TEACHING PRESCHOOL MUSIC: A PRAXIAL AND BIBLICAL APPROACH

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ABSTRACT

The research conducted in this study strove to identify the effects of a praxial music approach with the integration of biblical principles on teacher training and preschool students’ learning. Currently, universities do not offer music education students instruction in preschool music pedagogy that incorporates a praxial music approach with biblical principles. Several sources were consulted to discover the need for a college level curriculum geared towards teaching a praxially and biblically-based music curriculum in preschool. As a method to discover how beneficial it is to incorporate praxial music teaching with a biblical foundation, this study establishes a framework and curriculum for a collegiate course that teaches prospective music instructors how to incorporate praxial and biblical concepts into preschool music. As preschool-age children tend to lack solid theoretical concepts in music, future preschool teachers will be able to utilize the material taught in this curriculum to integrate a praxial approach with biblical concepts. With the utilization of the historical research approach, the study fills a gap in the literature with this approach while projecting probable benefits from the use of the curriculum. With the need for new and effective methods of teaching preschool music from a biblical and praxial perspective, preschool teachers will be able to effectively teach the basic fundamentals of music, such as note reading, rhythms, and music listening skills to children 3-5 years old, with applied praxial activities and biblical concepts to teach Bible stories and core biblical principles.

Keywords: praxial, biblical, music curriculum, fundamentals, preschool music, young adults, young children
Chapter One: Introduction

Preschools currently often approach music education through one of many different teaching approaches such as Kindermusik, Musikgarten, or Music Together. While these schools do offer varied forms of musical involvement and instruction, sometimes without a set curriculum, the inclusion of praxial elements from a biblical approach are rarely included. Presently, music education programs do not prepare future preschool music teachers to teach praxial preschool music from a biblical perspective. Thus, the significance and benefits of teaching music to young children from a praxial and biblical perspective is an important area of research. Historical research methods provide support for the development of this curriculum to meet such a need.

Background

There has been a large amount of research on teaching young children music from a praxial perspective, but the application of such concepts from a biblical perspective is non-existent. There are many possible curricula for use in preschool music such as Kindermusik and Music Together. While these curricula incorporate the fundamentals of praxial learning and elements such as hand signs, singing, and rhythmic patterns, each one lacks the incorporation of biblical concepts. Preschool music does utilize many praxial activities and concepts which are mostly depicted through the use of popular methods such as the one developed by Zoltán Kodály.¹

In addition, the Bible has an influential effect on learning and development, and biblical learning is most important at the ages of 3-5 years old as these are very impressionable ages.\(^2\) The Bible itself provides support for the importance and effects of teaching children as stated in Proverbs 22:6, “Train up a child in the way he should go: even when he is old, he will not depart from it.”\(^3\) In addition, the importance of the role of teachers in schools portrays the impressionability of children to learn biblical principles, social responsibilities, and moral responsibilities from their teachers’ examples and instruction.\(^4\) Thus, the teacher’s valuable role as a guider of the child’s faith indicates the impressionability of the child’s mind to follow this instruction and learn from the teacher’s example.

As the ages of 3-5 are critical and influential ages, young adults should be trained to nurture and develop these children’s God-given gifts by teaching them the fundamentals of music while also providing them with a strong faith-filled music education.\(^5\) Research has shown that there are many benefits with engaging children in musical activities at a young age.\(^6\) Research conducted on teaching, in general, also shows the benefits of integrating biblical concepts and principles with the subject matter.\(^7\)

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\(^3\) Proverbs 22:6, (King James Version).

\(^4\) Moore, “Most Common Teacher Characteristics,” 257.


Jean Piaget discussed the development and learning of children ages 3-5 as being in a preoperational stage of development. This stage follows the sensorimotor stage where infants and very young children (ages 0-2) only know existence by perception. In the preoperational stage, however, young children (ages 2-7) become more logical in their thinking structures and are able to develop images or symbols of existing and non-existing objects. This learning theory, thus, provides a foundation for the development of this project’s aim to teach future teachers how to effectively instruct preschool students.

Children’s cognitive abilities are a factor in the concepts taught and methods used in the classroom. Piaget noted that in this preoperational stage, children engage frequently in play. Children use their imaginations and developing cognitive functions to play out different simulated life and make-believe scenarios. Thus, this stage of development shows young children’s natural tendency for creativity and development of logical thinking about their surroundings.

Statement of the Problem

Teaching preschool aged children music is a much needed and important area of study as music is thought to be an integral role in the development of young children. In addition to being instrumental in children’s cognitive development, learning music itself has many benefits.

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9 Ibid., 652.


11 Ibid., 76.


in education and children’s everyday lives. Adults have a responsibility to share their knowledge with the younger generations as they are the ones who will be sharing this information or lack of information in the future. Praxial teaching provides students with the best overall musical learning experience as the students are able to engage in physical activities and learning. Due to a lack of curriculum that trains future preschool teachers to teach music with a praxial and biblical approach, the preschool teaching and learning environment may be limited.

Statement of the Purpose

The purpose of this project was to define the benefits of training prospective preschool music educators to teach music from a praxial approach with a biblical foundation. Research shows that praxial instruction provides students with the most optimal learning environment as they are able to engage with and apply the learned concepts. Education is rooted in biblical principles, as stated by Esqueda, thus, biblical integration in education should be an integral part of learning. Determining the positive effects of the combination of praxial and biblical elements was an important purpose of this project.

Significance of the Study

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14 Sarrazin, Music, 250.
The developmental effects of music on children’s development has been a recent area of interest as studies have found that those engaged with music have positive changes and developments of the brain.¹⁹ This makes the advocacy for preschool music all the more important. This also makes the task for and responsibility of teachers much greater in respect to making sure that children are receiving quality music time to aid cognitive development and a thorough music education to prepare students for all levels of musical involvement.²⁰ Research shows that music training has an effect on children beyond basic musical understanding.²¹ Many studies show that through music integration in the classroom, children’s development and learning is enhanced.²²

Musical development in childhood relies on many general brain developments, such as executive functioning (Best, Miller, & Jones, 2009; Garon, Bryson, & Smith, 2008), auditory and motor skills, and emotional maturity. While these developments take place naturally in children who do not take music lessons, it is known that active music making is associated with greater changes in the brain than passive listening.²³

It has also been noted that these changes that are facilitated in the brains of young children through the involvement in active music making are retained in adulthood.²⁴ In addition, the formative years of a child’s life are also essential to developing their spiritual foundation.²⁵ Both

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²⁴ Ibid., 61.
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academic training and spiritual learning are provided through the learning experience in Christian schools, specifically.26

Research Questions

The curricular design of this project was driven by the need to educate future preschool educators to effectively teach preschool music from a praxial approach with a biblical foundation and to use this new curriculum to positively affect preschool children’s overall musical learning. Thus, the first research question asked was: “In what ways does the integration of biblical concepts and praxial preschool music methods provide a unique teaching experience for preschool teachers?” The hypothesis for this question was: Integration of biblical concepts and praxial preschool music methods provide a unique teaching experience for preschool teachers in terms of fulfilling the Great Commission of the Christian faith, planning effective lessons with music activities, and providing students with a well-rounded learning experience.27

The second research question asked was: “In what ways does learning preschool music through a biblical and praxial approach enhance the preschool learner’s experience?” The hypothesis for this question was: Children’s experience is greatly benefitted from the inclusion of biblical principles in praxial music learning in terms of providing hands-on and real-life learning experiences, fostering enhanced learning and cognitive development, and establishing one’s spiritual foundation.28 These research questions each sought to define the advantages of

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including biblical principles with a praxial music teaching method in the preschool classroom and how this inclusion affects the educational experience for both the teacher and the learner.

Definition of Terms

There are several terms that need to be defined in order to have a thorough understanding of the sections of this project. One of the common terms related in this paper is the term praxial which is used in music and this paper to describe practical knowledge which is the “pragmatic ‘know how,’ ‘how to,’ or ‘can do’ that arises from the verb form of praxis—from ‘doing’ music.” Thus, it is used to describe the physical ‘doing’ of music rather than the experiential form music of the aesthetic philosophy. A second term used many times throughout this paper is biblical which is understood in this paper to relate concepts elements, or ideas “of, relating to, or being in accord with the Bible.”

The term, general music, is defined as the learning of basic music fundamentals. The Harvard Dictionary of Music states that in schools “the content of general music is varied” as teachers may use songbooks that follow the “methods based on the ideas of Carl Orff or Zoltán Kodály,” or they may include an instrument-based experience on class piano, recorder, or dulcimer. Music fundamentals, is defined and understood as such concepts as learning melody, rhythm, expression (dynamics, tempo, articulation), and note names.

The last two terms also contribute an important foundation for the framework of this project. The term, young adults, as used in this paper, is used to describe those “in their teens or

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29 Regelski, A Brief Introduction, xv.
32 Sarrazin, Music, 19 and 22.
early twenties.” The term, *young children*, is used in this paper to describe a young person “in the first or an early stage of life, growth, or development.”

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Chapter Two: Literature Review

The approaches for music education discussed in this project have many foundational elements to draw from. Therefore, the review of the literature is separated into four sections that will each seek to validate the purpose of this project to determine the benefits and importance of teaching music from a praxial approach with a biblical foundation in the preschool and college environments.

Music Education: Historical and Developmental Progression

Music education has an extensive history which can be traced back to biblical times when the Jews were enslaved in Egypt, as stated by Mark and Gary. Mark and Gary begin the music education timeline from this point stating that for music education, the most important aspect of the music of the ancient Jews was not the contribution of professional musicians, but rather the idea that each individual had a right and a duty to ‘sing unto the Lord.’ This part of Hebrew culture provided a model for universal participation in music and music education.

From this point in history, music education has developed extensively into what it is today. The ideology of music associated with the Hebrew people was not a constant theme throughout western music education; however, Mark and Gary do identify a connection between the Jews’ affinity and desire for music and the inclusion of music in the United States’ education system. Many developments were made in music education in America from wealthy Southerners receiving private instruction on their plantations to private instruction in singing schools in the North to the inclusion of music as a curricular subject in the public schools. Music education

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36 Ibid., 6.
37 Ibid.
38 Ibid., 60, 62, and 160.
continued to progress through the years; however, around the mid-1900s, the progression of music became static. The development of music education around 1950 was defined by the introduction of new ideas and approaches that were created in the music education community and program. During this time, a shift was made in the teaching of music in the schools, and the philosophy of music education as aesthetic became the popular usage in the schools’ music programs. This philosophy defined a connection between music and emotion and that music was recognized “as being expressive of feelings.”

