in learning throughout this course. (Nilson pg. 186)
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CURRICULUM PROJECT – EVALUATION AND SYLLABUS CHART

Student: Cheryl Pearson	Course for which you are creating curriculum: A Teacher's Guide to Developing Spiritual Growth in Students Through Praxial Music	
Learning Outcomes	Your Formative Assessment Plan	Rationale for Formative Assessment Type
1. Recognize High to Low Pitch Relationships	Pop-Up Assessment Game—teacher plays various pitches on an instrument and students respond with physical motion, reaching high or high pitches or squat low to the ground for low pitches to display aural understanding.	Games provide an effective and fun format for review where students are motivated toward individual achievement. (Nilson pg. 171)
2. Identify Rhythmic Values and Application in Music	Worksheet homework to assess student's visual recognition of quarter, half, and whole notes. Students will create their own rhythm patterns with groups to demonstrate their understanding of quarter, half, and whole notes.	Team based learning promotes a mutual and positive interdependence and personal accountability more than other forms of teaching. By working together in group games such as the Human Rhythm Chain and Group Rhythm Trains, students will help each other in team effort to gain confidence, motivate one another, and work

	<p>“Human Rhythm Chain” game. Students are responsible to identify their own role in a chain of rhythms represented by the student. Each student must identify and count their own rhythm accurately to be assessed individually through a group activity.</p> <p>Song checkpoint. Students will sing through a song selection with accurate rhythms for quarter notes, half notes, whole notes, and eighth notes.</p> <p>Group Rhythm Trains.” Students will be broken into groups and each student will take turns being the “Train Conductor.” The group will arrange themselves into different rhythm orders and the conductor must accurately count the rhythms in order to move to the next station (new group) where a new conductor will take the lead.</p> <p>Song Checkpoint. Students will sing through musical selections for production with rhythmic accuracy.</p> <p>Worksheet practice to identify good and bad practice habits. Students will be led through a picture worksheet to circle representations of good practicing (such as practicing in a focused and quiet location,</p>	<p>cooperatively as they share knowledge. (Nilson pg. 186)</p> <p>Through these specified group activities, students will be completing tasks of synthesis from Bloom’s Taxonomy. (Nilson pg. 22-23)</p> <p>Song checkpoints will provide students an opportunity to apply practiced-in-action as they apply what they have learned through music. (Regelski pg. 25)</p>
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	setting a schedule for routine practice, self-evaluating, etc.).	
3. Describe Thematic Biblical Content in Music	<p>Worksheet completion to identify examples of Christian vs secular values</p> <p>I can be (value) by doing (action); Discuss examples of how values can be applied in situations.</p> <p>“I’m a Disciple...” – APPLICATION SIMULATION – students will be guided through a group activity to act out scenarios that acknowledge biblical values in real-life</p>	<p>Units can be adapted to fit the goals and purposes outlined by the teacher. Once the daily theme is decided according to the musical selections and biblical concepts, questions can be shaped toward the learning outcomes which will allow students to focus their understanding. (Van Brummelen pg. 196-197)</p>
4. Demonstrate Application of Biblical Concepts for Spiritual Development	<p>Students will participate in group discussions to identify how God is working in their daily lives with specified biblical concepts and themes that are present within music. Students will share through discussion in Circle time and will be prompted to reflect on how God is moving in their daily lives. They will have the opportunity to see where God is moving in their peer’s lives as well through similar or unique situations. The teacher will guide the discussion with examples to prompt engagement.</p>	<p>Through group discussions and open sharing, students will learn through their personal response while applying their biblical knowledge. Students will have an opportunity to use their knowledge, thought, skills, and creativity to extend what they have learned and apply it to life.</p> <p>According to Van Brummelen, meaningful response demands that students have had a precise, structured conceptual and skill instruction. (Van Brummelen pg. 123)</p> <p>This takes place with weekly engagement in Circle Time as students will learn about</p>

		who God is, and how God speaks to us and moves in our lives.
5. Dramatize music through hand-motions and text for musical performance	<p>“Say What?” Charades game with action cards. Students will guess what is being communicated from expression and body motions.</p> <p>Music Makes Me Feel” listening activity worksheet. Teacher will discuss lyrics with students and then play a piece of music from musical production song list. Students will draw a picture in response to listening to the music.</p> <p>Video Performance in small groups of chosen musical production song for peer evaluation. Elaborated activity → What are we communicating? Can we hear the words? Are our faces showing the expression? Are our hand-motions emphasizing the text?</p> <p>Self-Evaluation- “How Can I Do Better?” Teacher will work with students to identify strengths and weaknesses in singing, hand-motions, and body language.</p> <p>Teacher will video record students on stage for a mock performance (Week 10)</p>	

	<p>Students will contribute ideas of how to improve musical production for actual performance (were voices heard? Were students focused? Were hand-motions visible?) (Week 11)</p> <p>Summative Assessment-students will showcase songs through hand-body motions, textual and pitch accuracy, and expression.</p>	
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Evaluation and Reflection