While the aesthetic philosophy was popular during the mid and later 1900s, another ideology became a rival to this philosophy. Elliot and Silverman presented an argument for the use of the philosophy of music as social praxis in contrast to the popular philosophy of aesthetic music education. This new approach, according to Elliot and Silverman, provides an enhanced learning experience for learners, stating it as a holistic experience. A praxial music education as described by Elliot and Silverman indicates that teachers “should endeavor…to teach and empower students to learn all forms of music making and listening.” The philosophy of music as social praxis began to gain momentum as the philosophy of aesthetic education had become unstable and ineffectual. Aesthetic music, according to McCarthy and Goble, continued to be the supreme approach to music education, but it soon became rivaled by the praxial philosophy

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40 Ibid., 420-421.
41 Ibid., 418.
43 Ibid., 97.
44 Ibid., 43-44.
in the mid to late 1900s.\textsuperscript{46} From this point, the praxial philosophy became the dominating philosophy.

The discussion of music as social praxis became a popular topic in music education with many prominent individuals in the field of music education writing articles and papers on the topic. Regelski contributed to this popular discussion of the idea of music as social praxis stating that “the premise of \textit{music as social praxis} does not rely on speculative-rationalist aesthetic theories of music and musical value; it challenges them!”\textsuperscript{47} Thus, the praxial philosophy, in contradicting the aesthetic ideology, openly views music’s inherent contributions to society and the vast opportunities of \textit{musicking} aside from the major areas of music such as performing, composing, and listening that are the focus of the aesthetic philosophy.\textsuperscript{48} In addition, according to Regelski, a main approach that defines the praxial ideology is the approach of physically “doing” musical activities to learn musical concepts.\textsuperscript{49} Regelski thus presents the need for and importance of a curriculum that works from a praxis perspective and engages students in meaningful and active music learning.\textsuperscript{50}

The imminent need for teaching general music from a praxial, hands-on approach is a well applied concept as schools give students many opportunities to experience playing various percussive instruments during their music class.\textsuperscript{51} Despite this attempt to engage students in musical activities, they seem to lack adequate knowledge of the real world of music such as in

\begin{flushright}
\textsuperscript{46} McCarthy and Goble, “The Praxial Philosophy,” 37.  
\textsuperscript{47} Regelski, \textit{A Brief Introduction}, 65.  
\textsuperscript{48} Ibid., 66.  
\textsuperscript{49} Ibid., 95.  
\textsuperscript{50} Ibid., 96-97.  
\textsuperscript{51} Reimer, \textit{A Philosophy}, 245-246.
\end{flushright}
To support and build on previous discussion of a praxial music teaching approach, according to Reimer, through the practices of incorporating elements of Orff, Kodály, or teaching from an instrument, general music became disunified based as it was on a conceptualized goal too limited to provide coherence beyond the unexamined dictum of being ‘musically active.’ The concept of the knowledge base of music was restricted to one of its aspects, an aspect that, though essential, is insufficient to provide an education reflecting the ways music actually is pursued in the larger culture in which the schools exist.

Reimer discusses the current state of music education in the school system as focusing the most attention to performance while unintentionally disregarding the other important areas that contribute to music’s existence and development. Thus, Reimer discusses a new approach that is a framework for developing a comprehensive music curriculum to teach a well-balanced and an effective general music curriculum that focuses on expanding the focus of music education to other areas of music outside of performance.

The development of an effective and genuine praxial music curriculum is an essential part of music education. In his essay, Regelski provides a discussion of the importance of music based on a praxial philosophy, and he contributes a substantial amount of information on the discussion of developing a music curriculum on social praxis. It is the role and responsibility of the teacher, as indicated by Regelski, to deliver a sound and quality music education from a praxial perspective rather than an aesthetic one. He describes that the main focus of aesthetic

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53 Ibid.
54 Ibid., 252.
55 Ibid., 252-253.
57 Ibid., 12.
philosophy, idealist and realist philosophies in particular, do not hold music to its full potential through the belief that listening is the highest form of musical involvement with performance being a secondary focus as it is only for the professional musician and not for those of amateur connoisseurship as only music of the Eurocentric canon is viewed as the most important music.58

Contrarily, the praxial philosophy, existentialism, phenomenology, and pragmatism philosophies, views music very differently than the aesthetic philosophy as the body and mind are not separated in musical practice and students are encouraged to explore musical realms of music making and listening.59 Thus, Regelski explains that an ideal, praxis-based curriculum “organizes and delivers instruction according to an apprenticeship model; that is, the praxial ideals in question are approached in the manner of a practicum….the holistic immersion of students in the types of ‘doing’ central to the musical praxes in question.”60 Thus, a praxially-based music curriculum is focused on the quality training of students through practical application of the musical elements.61

Integration of Biblical Concepts and Principles in Education

There are strong implications for the integration of biblical principles and knowledge in education, in general.62 Throughout recent history, faith and learning have been thought of as separate elements.63 However, even as the two have been treated individually in education, some do treat them with equal importance. Esqueda explains the importance of integrating the Bible

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60 Ibid., 23.
61 Ibid.
into education with biblical references and explanations as to why the Bible should be a necessary integration into teaching and learning. The mission of Christian higher education, according to Esqueda, is to integrate faith and learning. Esqueda provides an explanation of the importance of integrating faith with this statement,

Contrary to the common perception in higher education in general, the Christian faith is based in rational knowledge because God is the center of all creation. There should be no distinction between the Christian faith and academic endeavors, because when each is rightly understood and practiced, knowledge of and obedience to God is their raison d’être.

He further explains that one’s individual worldview is an integral part of who each teacher is and is defined as “a conceptual framework of” each one’s “view of the world, a belief system that guides individual behavior.” It is especially important for teachers to understand their worldview and how this position can influence the learning environment. Esqueda proceeds to explain that “a Christian worldview is especially important for Christian faculty in higher education institutions, because all educational enterprises convey their values and ideas to their students, and consequently, guide their behavior.” This mindset is not only true for higher education instructors, but for every Christian instructor who strives to create the best learning environment for his/her students and to teach them from a sound, biblically founded curriculum and motive.

The development of Christian curricula is essential for the Christian educator, in that it allows the educator to base teaching structures off of personal faith. In his book, Van Brummelen

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65 Ibid., 91.
66 Ibid.
67 Ibid, 3.
68 Ibid., 93.
69 Ibid., 91.
70 Ibid., 93.; Van Brummelen, Steppingstones to Curriculum, 49.
provides a framework for the integration of a biblical foundation in education.\textsuperscript{71} The creation of biblically founded curricula is an important goal, according to Van Brummelen, as it is the responsibility of Christian educators to teach from a biblical worldview that is influential in who the teacher is individually and how students are taught.\textsuperscript{72} Van Brummelen relates that Christians are called to lead others to Christ and that this can be done through teaching.\textsuperscript{73} Believers of the Christian faith accept the Great Commission given by Jesus Christ in Matthew 28:18-20, as stated:

\begin{quote}
Then Jesus came to them and said, ‘all authority in heaven and on earth has been given to me. Therefore go and make disciples of all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Spirit, and teaching them to obey everything I have commanded you. And surely I am with you always, to the very end of the age.’\textsuperscript{74}
\end{quote}

The argument for the development of biblically-based curricula stems from this calling. There are several goals, which Moore outlines, for Christian education.\textsuperscript{75} These goals include “leading students to salvation through faith in Christ, teaching students to obey God’s instructions for righteous living, and training students to impact others with the knowledge of God and His truth.”\textsuperscript{76} Teachers play an important role in Christian schools as they aid in the students’ learning of biblical principles and help to guide students in their spiritual formation.\textsuperscript{77} In the study conducted by Moore, it was determined that a Christ-like attitude, spiritual disciplines, and classroom climate were “the most common teacher characteristics that relate to

\textsuperscript{71} Van Brummelen, \textit{Steppingstones to Curriculum}, 49-50.
\textsuperscript{72} Ibid., 49.
\textsuperscript{73} Ibid., 55.
\textsuperscript{74} Matthew 28:18-20, (New International Version).
\textsuperscript{75} Moore, “Most Common Teacher Characteristics,” 255.
\textsuperscript{76} Ibid.
\textsuperscript{77} Ibid., 256.
intentionality in spiritual formation.”78 Showing respect for all students was also found to be an important aspect of the preschool classroom.79 Moore states that “Fowler (1986) indicates teachers have the ability to influence students by example.”80 Thus, teachers have an apparent influence on their students, and, as Christian educators, they also have a greater responsibility in guiding their students’ learning and spiritual formation in the classroom.81

Moreover, the use of the Bible in the classroom and the growth of biblical knowledge, in general, have also been noted to have a strong connection with higher academic levels.82 In his article, Jeynes discusses the research conducted through eleven studies on how biblical knowledge showed a greater influence on academic achievement versus behavioral patterns.83 While Bible knowledge did influence and promote a greater level of positive behaviors, it showed a greater influence on academic achievement.84 In his explanation on the relationship between Bible knowledge and behavioral and academic achievement, he offered several reasons including the following:

The first reason is that reading, studying, and applying the Bible could make one more intellectually sophisticated, in much the same way that reading Shakespeare or the “great books” would…. It may well be that this relationship is less likely than others that will be discussed to produce changes in behavior, but it could conceivably help explain why in the overall body of literature, Bible literacy has a stronger relationship with academic achievement than it does with behavioral outcomes.85

78 Moore, “Most Common Teacher Characteristics,” 266.
79 Ibid., 267.
80 Ibid.
81 Ibid.
82 Jeynes, “Relationship Between Bible Literacy,” 537.
83 Ibid., 522.
84 Ibid., 537.
85 Ibid.
Jeynes further argues for the inclusion of Bible reading in schools as he states two Supreme Court rulings in favor of such a practice.\(^86\) Thus, according to Jeynes, if Bible reading was allowed in schools, then students’ behavior and academic achievement may be positively influenced.

**Beneficial Praxial Methods for Teaching Young Children Music**

Music provides a foundation for many activities that young children participate in every day.\(^87\) In a study conducted by Garvis, this statement was found to be true.\(^88\) The study documented the use of music activities in two Australian kindergartens and how music is experienced or utilized in many activities that young children participate. The study focused on the use of music in children’s everyday activities and how music positively affected them. The teachers in the study each utilized music to enhance the children’s learning environment and believed this inclusion to be very important.\(^89\) Each teacher, according to Garvis, also thoughtfully engaged their students in music and musical learning through specific questions regarding music.\(^90\)

A main theme of a praxial approach to teaching is teaching music from a holistic approach. A holistic teaching approach, as described by Sarrazin, does not allow teachers to strictly teach children about music but to “work through music” while seeking “to understand the role of music in children’s lives through play, games, creativity, and movement.”\(^91\) A holistic

\(^{86}\) Jeynes, “Relationship Between Bible Literacy,” 538-539.
\(^{87}\) Garvis, “‘You are My Sunshine,’” 15 & 20.
\(^{88}\) Ibid.
\(^{89}\) Ibid., 20.
\(^{90}\) Ibid.
approach has been a positive development in music education and has impacted cultures individually and children developmentally.\textsuperscript{92}

The music methods of Jaques-Emile Dalcroze, Zoltán Kodály, Carl Orff, and S. Suzuki are time-tested and contain well-practiced and researched techniques for teaching music. All of these approaches to music learning contain fundamental similarities in that they... are ‘comprehensive and holistic [in preparing] children to be artists, creators, and producers and not just consumers of music. They pair active and actual music-making with conceptual learning experiences offered in a systematic approach.’\textsuperscript{93}

The holistic approach relates “that it is essential that children learn about:

- Themselves: including self-respect and self-esteem
- Relationships: i.e., relationships with others through social “literacy” and emotional “literacy,” understanding one’s own self in relation to others
- Resilience: overcoming difficulties, facing challenges, and learning how to ensure long-term success
- Aesthetics: seeing the beauty around them and inspiring awe.”\textsuperscript{94}

As discussed previously, the philosophy of music as praxis is stated as being a holistic approach to learning music.\textsuperscript{95} Since praxial music is stated as being holistic, several traditional methods that are holistic in nature also provide a framework for the incorporation of praxial elements and activities.\textsuperscript{96} Thus, the field of music methodologies is quite varied with many different approaches available to music educators.\textsuperscript{97} Such methods include the Orff, Kodály, and

\textsuperscript{92} Sarrazin, \textit{Music}, 3 and 9.
\textsuperscript{93} Ibid., 56-57.
\textsuperscript{94} Ibid., 3.
\textsuperscript{95} Elliot and Silverman, \textit{Music Matters}, 97.
\textsuperscript{96} Sarrazin, \textit{Music}, 56-57.
Dalcroze methods. There are many general music teaching methods, as discussed by Abril and Gault, that provide effective teaching concepts for children. It is important, however, that educators understand these methods before putting them into practice in the classroom as, according to Abril and Gault, “important approaches to teaching general music, both traditional and emergent, must be understood, critically examined, and reimagined for their potential in school and community music education programs.” Aside from traditional methods and approaches, technology has been found to have a new influence on music education, and secondary music education settings, in particular, are stated to reflect this increased use of digital technology. In this particular setting, compositional software, the use of digital instruments, and internal audio and video technologies are just a few of the technological applications being used in the music classroom.

Despite technology’s influence on music education practices, popular approaches based on the ideologies of Orff, Kodály, Dalcroze, and Gordon still provide a wealth of musical teaching options to educators. Another approach, as described by Lindeman, is the eclectic approach which allows teachers to “draw from the ideas offered in these approaches” and fuse “them into a coherent whole.” This approach allows for teachers to customize a music teaching approach that is best for their individual teaching environment, and it opens the door for teachers to be able to use many different materials and activities. The eclectic approach utilizes the popular and traditional focuses of teaching music through several forms of active music

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99 Ibid., 3.
100 Ibid., 2.
101 Ibid., 329.
102 Ibid.
learning from a child-centered approach (Orff), the ability to read music (Kodály), the use of eurhythmics (Dalcroze), and learning music through audiation (Gordon). The Kodály method, however, has been noted to have extra musical benefits for children, according to Goopy.\(^{104}\) In his article, research collected from studies showed the benefits of learning in areas outside of music that were enhanced by children’s musical learning through the Kodály method.\(^{105}\)

The eclectic approach also has many advantages in the education of music students and instructors’ teaching methods.\(^{106}\) The eclectic approach, according to Kassner, is defined as “selecting and using what is considered the best elements of all systems.”\(^{107}\) The use of the eclectic approach in the music classroom not only allows teachers greater flexibility and variety in their lesson material and teaching approach, but it also provides an enhanced learning environment for students.\(^{108}\) Kassner also states that through keeping an open mind and utilizing the eclectic approach “music students in any specialty group or age group will become better-rounded musicians, citizens, and human beings.”\(^{109}\) The eclectic approach takes the approach of “both/and” thinking versus “either/or” thinking, allowing students to experience a variety of musical interactions such as singing and instrument playing to enhance their musical experience.\(^{110}\) Students’ knowledge and use of music is also enhanced when music is connected

\(^{104}\) Goopy, “‘Extra-Musical Effects,’” 76.

\(^{105}\) Ibid.


\(^{107}\) Ibid., 62.

\(^{108}\) Ibid., 65.

\(^{109}\) Ibid., 64.

\(^{110}\) Ibid.
to other areas of education.\textsuperscript{111} Thus, teaching is more effective and students’ learning is better suited when approached from an eclectic approach to music education.\textsuperscript{112}

Utilizing a Hands-on Approach and Integrating Music in the Classroom

Engaging college students in real-life learning scenarios has been noted to have many advantages.\textsuperscript{113} Providing students with hands-on activities in the classroom is very important and is a valuable addition for student learning.\textsuperscript{114} According to Nilson, “research documents that experiential learning methods, such as simulations, games, and role playing, ensure higher student motivation, more learning at higher cognitive levels, greater appreciation of the subject matter and its utility, and longer retention of the material than does the traditional lecture.”\textsuperscript{115} These activities, as noted by Nilson, allow students the opportunities to experiment with different concepts and ideas in order to make their own informed decisions about their area of study in either a real-life or simulated experience.\textsuperscript{116}

Similarly, for the preschool learner, the use of play activities is an essential part of their developmental and learning process.\textsuperscript{117} Beginning in the sensorimotor stage with children ages 0-2 years old, Blackwell explains that Piaget stated that children believe things to exist by seeing it, and it is non-existent when out of sight.\textsuperscript{118} In the latter years of Piaget’s sensorimotor stage, Halpenny and Pettersen explain that children (18-24 months) begin to develop representational

\textsuperscript{111} Kassner, “Reflections on Career Development,” 65.
\textsuperscript{112} Ibid.
\textsuperscript{114} Ibid., 131.
\textsuperscript{115} Ibid., 167.
\textsuperscript{116} Ibid.
\textsuperscript{117} Halpenny and Pettersen, \textit{Introducing Piaget}, 77.
thought and become involved in and begin exploring through pretend play.\textsuperscript{119} From here, children enter into the preoperational stage where they are involved in more logical thinking capabilities and in the imaginary and make-believe world.\textsuperscript{120} In this stage, children “use symbols to represent objects and events” and expand upon sensorimotor concepts through the reconstruction of them in a mental capacity in a “more highly organized structure.”\textsuperscript{121} Piaget divided this stage into two sub-stages, symbolic function sub-stage (ages 2-4) and intuitive thought sub-stage (ages 4-7).\textsuperscript{122}

The first sub-stage, symbolic function, includes “three key elements of cognitive development” including: symbolic representation, egocentrism, and animism.\textsuperscript{123} “Within the first of these sub-stages, children increasingly use symbols such as scribbling, drawing, using language, engaging in pretend play, and all of these abilities are supported and enhanced through activities in preschool settings.”\textsuperscript{124} In addition, their engagement in these activities contribute to the child’s learning and cognitive development as they are beginning to think critically and logically to apply the concepts they are learning about and observing others do in the world around them.\textsuperscript{125}

In relation to the integration of music, musical integration in learning in all educational areas and preparing teachers with sound musical knowledge to utilize in their teaching are also beneficial aspects of the important discussion of childhood development and using music to

\begin{itemize}
  \item \textsuperscript{119} Halpenny and Pettersen, \textit{Introducing Piaget}, 47-48.
  \item \textsuperscript{120} Ibid., 73.
  \item \textsuperscript{121} Goswami, \textit{The Wiley-Blackwell Handbook}, 652.
  \item \textsuperscript{122} Halpenny and Pettersen, \textit{Introducing Piaget}, 74.
  \item \textsuperscript{123} Ibid., 75.
  \item \textsuperscript{124} Ibid., 74.
  \item \textsuperscript{125} Ibid., 99.
\end{itemize}
positively affect learning.\(^{126}\) Educating music teachers, and teachers in general, with basic musical concepts that can be integrated in the classroom have been noted to provide students with an enhanced learning environment.\(^{127}\) A study conducted by O’Keefe, Dearden, and West sought to determine the effects of the integration of musical concepts in the classroom.\(^{128}\) In their study, they researched and documented several teachers of different grade levels who either used or did not use music in their classrooms. According to O’Keefe, Dearden, and West, “arming classroom teachers with an arsenal of methods and activities may be the first step in assuring that students reap the many educational benefits of music.”\(^{129}\) Their study determined that children do benefit tremendously from musical integration in the general classroom, but that teachers should also be better equipped in their college experiences.\(^{130}\)

Integration of music in the classroom has been noted to have a positive effect on students’ learning.\(^{131}\) In the same respect, music education programs have also been documented as being an important addition to learning.\(^{132}\) A study conducted by Chaseling and Boyd on the importance of teachers’ music training in New South Wales from 1920 to 1956 documents music’s integral role in the learning experiences of students in primary schools.\(^{133}\) Music was viewed as an integral part of education and was a learning requirement for prospective

\(^{127}\) Ibid., 20.
\(^{128}\) Ibid., 1
\(^{129}\) Ibid., 21.
\(^{130}\) Ibid., 20.
\(^{131}\) Ibid., 1.
\(^{132}\) Regelski, A Brief Introduction, 46.
Preparing teachers for the integration of music in the classroom became a necessity in order to provide students with the best and most qualified learning experiences.¹³⁵

Music is particularly beneficial in a preschool learning environment, and the importance of training future preschool teachers in music is also an integral aspect in education.¹³⁶ A study conducted by Ehrlin and Gustavsson documented the importance of music in the preschool classroom and researched the musical practices included in teachers’ education in Sweden.¹³⁷ According to their study, it is very important for prospective preschool teachers in college to be adequately trained in musical knowledge in order to beneficially integrate music in the preschool classroom.¹³⁸

¹³⁵ Ibid., 73.
¹³⁷ Ibid., 39-40.
¹³⁸ Ibid., 39.
Chapter Three: Methodology

Introduction

This project contains a two-fold developmental method containing research and the development of a music curriculum. The historical research method was utilized for this project to provide a foundation on past experiences and practices to support the need for the stated curriculum. Data was examined from many scholarly sources to document the use of a praxial approach in the music classroom as well as the incorporation of biblical principles in music education. The examined data focused on defining the benefit of using a praxial teaching approach, the benefit and importance of teaching music from a biblical approach and using a biblical foundation in both the college and preschool classrooms, methods for effectively teaching young children music, and a relation of historical teaching of music and how it aids in the development of new teaching methods. This research provided a basis for developing a functional curriculum that utilizes each element researched.

Design of Study

Utilizing a retrospective study design, this project consulted past research and studies to develop an argument for and an understanding of incorporating praxial music teaching and biblical teaching in a preschool classroom. The data examined for this project were scholarly sources obtained to define the historical implications of praxial music teaching, biblical use in education, college level instruction, and preschool music. The nature of the study on instructing college students how to teach preschool music from a praxial approach with a biblical foundation summoned a need for the understanding of historical uses and effects of these elements individually in order to determine their worth collectively. The historical research method, thus, provided the necessary tools and acquisition of knowledge for this area of study.
The new curriculum that was created from this interest was developed from the framework laid out in the research. The research substantiated the curriculum’s need in the areas of music education and preschool music, specifically. The nature of the study led the research process to emergent themes that validated the aim and creation of the curriculum. The curriculum was designed to effectively instruct future preschool teachers how to teach preschool music from a praxial and biblical perspective through simulated learning activities in the classroom and practical applications of learned knowledge. These elements were supported through the retrospective and historical research approach that was used for this project.