Issue/Strategy	Rationale for Changing
Course Title Update from “Applying Biblical Values in Music” to “A Teacher’s Guide to Developing Spiritual Growth in Students Through Praxial Music”	<p>Christian teachers are facilitators and guides who develop their teaching skills reflectively, using their skills to guide others into knowledge and discernment that leads to service for God and others. (Van Brummelen pg. 8)</p> <p>This course title has been updated to accurately reflect the purpose that Van Brummelen identifies for teachers, and that is to lead others toward Christ through education. This curriculum is intended to bring students to an experience with Jesus through developing their spiritual relationship with Christ through music.</p>
First Learning Outcome updated from “Recall Musical pieces through weekly and home practice to prepare singing	Students must be able to match pitch with assurance as a foundation for the ability to read music notation. (Regelski pg. 202)

and hand motions for musical presentation” to “Recognize High and Low Pitch Relationships”	
Second Learning Outcome updated from “Restate overarching biblical based values and lesson themes that are highlighted in each song for understanding” to “Identify Rhythmic Values and Application in Music”	<p>Using CATs such as Focused Listing, students will be prompted to consider their prior biblical knowledge concerning the concept presented in the music. The results will provide an accurate picture of what the students already know. (Nilson pg. 277)</p> <p>As students can describe the content that they are learning, they are exhibiting and explaining their learning products and utilizing the metacognitive strategies for intentional and thoughtful learning. (Van Brummelen pg. 129)</p>
Fourth Learning Outcome updated from “Examine how each weekly biblical lesson applies in the storyline of the songs” to “Demonstrate Application of Biblical Concepts for Spiritual Development”	<p>Praxis requires that students learn through doing, as opposed to learning for the sake of knowledge. The initial outcome required that students examine the content of each song and expected that students learn through a Traditionalist approach to lessons, with the ability to gain knowledge in the subject area only.</p> <p>The adjustment to the new Learning Outcome requires that the students learn HOW to apply the biblical concepts for spiritual development, and that they DO apply the learned concepts through praxis, which leans more toward the Experientialist and Christian orientations of learning. (Van Brummelen pg. 26)</p>
Course Description is updated to emphasize more fully the focus of spiritual development, as this is the primary goal of the course.	<p>The initial course description described the course’s intention to teach basic musical concepts of singing to preschool students while introducing them to biblical values that were addressed within the music. The updated course description includes formerly stated description but added the following: “An emphasis on developing spiritual practices is key to this course. Home disciplines of prayer and devotional study is imperative for students to understand how to grow in their relationship with Jesus. Music is the catalyst used to inspire students to learn, and biblical values and concepts are presented through the music which will encourage students to develop these values throughout the duration</p>

	<p>of the course for self-growth, discipline, and development of their relationship with Jesus through practice and reflection.”</p> <p>A course description may be brief but should elaborate on the organization of the course and discuss the rationale for it. (Nilson pg. 64)</p> <p>Because the student learning outcomes are so closely related to the spiritual development aspect, the description must appropriately outline this as a primary objective.</p>
<p>Rationale in course syllabus updated to properly reflect the motivation of the course to be spiritual development through music, as opposed to spiritual development being the secondary outcome of learning. The emphasis is not on musical learning, but on spiritual development and application using music as the delivery tool.</p>	<p>New rationale states: “Music education is used as a catalyst to teach biblical based values and development of the student’s personal relationship with Jesus through music learning. Using theoretical frameworks of experiential learning theory combined with a Christian worldview, music is the tool used to present biblical themes through hands-one learning.</p> <p>Students learn the importance and process of growing in their relationship with Jesus Christ through daily living. This course equips students to learn and apply biblical values and concepts to their personal lives. Through musical learning and preparation of music in performance, students will reflect on their own experiences to determine how biblical values are applied in real life scenarios.”</p> <p>In considering the primary focus of the course, the rationale must communicate to promote the proper intent, considering groundings, focusing on the resources, and considering how to implement the curriculum plans with evaluation on the program outcomes. In doing so, the rationale was deemed unrelated and required updating.</p> <p>With the primary aim of the course reflecting a Christian worldview, the rationale of the course must communicate the purpose of the course. In planning this curriculum, the rationale must communicate seven steps: 1) Remember aims and intents, 2) Consider groundings and expectations, 3) Make yearly plans, 4) Design or adapt units, 5) Choose resources, 6) Implement curriculum plans, and 7) Evaluate programs and outcomes. (Van Brummelen pg. 145)</p>

	The rationale should give justification for the unit and state the essentials. (Van Brummelen pg. 180)
Design Chart is updated in weeks 10-11 to more fully reflect the specific activities used throughout the dress rehearsal process to evaluate the need for revisions.	Outlining the activities allows for evaluation of whether the activity fits the intent of the intended learning outcome. Activities must also suit the intended audience and be evaluated for meaningful learning with a range of pedagogical strategies. (Van Brummelen pg. 188)
Need for timed activity outline to ensure ample activity focused on texts	<p>Both Cotten and Marzano, Pickering and Pollock provide information on effective classroom pedagogy. Within their provided research, curriculum should be pre-planned, providing strong leadership and emphasizes the importance of learning goals. (Van Brummelen pg. 107)</p> <p>This curriculum is focused specifically on developing students spiritually THROUGH music education. It is not intended to focus solely on music theory or singing. Because of this, ample time must be pre-planned to allow for activities surrounding this learning outcome.</p>
Need for home-guide creation to provide parents/guardians with “Teacher guide” and discussion questions to lead students through home study with parental guidance. The goal of this course is to ensure the spiritual development of students. Though this a parental role, the teacher can walk alongside the parent and equip them with tools needed for	The bible addresses that parents have the obligation to oversee biblical education. When parents and schools can partner together and remain closely involved, the result of student education is positive. Parents who work alongside teachers create a unified vision that affects curriculum quality. (Van Brummelen pg. 139)

success in this course with guided activity content for home study.	
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