Questions and Hypotheses

For this project, two research questions were asked. The first question was: “In what ways does the integration of biblical concepts and praxial preschool music methods provide a unique teaching experience for preschool teachers?” The hypothesis for the first research question was: Integration of biblical concepts and praxial preschool music methods provide a unique teaching experience for preschool teachers in terms of fulfilling the Great Commission of the Christian faith, planning effective lessons with music activities, and providing students with a well-rounded learning experience.139

The second research question was: “In what ways does learning preschool music through a biblical and praxial approach enhance the preschool learner’s experience?” The hypothesis for the second research questions was: Children’s experience is greatly benefitted from the inclusion of biblical principles in praxial music learning in terms of providing hands-on and real-life learning experiences, fostering enhanced learning and cognitive development, and establishing

one’s spiritual foundation. These questions provided guidelines for the research process throughout this project and a framework for the development of a curriculum to instruct college students to teach praxially and biblically-based preschool music.

The methodology of this project was determined according to the nature and desired outcome of the newly developed curriculum. Thus, the historical research method provided the best data examination and research environment. The design of the study followed the retrospective study design as the past research was interpreted and analyzed for its validity to present information regarding praxial music, biblical inclusion in education, music teaching methods, and music integration. The literature included scholarly sources from journals, books, and research studies. These documents strove to answer the two research questions and validate each hypothesis. The culmination of this research resulted in the development of a working curriculum to be used at the college level to teach prospective preschool teachers how to teach preschool music from a praxial and biblical perspective.

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Chapter Four: Research Findings

Curriculum Design

While many curricula are used that incorporate a praxial approach in teaching preschool music, there is not currently a curriculum that teaches these elements from a biblical perspective. Thus, the design of this curriculum was based on its need in the area of music education to teach future preschool teachers in college to teach preschool music from a praxial and biblical perspective. As noted by Regelski, the development of a curriculum that engages students in meaningful and active music learning from a praxis perspective is an important asset to music education. In addition, Van Brummelen relates the importance of creating biblically-based curricula and for Christian educators to teach from a biblical worldview as it is influential in who the teacher is individually and how students are taught. The integration of biblical elements and concepts has also been noted to positively enhance students’ academic achievement. In addition, there are many music teaching methods available to teachers and many possible ways to integrate music into the classroom.

The findings of the research for this project sought to substantiate the development of a praxially andbiblically-based curriculum and answer the two main research questions which were, “In what ways does the integration of biblical concepts and praxial preschool music methods provide a unique teaching experience for preschool teachers?” and “In what ways does learning preschool music through a biblical and praxial approach enhance the preschool learner’s experience?”

Praxial and Biblical Influence on the Teaching Environment

141 Regelski, A Brief Introduction, 96-97.
142 Van Brummelen, Steppingstones to Curriculum, 49.
143 Jeynes, “Relationship Between Bible Literacy,” 537.
There were three areas that demonstrated the enhanced teaching experience when music instruction and methods are supplemented with the integration of biblical and praxial teaching. The research confirmed and supported the hypothesis that stated that integrating biblical and praxial preschool music methods enhance the teaching experience in terms of the ability to incorporate several effective teaching methods and activities for various levels of student learning, the ability to teach utilizing one’s faith-based worldview, and maintaining positive teacher-student relationships. These sections also provided support for the developed curriculum discussed in a following section.

Concerning the first research question, “In what ways does the integration of biblical concepts and praxial preschool music methods provide a unique teaching experience for preschool teachers?”, existing research supports the premise that teachers do benefit from the inclusion of praxial elements in teaching music as praxially-based activities such as simulations and role-playing, enhance the learning environment and help students to learn and retain the new material. The praxial philosophy is centered on the concept of “doing” music via many forms of music engagement from listening and composing to singing and playing an instrument. It is this ideology that provides the foundation for the developed curriculum. Regelski, McCarthy and Goble, and Elliot and Silverman each declared the importance of teaching music as social praxis and the need for the development of curricula that reflect the praxial philosophy of doing music. This concept of “doing” is foundational for the developmental philosophy of Piaget. His preoperational stage is characterized by young children’s engagement in many activities,

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including play, to enhance their learning environment and cognitive development.\textsuperscript{146} As Regelski implied that it is the responsibility of the teacher to teach students from a praxis perspective, teachers are afforded an enhanced teaching experience due to the methodologies available that incorporate physical music learning, such as the Orff, Dalcroze, Kodály, and Gordon approaches.\textsuperscript{147}

Despite the availability of several teaching methods, such as those previously mentioned, each is limited to a certain style or approach outlined by the developer. However, out of the several methods and approaches researched, the eclectic method appeared to be the most effective method option for teachers, according to Kassner, as this method makes teaching options more versatile, and teachers are not limited to teaching one type of music.\textsuperscript{148} Consequently, this approach allows instructors to pull the best elements from multiple methods and approaches to construct the best and most effective learning experience for the students. Students all have different learning methods and abilities, and thus one method does not effectively reach all students. Hence, as Moore outlined, teachers who utilize the eclectic method are able to plan “lessons according to cognitive learning styles.”\textsuperscript{149} Overall, Kassner found that the teaching experience was more effective when applying the eclectic method in the music classroom.\textsuperscript{150}

Further, the research determined that through biblical integration in education, such as incorporating a biblical worldview in teaching and including Bible reading in students’ reading

\textsuperscript{146} Halpenny and Pettersen, \textit{Introducing Piaget}, 74 and 99.  
\textsuperscript{148} Kassner, “Reflections on Career Development,” 64-65.  
\textsuperscript{149} Ibid., 65.  
\textsuperscript{150} Ibid.
assignments, the educational environment is enhanced.\textsuperscript{151} Teaching music from a biblical perspective allows teachers to share their faith and teach their students from the basis of a biblical worldview.\textsuperscript{152} Teachers are able to teach the biblical foundation of music that Mark and Gary discussed in their book from the point of when the Israelites were slaves in Egypt, and they are able to fulfill the Great Commission.\textsuperscript{153} Christian teachers benefit from this calling in the teaching environment as they are able to openly use the Bible to positively influence their students and use it as a teaching tool in the classroom.

The teaching environment is further enhanced through the maintaining of positive teacher-student relationships. Incorporating biblical elements in the classroom causes a trickle-down effect as teachers who incorporate biblical elements teach from their biblical worldview and in turn this worldview is passed onto their students creating a meaningful relationship between the teacher and the students. As discussed by Moore, Piaget identified an important relationship between children and adults, and especially a child and a teacher that demonstrates teachers’ roles in guiding children to understand moral responsibilities.\textsuperscript{154} However, this relationship reaches further for the Christian teacher, as they are also instrumental in the children’s spiritual development.\textsuperscript{155} Christian teachers have a responsibility, according to Moore and Van Brummelen, to educate their students on biblical principles.\textsuperscript{156} Thus, Christian teachers, through the inclusion of the Bible in their teaching, are able to carry out their calling and aid in

\begin{itemize}
\item \textsuperscript{151} Esqueda, “Biblical Worldview,” 3.; Jeynes, “Relationship Between Bible Literacy,” 537.; Van Brummelen, \textit{Steppingstones to Curriculum}, 49.
\item \textsuperscript{152} Esqueda, “Biblical Worldview,” 91.; Van Brummelen, \textit{Steppingstones to Curriculum}, 49.
\item \textsuperscript{153} Mark and Gary, \textit{A History of American}, 3.; Matthew 28:18-20, (New International Version).
\item \textsuperscript{154} Moore, “Most Common Teacher Characteristics,” 257.
\item \textsuperscript{155} Ibid., 256.
\item \textsuperscript{156} Ibid., 255.; Van Brummelen, \textit{Steppingstones to Curriculum}, 55.
\end{itemize}
their students’ spiritual development. It was found that the endeavor for this type of relationship also benefits the teachers’ classroom management techniques and outcomes. Teachers utilize their worldview to teach their students proper behaviors and aid in their learning. This creates a positive relationship between teachers and students and enhances the teaching environment through effective classroom management.

The design of the proposed curriculum is to teach prospective preschool teachers effective teaching methods that incorporate a fusion of praxial and biblical learning in the music classroom. With the determination that hands-on learning, or praxial activities, is more effective in teaching and learning, it was important for this course to include such activities. Also, since there are not currently classes that teach music pedagogy for prospective preschool teachers from a praxial and biblical perspective, it was important to also include Bible readings to further teachers’ Bible knowledge. Through increasing Bible knowledge, teachers’ may effectively integrate Bible stories and learning with praxial activities in their teaching environments (see example in Appendix A, page 72). The inclusion of biblical activities and stories in the learning environment may also enhance teachers’ own teaching experiences by building meaningful relationships with their students and positively influencing their students’ spiritual needs.

In answer to the first research question, “In what ways does the integration of biblical concepts and praxial preschool music methods provide a unique teaching experience for preschool teachers?”, the research suggests that the integration of biblical concepts and praxial preschool music methods provides a unique teaching experience for preschool teachers in terms of an enhanced teaching environment that provides a focus on individualized student-learning.

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158 Ibid., 259.
159 Ibid., 259-260.
healthy student-teacher relationship support, and ability to share personal faith from a Christian worldview.

**Praxial and Biblical Learning for the Preschool Student**

There were three areas that demonstrated the enhanced learning experience of praxial music instruction with the inclusion of biblical principles. The conducted research supported the hypothesis presented earlier as it stated that integrating biblical principles with praxial music learning benefitted a child’s learning experience in terms of providing hands-on and real-life learning experiences, fostering enhanced learning and cognitive development, and establishing one’s spiritual foundation. These sections also provided further support for the developed curriculum discussed in a following section.

First, the use of praxial activities related to the physical “doing” of music was found to be very effective and influential as a philosophy of music education in teaching children music. Many methods were developed that incorporate this principle of physical “doing” music. According to Piaget’s developmental stages, in the preoperational stage, children use play activities as a tool for learning and to enhance their cognitive development. Regelski explains that an ideal, praxis-based curriculum “organizes and delivers instruction according to an apprenticeship model; that is, the praxial ideals in question are approached in the manner of a practicum…-the holistic immersion of students in the types of ‘doing’ central to the musical praxes in question.” Thus, a praxial-based music curriculum is focused on the quality training of students through the practical application of the musical elements. When engaged in such

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162 Ibid.
activities and play, children’s learning is enhanced as they are attempting to imitate those around them and are beginning to think critically about their actions.\footnote{Halpenny and Pettersen, \textit{Introducing Piaget}, 99.}

Second, a praxis approach to music education, in the form of “doing” music, and biblical integration was found to be the best learning option for students and to enhance academic achievement. As stated by Regelski in the previous paragraph, an ideal, praxis-based curriculum “organizes and delivers instruction according to an apprenticeship model; that is, the praxial ideals in question are approached in the manner of a practicum…-the holistic immersion of students in the types of ‘doing’ central to the musical praxes in question.”\footnote{Regelski, “Implications of Aesthetic Versus Praxial,” 23.} Thus, the effectiveness of this approach is rooted in the student’s physical engagement in musical development. Piaget’s preoperational developmental stage also presented the use of play activities and imitation as a means of supporting learning but also to enhance cognitive development.\footnote{Halpenny and Pettersen, \textit{Introducing Piaget}, 99.} When engaged in such activities and play, children’s cognitive development is enhanced as they are engaging in higher level cognitive functions and more logical thinking operations.\footnote{Ibid., 73 and 99.}

Academic achievement was found to be higher when Bible reading was included in education, according to a study conducted by Jeynes.\footnote{Jeynes, “Relationship Between Bible Literacy,” 537.} Students benefit both behaviorally and academically, but it was found that their academic achievements were effected greater than their behavior.\footnote{Ibid.} Biblical incorporation in education has been documented and researched by many to have positive effects on educational development and an important place in the Christian

\footnote{Halpenny and Pettersen, \textit{Introducing Piaget}, 99.}
\footnote{Regelski, “Implications of Aesthetic Versus Praxial,” 23.}
\footnote{Halpenny and Pettersen, \textit{Introducing Piaget}, 99.}
\footnote{Ibid., 73 and 99.}
\footnote{Jeynes, “Relationship Between Bible Literacy,” 537.}
\footnote{Ibid.}
classroom.\textsuperscript{169} In addition, due to the relationship developed between students and teachers, students’ learning is enhanced through this relationship as teachers provide role-models for students and help to develop students’ moral responsibilities and behaviors.\textsuperscript{170}

Third, biblical integration in education also provides an opportunity for students to develop spiritually. This stems from the teacher-student relationship outlined in the previous section. However, this still enhances the students’ learning experience in terms of learning positive and worthwhile responsibilities, principles, and behaviors.\textsuperscript{171} Preschool children ages 3-5 are very impressionable and easily influenced as they are still developing their logical thinking structure.\textsuperscript{172} Thus, they are easily influenced by the actions of their parents and teachers. Overall, the research found that a benefit of biblical integration in learning stems from the calling in the Bible to teach others about Christ and biblical principles. Thus, when involved in a Christian school setting, this becomes a central theme. The guidance of spiritual development is also an important aspect of the teacher-student relationship where the student grows in his/her faith through the teacher’s influence and example, ultimately enhancing his/her learning environment through biblical learning that has been documented to enhance academic achievement.\textsuperscript{173}

The design of this curriculum in terms of its secondary reach to instruct preschool students focuses on integrating praxially and biblically-based teaching methods that will enhance and effectively engage preschool students in meaningful musicking. As already stated, the

\textsuperscript{170} Moore, “Most Common Teacher Characteristics,” 256-257.
\textsuperscript{171} Ibid., 257.
\textsuperscript{172} Ibid.; Halpenny and Pettersen, \textit{Introducing Piaget}, 73.
\textsuperscript{173} Jeynes, “Relationship Between Bible Literacy,” 537.; Moore, “Most Common Teacher Characteristics,” 256-257.
research concluded that music learning based on the praxis philosophy is an effective method as students engage in the physical “doing” of music which stems from the conclusion of Piaget that children in the preoperational stage engage in activities such as play and role-playing that enhance their learning experience and cognitive development. In addition, with the lack of information available about the benefits of biblical integration in such a music learning approach, the developed curriculum also emphasizes the use of Bible stories and biblical knowledge about music to enhance the learning environment as sources do confirm the enhanced learning environment and academic achievement when biblical elements are included in education, in general.

In answer to the second research question, “In what ways does learning preschool music through a biblical and praxial approach enhance the preschool learner’s experience?”, the research suggests that learning preschool music through a biblical and praxial approach enhances the preschool learner’s experience in terms of cognitive and spiritual advancement in an engaging learning environment.

Summary of Findings

The research supports the enhancement of both teachers’ and students’ classroom experiences through integration of biblical and praxial elements into the preschool music classroom. A few studies and articles showed that Christian educators have an important responsibility in teaching students’ biblical principles and aiding in their spiritual development. Biblical integration was also found to enhance the teaching experience in terms of utilizing one’s biblical worldview and teacher-student relationships. Classroom management, as a result of positive teacher-student relationships, was also a positive benefit of biblical integration in the teaching environment.
In addition, praxial music teaching was found to be a very worthwhile aspect of music education in terms of enhancing the teaching environment through the ability to reach many students with varying learning abilities. The praxial music approach, defined by “doing music,” elicited the inclusion of hands-on activities and real-life musicking scenarios in order to effectively teach the preschool learner music. Thus, several methods were related as effective teaching methods; however, one stood out as the most viable option for teachers to be able to accommodate each student’s abilities and learning style. The research concluded that this approach, the eclectic approach, was the best option for teachers to strengthen the results of their teaching efforts by bringing the best elements from each style while also enhancing the students’ learning environment. Students’ learning experiences were also enhanced as the use of hands-on learning activities were found to enhance learning and cognitive development as outlined in Piaget’s preoperational stage of development.

Thus, existing research provided a solid basis and support for the development of a curriculum based on the teaching of preschool music from a praxial and biblical perspective. The research substantiated the importance of including praxial and biblical elements together for both the prospective teacher and preschool learner. Thus, the curriculum was able to be developed with the application of hands-on learning and personal engagement in real-life teaching/musicking scenarios based on a biblical foundation for the best outcome of both teachers’ and students’ educational experiences.
Chapter Five: Discussion

Summary of Study

This study was based on the inquiry concerning the value of teaching prospective preschool instructors how to teach music from a praxial and biblical perspective. Existing research was examined to validate the need for this type of curriculum as well as the need for preschool-age children to learn music through praxial activities and learning and through the integration of biblical principles. Thus, the study contained a two-fold structure of research and curriculum development. The study brought together two important elements, music and the Bible, in the preschool classroom while examining the effectiveness of the elements individually to determine their worth collectively. The study examined the areas of Piaget’s sensorimotor and preoperational developmental stages, the history of the development of the praxial philosophy, the use of the Bible in education, beneficial teaching methods that utilize praxial ideas, and utilizing a hands-on approach in the classroom.

Summary of Purpose

The purpose of this study was to determine the benefits of training prospective preschool music educators to teach music from a praxial approach with a biblical foundation. While such an approach does not currently existence in written curriculum, it was important concerning the area of music education, to research the fusion of these two elements. Thus, as supported by existing research, the worthiness of this type of curriculum was found for prospective preschool teachers and preschool students alike. Ultimately, the purpose of this project was to determine how praxial and biblical elements influence the educational environment and whether or not a fusion of these elements would be beneficial in the preschool music classroom.

Summary of Procedure
The study employed a historical research method, and utilized a retrospective study design to develop an argument and supporting evidence for the incorporation of praxial music teaching methods with a biblical approach in a preschool classroom. Thus, the data was derived from scholarly sources related to the development of the praxial philosophy, the definition of praxial music practices, the effects of biblical inclusion in education, effective music teaching methods, and a philosophy of child development and learning. These sources were used as a basis for the development of the accompanying curriculum for use in a college classroom to teach prospective teachers how to teach praxial music from a biblical perspective in a preschool classroom. The curriculum was developed to reflect practical and useful hands-on activities that enhance the learning of and demonstrate the practical application of the new material through the use of a biblical foundation.

Summary of Findings and Prior Research

Prior Research

In the process of this study, it was found that no such curricula exist to teach prospective preschool teachers to teach preschool music from a praxial and biblical perspective. The research did however confirm the hypotheses that the inclusion of praxial music practices and biblical elements enhance both the teaching and learning environments for teachers and students, respectively. For the preschool teacher, including praxial and biblical elements in the teaching approach enhanced the teaching environment in terms of teaching from one’s faith-based worldview, being able to incorporate several effective teaching methods and activities, and maintaining positive teacher-student relationships. Utilizing a praxial teaching approach, specifically the eclectic approach, which is defined as using a combination of elements from various teaching methods, allows preschool teachers to develop their own teaching approach.
from a number of other methods to effectively teach students with varying learning abilities and styles. In addition, the use of biblical integration was also determined to be influential in the teaching experience as teachers are able to develop their teaching habits from their personal, biblical worldview to aid in the enhancement of their students’ learning environment and fulfill their calling as a Christian to share God’s Word with others. Their use of biblical elements in the music classroom also affords them the ability to develop positive and meaningful relationships with their students to positively impact their spiritual development and maintain positive classroom management.

For the preschool music learner, the inclusion of praxial and biblical elements enhanced the learning environment in terms of fostering enhanced learning and cognitive development, providing hands-on and real-life learning experiences, and establishing one’s spiritual foundation. Activities such as play were found to be beneficial in the preschool learner’s learning experience, as outlined in Piaget’s preoperational stage of development, as they use this activity to imitate those around them and develop their critical thinking skills. The use of the Bible in learning was also found to have a positive effect on the preschool learner’s educational experience as academic achievement was found to be higher when biblical integration was included in children’s learning environments. Their spiritual development was another positive outcome of biblical integration, and this development ultimately influences their academic achievement, as well.

Thus, existing research provided a solid basis and support for the development of a curriculum based on the teaching of preschool music from a praxial and biblical perspective. The research substantiated the importance of including praxial and biblical elements together for both the prospective teacher and preschool learner. Thus, the curriculum was able to be developed
with the application of hands-on learning and personal engagement in real-life
teaching/musicking scenarios based on a biblical foundation for the best outcome of both
teachers’ and students’ educational experiences.

Curriculum Overview and Supporting Research

The consultation of existing research regarding many areas was necessary in order to
develop an effective curriculum and well-established basis for training future preschool teachers
how to teach music from a praxial and biblical perspective. The curriculum utilizes praxial and
biblical concepts and activities to guide students in their thinking to learn how to approach daily
lesson plans for a preschool music class (see example in Appendix A, page 65). The duration for
the intended curriculum was specifically designed as a 12-week, online class for college juniors
in a music education degree. There are pre-requisite classes which include music theory I and II,
a child development class, a Bible class, and an introduction to music education class. The
curriculum’s main focus is on the teaching of music from a praxial and biblical perspective;
however, childhood development and learning are included in the college student’s learning in
addition to areas related to music instruction. The curriculum is characterized by its inclusion of
hands-on activities and Bible readings to substantiate and enhance the learned material as these
were found to be effective learning methods from the research.174

Each of the twelve weeks contains textbook readings, lecture presentations, and learning
activities such as discussion forums, writing assignments, worksheets, and practical applications
that aim to support the learning outcomes, which are as follows: relate an understanding of the
principles for a praxial music education, explain how young children learn and develop, apply a

174 Jeynes, “Relationship Between Bible Literacy,” 537.; Nilson, Teaching at its Best, 167.
biblical and a praxial music approach in a preschool classroom, plan effective praxial music fundamental lessons for young children with a biblical foundation, and evaluate the benefits of a biblical, praxial music education and its effects on young children’s development. The lecture presentations provided for the students each week present students with supplementary information that is not found in their textbooks.

Students will engage in a total of eight discussion forums and complete four worksheets, seven writing assignments, and six quizzes throughout the duration of the course. They will re-familiarize themselves with the aesthetic and praxial philosophies in music as well as basic child development philosophies and beliefs. Students will also be given several opportunities to apply the concepts of biblical integration and praxial activities in their personal teaching experiences to prepare them for the final project of the course (see Appendix A, page 56-57). Students will also engage in a role-playing exercise to further apply the material. Week ten of this curriculum, for example, utilizes the role-playing exercise as a means for students to meet with each other via a “live” video service such as Zoom to “teach” each other and receive feedback on their newly developed lesson plans that incorporate biblical and praxial elements (see Appendix A, page 67). Thus, the course culminates in a final lesson plan project, as presented in Appendix A on page 56-57, that the student will begin developing in the final six weeks of the class. Students will plan a 5-day lesson plan for 15-20 minute music classes for use in a preschool.

The structure of this curriculum is supported by the research as the research findings document the effectiveness of engaging students in praxial, hands-on activities and biblical integration in the learning environment. The prospective preschool teacher as a student, thus, benefits from these practices that were outlined as effective in the preschool classroom. The use of praxial activities, or physical “doing,” is reflected by Nilson in her book as an effective
learning approach in the college environment. Nilson states that the use of these types of activities is more effective in teaching students new concepts than the traditional lecture. The learning activities used throughout the extent of the curriculum are each used to provide future preschool teachers with the beneficial and practical application of the learned concepts through a hands-on approach that will aid in their use of the concepts in the preschool classroom. It was determined that students grasp the material better when engaged in real-life scenarios that apply what they have learned. Teachers’ experiences are enhanced through engaging in praxial learning activities, such as those used in this curriculum, that will lead to their effectiveness as teachers in the classroom. For example, week six of the curriculum instructs students to apply praxial and biblical elements into their individual teaching environments, whereby providing prospective teachers an opportunity to begin thinking critically about how to implement such practices in their future classes and what elements are the most effective for particular age groups (see Appendix A, page 65).

Furthermore, one of the main aspects of this curriculum highlights the importance of biblical integration in the preschool music classroom. During the 12-week span, prospective teachers learn the importance of biblical integration and how to incorporate biblical learning through activities and songs while teaching the fundamentals of and engaging children in music. Bible readings are integrated into several lessons throughout the weeks to provide students with a foundation for biblical integration and with the historical uses of music in biblical times. As stated in learning outcome four, for example, students will be able to plan effective praxial music fundamental lessons for young children with a biblical foundation after studying the correlating

175 Nilson, *Teaching at its Best*, 167.
176 Ibid.
177 Ibid.
material. The developed curriculum also gives students examples of such uses that relate the
Bible’s own discussion of music and that use other stories on which to build both biblical and
musical knowledge.

In addition, the lessons strive to show students the connection that can be made between
biblical and praxial concepts and elements used in music education. A demonstration of the
combination of these learning structures is found in a lesson example in Appendix A on pages
72-74. In this lesson, students are shown a method of sharing the Gospel message that discusses
mankind without God to the joy one finds when they know Christ with preschool students via 5
systematic action songs that are listed in Appendix B on page 102. Via this method, preschool
students will learn one of these songs each week and will revisit them in their proper order in the
following week(s) to tie the songs and their meanings together. With these songs, the preschool
students will also incorporate physical movements that correlate to the lyrics, such as hand signs,
clapping, etc. Another praxial activity that students will be taught how to implement in their
classroom is the concept of student-driven compositions. This method gives preschool students
the opportunity to engage in music on a different level by giving them the opportunity to create a
song using their own words and melody. For this exercise, the teacher should play basic chords,
such as I and V in any key, as a foundation for the students to create their piece. Teachers may
also choose to showcase students’ pieces for a school program.

Also, weeks five and six highlight the core elements of the curriculum as both biblical
and praxial elements are discussed and demonstrate the various learning activities that each
student will engage in throughout the course. Students are required to complete discussion
forums, written assignments, quizzes, an exam, and applications of the learned material during
these weeks.
Limitations

Through teaching music and pedagogy from a biblical perspective, the proposed curriculum targets Christian preschool teachers and is intended for use by universities that teach from and encourage the use of a Christian viewpoint. The curriculum is based on the use of incorporating the Bible in teaching activities and utilizing a biblical worldview as the basis for the teacher’s teaching philosophy. Another limitation is that the curriculum targets only prospective preschool teachers. The curriculum, however, does not present learning implications for any other age group except preschool; therefore, possibly limiting the enrollment in the course, as well as the audience and interest in this curriculum.

Recommendations for Further Study

Further study may be beneficial concerning the integration of biblical concepts into music education and general music teaching. While this project documented the effect of biblical integration into music education, research on the influence of biblical principles on specifically music learning was not possible due to lack of research. Further research in this specific area would be of great value in the fields of theology, teaching and learning, and curriculum development. How children respond to the inclusion of praxial music activities from a biblical foundation is another area in need of further research. The proposed curriculum focuses specifically on future preschool teachers and preschool students; however, further research that expands this study to include other ages of students would be beneficial and might extend the current findings to higher grade levels.

Implications for Practice

As shown in the interaction with existing research, while sources confirm the benefits of utilizing praxial and biblical elements individually, these sources also suggest that together,
praxial and biblical learning can be very beneficial and effective in the preschool music classroom. Through the learning of both praxial and biblical elements in one class, students are immersed in two effective cognitive enhancing factors. These factors, hands-on learning and biblical integration, were found to enhance the academic achievement and learning experience of students. Preschool teachers, thus, may implement Bible stories and principles in their music activities while teaching students music fundamentals in fun and engaging physical activities. These activities may encourage students to think critically and meaningfully about the applied concepts. As for the use of the curriculum, it may be used as a form of guidance for prospective preschool music teachers to learn effective praxial teaching methods and how biblical integration may be applied and how these elements benefit the preschool learner.

Curriculum Project Summary

The curriculum was designed as an online, college-level class for college juniors in a music education degree striving to teach preschool music. Using the curriculum development phases of curriculum analysis, design, development, implementation, and evaluation, the 12-week course birthed through this research project incorporates learning of two music education philosophies, childhood development and learning, effective music teaching methods, and the Bible. Pre-requisites for the course include the completion of music theory I and II, a child development class, a Bible class, and an introduction to music education class. The material is taught via textbook readings, lecture presentations, and supplemental material. Students are required in the course to engage in discussions and complete assignments such as worksheets, writing assignments, quizzes, and practical applications of the material. Such applications include applying a fusion of biblical and praxial elements in their personal teaching environments and teaching other students their individual music class lessons for a preschool
class via a “live” video service. Students will also complete a final project that will include the elements learned throughout the class, such as praxial teaching methods, biblical principles, and Bible stories in effective teaching of music fundamentals for the preschool learner. This project will be a 5-day lesson plan for 15-20 minute music classes in a preschool classroom. This online, 12-week curriculum strives to instruct prospective preschool teachers in a music education major how to effectively teach preschool music from a praxial and biblical perspective.
Bibliography


Kassner, Kirk. “Reflections on Career Development and Eclecticism in Music Education.” *Music


Appendix A—Curriculum Project

**COURSE SYLLABUS**
Teaching Praxial Music Fundamentals in Preschool from a Biblical Perspective - Online

**COURSE DESCRIPTION**

This course is designed to develop knowledge and understanding in the area of a praxial music approach for effective music integration in a preschool classroom from a biblical perspective while expounding upon previous knowledge of child development and learning. Particular focus is given to music approaches that support a praxial approach and that have been effective in nurturing musical understanding and appreciation. Focus is also given to the learning abilities of young children and their development from birth to preschool age and biblical references that support both music and a biblical perspective of development.

**RATIONALE**

Music as a whole has developed over the last several years in terms of its effectiveness in the classroom and for children’s development. In comparison, music education has had a declining support in schools partly due to the ineffective practices of music educators to engage students in meaningful musical practices that can relate outside of the classroom. In addition, the ages of 7-8 are deemed a proper age to begin teaching children music with little consideration to teaching more formal musical practices to preschool aged children. While many experts in the fields of music and child development have researched and presented their findings on the inclusion of music in schools and the benefits of learning music, they have failed to present them from a biblical perspective. This course will provide students with an understanding of the benefits of teaching music in preschool and help them develop an effective approach to teaching based on biblical standards and knowledge that will effectively implement praxial music concepts in a preschool classroom.

I. **PREREQUISITES**
Completion of Music Theory I and II, a child development class, a Bible class, and an introduction to music education class.

II. **REQUIRED RESOURCE PURCHASE(S)**


### III. ADDITIONAL MATERIALS FOR LEARNING

A. Computer with basic audio/video output equipment
B. Internet access (broadband recommended)
C. Microsoft Office
D. Account with Zoom, a video conferencing application
E. Headset (optional)

### IV. MEASURABLE LEARNING OUTCOMES

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

A. Relate an understanding of the principles for a praxial music education.
B. Explain in general how young children learn and develop.
C. Apply a biblical and a praxial music approach in a preschool classroom.
D. Plan effective praxial music fundamental lessons for young children with a biblical foundation.
E. Evaluate the benefits of a biblical, praxial music education and its effects on young children’s development.
V. **Course Requirements and Assignments**

A. Textbook/supplemental readings, Bible readings, lecture presentations, participation in “live” lectures

B. Course Requirements Checklist

After reading the Course Syllabus and Student Expectations, the student will complete the related checklist found in Module/Week 1.

C. Discussion Forums (8)

The student will engage in four discussion forums that relate course related knowledge. The student will be required to provide a thread in response to a topic for each forum. Each thread must be 200-250 words in length and include at least 1 reference from the textbooks and 1 reference from the Bible that support course related knowledge in current Turabian style. In addition to this main thread, each student must reply to 2 other classmates’ threads. Each reply must be 50-100 words in length.

D. Worksheets (4)

The student will complete 4 worksheets that supplement the presentations and textbook readings for the related weeks. In Presentation Worksheet 1, the student will answer questions from the presentation regarding their current stance on teaching and if it differs from praxial teaching or not. In Presentation Worksheet 2, the student will expound, in their own words, on the module’s material as prompted in the presentation regarding their experiences of child development and music and music’s importance for this development. In Assignment Worksheet 1 - Praxial Music, the student will define praxial music discussed in Module/Week 1 and provide biblical examples in support of the incorporation of music in the lives of mankind. In addition, in Assignment Worksheet 2 - Development and Learning, the student will define the principle concepts of child learning and development discussed in Module/Week 2 and will provide biblical references that define the acquisition of knowledge and learning.

E. Writing Assignments (7)

**Summary of a Praxial Music Approach**

After reading the required readings and viewing the presentation, the student will provide a summary of the praxial music approach as outlined by Regelski. The paper should be 2-3 pages in length, in addition to the title and bibliography pages,
Teaching Preschool Music

and be written in current Turabian format. The paper should include at least 2 references, 1 required textbook and 1 outside source.

Summary of Child Learning and Development

After reading the required readings and viewing the presentation, the student will provide a summary of child development and learning with its relation to music. The paper should be 2-3 pages in length, in addition to the title and bibliography pages and be written in current Turabian format. The paper should include at least 2 references, 1 required textbook and 1 outside source.

Summary of Teaching Approaches

After reading the required readings and viewing the presentation, the student will provide a summary of the teaching approaches outlined in the presentation and supplemental material. The paper should be 2-3 pages in length, in addition to the title and bibliography pages and be written in current Turabian format. The paper should include at least 2 references, 1 required textbook and 1 outside source.

Application of Concepts

The student will outline and describe the steps that they took in implementing praxial music and biblical activities in their current class or private lessons during the week. The paper should be 1-2 pages in length and be written in current Turabian format. The paper should include at least 2 citations, 1 from the textbook and 1 from the Bible, that give a rationale and support for the use of the activities in the lessons.

Lesson Plan Chart

The student will create a lesson plan chart for one class session. The chart can be used for the final project. The plan should incorporate at least 1 of the approaches outlined in the presentation from the previous week, such as Orff and Kodály, and an activity that incorporates biblical learning with music, such as a composition of a song by the child or the use of a music game that utilizes biblical principles. The student will use the template found in Course Content to complete the chart. The lesson should be developed to teach a 15-20 minute music class with adequate timing for each activity based on a child’s attention span and learning capabilities. The plan should include at least 1 textbook/supplemental material reference and 1 biblical reference to supplement the intended lesson.
Observation of Applied Concepts

The student will report on their observations of their applied praxial and biblical teaching approaches in their current position or other music environment that was described in the Application of Concepts assignment. The paper should be 1-3 pages in length and be written in current Turabian format. The paper should include at least 2 citations, 1 from the textbook and 1 from the Bible, to support the activities used.

Challenges of Teaching a Preschool Music Class

The student will identify 5 challenges to incorporating a praxial music approach in a preschool classroom. Each challenge will be described and supplemented with an effective or practical solution. The paper should be 2-3 pages in length, in addition to the title and bibliography pages, and be written in current Turabian style. The paper should include at least 2 references. The student should demonstrate course related knowledge and incorporate elements from the textbooks and the Bible. References may include textbooks.

F. Quizzes (7)

After completing the required textbook readings for the week, the student will complete one of six quizzes that will test the student on their knowledge and understanding of the week’s learning materials. Each quiz will contain 20-25 multiple choice and multiple true/false questions and have a 50-minute time limit. A formative assessment will also be given prior to viewing the presentation in week 9. This quiz will contain 10 multiple choice, multiple true/false, true/false, and short answer questions and have a 25-minute time limit.

G. Exams (2)

The student will complete a Midterm Exam and a Final Exam. The Midterm Exam will cover material learned in Modules 1-6, and the Final Exam will cover material learned in Modules 7-12. Each exam will contain 50 multiple choice, multiple true/false, true/false, and completion questions and will have a 1-hour and 45-minute time limit.

H. Final Project - Preschool Music Lesson Plan

The final project will contain two submissions, a lesson plan proposal and the final submission. For the project, the student will develop a lesson plan for a week (5 days, 15-20 min. ea. day) of music classes in a preschool environment. The student will incorporate elements of Orff, Kodály, Gordon, and Dalcroze from a praxial approach in the lessons. Each lesson may contain 1 or all 4 approaches. Together, the lessons should incorporate all 4 approaches throughout the course of the
Teaching Preschool Music

week. In addition, these lessons should also include biblical learning opportunities in the form of music games, songs, etc. that incorporate biblical principles and stories.

1. The Lesson Plan Proposal should present a brief outline of the intended lesson plan and goals for the week and should be 1-3 pages long in current Turabian format, and include at least 2 references. The proposal should include both a title and bibliography page.

2. The Final Project Submission will be presented in two parts as follows: Part 1 will include a brief summary of each lesson plan and Part 2 will include the lesson plans in chart form. The student will use a similar format to the lesson plan example found in Course Contents and Writing Assignment 4 for designing their lessons. Part 1 should be 4-6 pages in length, in addition to the title and bibliography pages, and be written in current Turabian format. The paper should include at least 5 references, including a biblical reference for each lesson plan that the lesson is based on and that will be used to teach the new concepts. References may include the textbooks.

VI. Course Grading and Policies

A. Points

<table>
<thead>
<tr>
<th>Point</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Requirements Checklist</td>
<td>10</td>
</tr>
<tr>
<td>Live lecture participation (2 at 5 pts ea.)</td>
<td>10</td>
</tr>
<tr>
<td>Discussion Forums (8 at 25 pts ea.)</td>
<td>200</td>
</tr>
<tr>
<td>Worksheets (2 at 10 pts ea. &amp; 2 at 5 pts ea.)</td>
<td>30</td>
</tr>
<tr>
<td>Writing Assignments (5 at 40 pts ea. &amp; 2 at 15 pts ea.)</td>
<td>230</td>
</tr>
<tr>
<td>Quizzes (6 at 25 pts ea.)</td>
<td>150</td>
</tr>
<tr>
<td>Formative Assessment Quiz</td>
<td>10</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>100</td>
</tr>
<tr>
<td>Final Exam</td>
<td>100</td>
</tr>
<tr>
<td>Final Project</td>
<td>20</td>
</tr>
<tr>
<td>Lesson Plan Proposal</td>
<td>20</td>
</tr>
</tbody>
</table>
Final Submission 150

Total 1010

B. Scale
D- = 680–699  F = 0–679

C. Late Assignment Policy
If unable to complete an assignment on time, the student must contact the instructor immediately by email.
Assignments that are submitted after the due date without prior approval from the instructor will receive the following deductions:
1. Late assignments submitted within one week of the due date will receive a 10% deduction.
2. Assignments submitted more than one week late will receive a 20% deduction.
3. Assignments submitted two weeks late or after the final date of the course will not be accepted.
4. Late Discussion Board threads or replies will not be accepted.
Special circumstances (e.g. death in the family, personal health issues) will be reviewed by the instructor on a case-by-case basis.

D. Disability Assistance
Students with a documented disability may contact Liberty University Online’s Office of Disability Academic Support (ODAS) at LUOODAS@liberty.edu to make arrangements for academic accommodations. Further information can be found at www.liberty.edu/disabilitysupport.
## CURRICULUM PROJECT – ANALYSIS CHART

### PART I: CURRICULUM INFORMATION

<table>
<thead>
<tr>
<th>Student: Ashley Finke</th>
<th>Course for which you are creating curriculum: Teaching Praxial Music Fundamentals in Preschool from a Biblical Perspective - Online</th>
</tr>
</thead>
</table>

**Required Textbook for Class (at least two textbooks should be entered with complete information in Turabian style):**


### Identify the problem

The student will learn how to teach music to preschool students from a biblical perspective.

### Who are the learners and what are their characteristics?
<table>
<thead>
<tr>
<th>What is the new desired behavior?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student will be able to effectively teach musical concepts and practices to preschool students from a biblical and a praxial music approach.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What are the delivery options?</th>
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<tbody>
<tr>
<td>This is a 12-week online course that will include weekly presentations and assignments.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What are the pedagogical considerations?</th>
</tr>
</thead>
<tbody>
<tr>
<td>This course utilizes a praxial music approach suitable for young children in addition to a basis in biblical application and general developmental and learning capabilities of young children.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What learning theory applies to your curriculum? Why?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cognitive learning theory applies to this curriculum as it allows the students’ knowledge to build upon previous knowledge. As new concepts of music, teaching, and development are presented in a structured and building-block format to the students, it will allow for connections to be made between the concepts and relate to those concepts in the students’ memory.</td>
</tr>
</tbody>
</table>
Part II: Learning Outcomes

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>At the end of the course, the student will be able to:</td>
</tr>
<tr>
<td>1. Relate an understanding of the principles for a praxial music education.</td>
</tr>
<tr>
<td>2. Explain how young children learn and develop.</td>
</tr>
<tr>
<td>3. Apply a biblical and a praxial music approach in a preschool classroom.</td>
</tr>
<tr>
<td>5. Evaluate the benefits of a biblical, praxial music education and its effects on young children’s development.</td>
</tr>
</tbody>
</table>
### CURRICULUM PROJECT – DESIGN CHART

<table>
<thead>
<tr>
<th><strong>Student:</strong> Ashley Finke</th>
<th><strong>Course for which you are creating curriculum:</strong> Teaching Praxial Music Fundamentals in Preschool from a Biblical Perspective - Online</th>
</tr>
</thead>
</table>

**Concept Statement:** The overall purpose and point of this unit is to provide the student with the foundational principles and understanding to effectively teach a preschool music class from a biblical perspective of musical practices and child development and learning.

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Content</th>
<th>Learning/Training Activity</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
1. Relate an understanding of the principles for a praxial music education.

<table>
<thead>
<tr>
<th>Week 1:</th>
<th>Week 1:</th>
<th>Week 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Define characteristics of aesthetic philosophy of music</td>
<td>• Presentation: Aesthetic philosophy of music</td>
<td>• Formative assessment: observance of student knowledge in discussion forum</td>
</tr>
<tr>
<td>• Textbook: Regelski - Ch. 1, 2, and 4; McPherson - Ch. 8</td>
<td>• Textbook readings</td>
<td>• Quiz: Students will each take an online quiz on the week’s material</td>
</tr>
<tr>
<td>Week 2:</td>
<td>Week 2:</td>
<td>Week 2:</td>
</tr>
<tr>
<td>• Explain difference between praxial and aesthetic music education</td>
<td>• Presentation: Praxial music</td>
<td>• Writing Assignment: Each student will provide a summary of the praxial music approach</td>
</tr>
<tr>
<td>• Describe characteristics of a praxial music education</td>
<td>• Textbook readings</td>
<td>• Worksheet: Each student will define praxial music with biblical support</td>
</tr>
<tr>
<td>• Textbook: Regelski - Ch. 3, 5, and 6; McPherson - Ch. 4 and 11</td>
<td>• Worksheet: Student will answer questions in the presentation regarding their current stance on teaching and if it differs from praxial teaching or not</td>
<td></td>
</tr>
</tbody>
</table>
2. Explain how young children learn and develop.

<table>
<thead>
<tr>
<th>Week 3:</th>
<th>Week 3:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Explain child development process and biblical foundation of learning</td>
<td>• Presentation: Biblical foundation of development</td>
</tr>
<tr>
<td>• Textbook: McPherson - Ch. 2 and 3; Goswami - Ch. 2 and 5; Bible - Genesis 1:26-28, Psalm 51:5-6, 1 Chronicles 25:1-8</td>
<td>• Textbook readings</td>
</tr>
<tr>
<td></td>
<td>• Discussion: Does the Bible support music education? Why or why not?</td>
</tr>
<tr>
<td>Week 4:</td>
<td>Week 4:</td>
</tr>
<tr>
<td>• Describe learning process of young children</td>
<td>• Presentation: Principles of child cognitive development and music</td>
</tr>
<tr>
<td>• Identify biblical references for knowledge and learning</td>
<td>• Textbook readings</td>
</tr>
<tr>
<td>• Observe connection between child development and music</td>
<td>• Worksheet: Students will expound on the module’s material as prompted in the presentation in their own words regarding their experiences of child development and music and music’s importance for this development</td>
</tr>
<tr>
<td>• Textbook: McPherson - Ch. 5 and 10; Goswami - Ch. 6 and 9</td>
<td>• Worksheet: Each student will define the principle concepts of child learning and development and will provide biblical references defining the acquisition of knowledge and learning</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 3:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Formative assessment: observance of student knowledge in discussion forum</td>
</tr>
<tr>
<td>• Quiz: Students will each take an online quiz on the week’s material</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Week 4:</th>
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<tbody>
<tr>
<td>• Writing Assignment: Each student will provide a summary of child development and learning with its relation to music</td>
</tr>
<tr>
<td>• Worksheet: Each student will define the principle concepts of child learning and development and will provide biblical references defining the acquisition of knowledge and learning</td>
</tr>
</tbody>
</table>
3. Apply a biblical and a praxial music approach in a preschool classroom.

<table>
<thead>
<tr>
<th>Week 5:</th>
<th>Week 5:</th>
<th>Week 5:</th>
</tr>
</thead>
</table>
| • Identify characteristics of the 4 teaching approaches  
  • Explain the application of a praxial music education and the 4 teaching approaches of Kodály, Dalcroze, Orff, and Gordon  
  • Textbook: Regelski - Ch. 7; McPherson - Ch. 19 and 21 | • Presentation: Intro to 4 teaching approaches for music and application in a praxial music classroom  
  • Supplemental readings/research on 4 teaching approaches and textbook readings  
  • Discussion: Pros and cons of each teaching approach | • Formative assessment: observance of student knowledge in discussion forum  
  • Quiz: Students will each take an online quiz on the week’s material  
  • Writing Assignment: Each student will summarize the 4 teaching approaches for music as discussed in the week’s material |

<table>
<thead>
<tr>
<th>Week 6:</th>
<th>Week 6:</th>
</tr>
</thead>
</table>
| • Define the use of biblical principles in music and how they relate  
  • Apply praxial music and biblical activities in the classroom  
  • Textbook: McPherson - Ch. 14 and 26; Bible - 1 Samuel 16:14-23, Psalm 33:1-3, Colossians 3:15-17 | • Presentation: **Incorporating a biblical approach and activities via action songs**  
  • Supplemental reading and Bible readings  
  • Discussion: Ideas for developing and using student-driven compositions  
  • **Application:** Students will apply and describe the steps for applying praxial teaching in their current class/lessons with the inclusion of biblical songs such as “Jesus Loves Me” and “His Banner Over Me is Love”  
  • Formative assessment: observance of student knowledge in discussion forum  
  • Exam: Each student will take an exam on the material in Modules 1-6 |
4. Plan effective praxial music fundamental lessons for young children with a biblical foundation

<table>
<thead>
<tr>
<th>Week 7:</th>
<th>Week 7:</th>
<th>Week 7:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Demonstrate practical and effective lesson planning in music classroom</td>
<td>- Presentation: Effective lesson planning in the music classroom</td>
<td>- Formative assessment: observance of student knowledge in discussion forum</td>
</tr>
<tr>
<td>- Textbook: McPherson - Ch. 22, 24, and 25</td>
<td>- Textbook readings</td>
<td>- Quiz: Students will each take an online quiz on the week’s material</td>
</tr>
</tbody>
</table>

**Week 8:**
- Create an effective lesson plan
- Identify daily objectives and music fundamentals to be taught
- Textbook: McPherson - Ch. 23; Goswami - Ch. 10 and 13

**Week 8:**
- Demonstration of creating a lesson plan chart
- Textbook/supplemental material readings
- Observation: Students will report on the observation of praxial teaching in their current position or other music environment
- Writing Assignment: Each student will create a lesson plan chart for one class

**Week 9:**
- Illustrate effective lesson planning and management of preschool students
- Textbook: McPherson - Ch. 18 and 27; Goswami - Ch. 12 and 14; Bible - Proverbs 1:1-7, 28:2

**Week 9:**
- Presentation: Implementing a planned lesson and the challenges of maintaining classroom order
- Textbook readings
- Discussion: Ideas for maintaining classroom order
- Formative assessment: observance of student knowledge in discussion forum
- Quiz: Students will each take a quiz on previous material prior to viewing the presentation
- Writing Assignment: Each student will present an outline for a one-week lesson plan utilizing concepts learned throughout the course
5. Evaluate the benefits of a biblical, praxial music education and its effects on young children’s development.

<table>
<thead>
<tr>
<th>Week 10:</th>
<th>Week 10:</th>
<th>Week 10:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Observe and identify praxial learning in a music class/lesson</td>
<td>• Presentation: Evaluation of a praxial music education and its place in the school</td>
<td>• Formative assessment: observance of student knowledge in discussion forum</td>
</tr>
<tr>
<td>• Textbook: McPherson - Ch. 15 and 35; Goswami - Ch. 29; Bible - 1 Chronicles 25:1-8</td>
<td>• Textbook readings</td>
<td>• Quiz: Students will each take an online quiz on the week’s material</td>
</tr>
<tr>
<td>Week 11:</td>
<td>Week 11:</td>
<td>Week 11:</td>
</tr>
<tr>
<td>• Identifying and overcoming challenges of teaching in preschool</td>
<td>• Presentation: Challenges of teaching preschool music</td>
<td>• Formative assessment: observance of student knowledge in discussion forum</td>
</tr>
<tr>
<td>• Textbook: McPherson - Ch. 32 and 33; Bible - Hebrews 12:1-3</td>
<td>• Discussion: Teaching praxial music in preschool and overcoming the challenges</td>
<td>• Writing Assignment: Students will identify 5 challenges to incorporating a praxial music approach in a preschool classroom</td>
</tr>
<tr>
<td>Week 12:</td>
<td>Week 12:</td>
<td>Week 12:</td>
</tr>
<tr>
<td>• Implement an effective music lesson plan in preschool</td>
<td>• Presentation: Summarizing praxial music teaching and child development</td>
<td>• Exam: Each student will take an exam on the material in Modules 7-12</td>
</tr>
<tr>
<td>• Evaluate biblical and praxial teaching</td>
<td>• Textbook readings</td>
<td>• Final Project: Each student will finalize a lesson plan for a week of music classes in a preschool environment</td>
</tr>
<tr>
<td>• Textbook: McPherson - Ch. 34 and 35; Bible - Psalm 150</td>
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</tr>
<tr>
<td>Learning Outcomes</td>
<td>Rational for Sequence</td>
<td></td>
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<tr>
<td>----------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>1. Relate an understanding of the principles for a praxial music education.</td>
<td>The placement of this learning outcome is effective for this chart as it allows the student to acquire knowledge of an aesthetic and praxial musical approach and the differences between the two. The student will also be able to show an understanding of a praxial music education, which is the foundation of the course.</td>
<td></td>
</tr>
<tr>
<td>2. Explain how young children learn and develop.</td>
<td>The placement of this learning outcome is effective for this chart as it gives the student a foundation in how children learn and develop in general, as well as musically. The knowledge of general development will give the student an understanding of a young child’s cognitive abilities which will influence daily lesson activities.</td>
<td></td>
</tr>
<tr>
<td>3. Apply a biblical and a praxial music approach in a preschool classroom.</td>
<td>The placement of this learning outcome is effective for this chart as it begins to build upon previously learned knowledge from the first two learning outcomes. The student will begin to see how the praxial approach and biblical understanding of music is applied to teaching in a preschool classroom based on the knowledge of praxial music, child development, and biblical principles.</td>
<td></td>
</tr>
</tbody>
</table>
### 4. Plan effective praxial music fundamental lessons for young children with a biblical foundation.

The placement of this learning outcome is effective for this chart as it delves further into the development of the student’s understanding of the effective use of praxial music in the classroom and the application of such activities for young children’s musical development while utilizing biblical principles within the lessons. This learning outcome delves into the action of planning the day-to-day lessons and applies the previously learned concepts.

### 5. Evaluate the benefits of a biblical, praxial music education and its effects on young children’s development.

The placement of this learning outcome is effective for this chart as it is the culmination of the concepts learned throughout the course as the application of a praxial music approach with a biblical foundation in a preschool classroom is evaluated along with its effects on young children’s musical development.
References for Learning Activities

1. Presentation

2. Textbook Readings

3. Discussion Forum

4. Worksheets

5. Application of Concepts

6. Observation

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179 Ibid., 31.
180 Ibid., 156.
181 Ibid., 136.
182 Ibid., 132.
183 Ibid., 197.
## CURRICULUM PROJECT – DEVELOPMENT CHART

<table>
<thead>
<tr>
<th>Student: Ashley Finke</th>
<th>Course for which you are creating curriculum: Teaching Praxial Music Fundamentals in Preschool from a Biblical Perspective - Online</th>
</tr>
</thead>
</table>

### Expository Organizer

Welcome to the next session of this class, entitled “Incorporating a Biblical Approach and Activities in a Music Class.” So far in this class, we have covered the principles of child development and learning; two types of musical approaches, the aesthetic and the praxial approaches; as well as four teaching approaches that present teaching music in different formats. We have also discussed the application of these items in the praxial music classroom, and today we are going to develop these items further. We are going to build upon biblical elements and principles that we have discussed in class so far and your own biblical understanding of music to incorporate these elements in the praxial music classroom.

### Narrative Organizer
For this new module, I will present the students with a few biblical references to music and music’s use in the Bible. Examples of such references are 1 Samuel 16:14-23 and Psalm 33:1-3. I will also review the elements of a praxial music approach. Next, I will discuss the relationship between a biblical understanding of music and the praxial music approach and how we as teachers can incorporate the two approaches together. I will review the description of teaching, learning, knowledge, and music that are based in the Bible. I will explain that attempting to intertwine the elements of the Bible and praxial teaching is a manageable possibility as we work from music’s foundation in the Bible. As music was created to glorify God, then we can teach others through His Word, musical understanding and knowledge while also teaching students about God and the Bible. Finally, I will present the students with examples of incorporating biblical principles in their praxial teaching with general examples such as using the story in Joshua 6 as an exercise in a preschool classroom to teach counting or rhythm and using songs like “I’ve Got the Joy, Joy, Joy, Joy Down in My Heart” to engage preschool students in movements to learn both musical elements and the Bible. I will also explain that a systematic usage of these types of songs may be used to present the Gospel message to the students. Student-driven compositions that allow preschool students to develop their own music will be another praxial activity that I will discuss with the students to use with their preschool students. As an assessment, students will apply these approaches and concepts in their individual teaching positions and document what they based their teaching on and how they incorporated biblical and praxial teaching activities and learning. Students will engage in an online discussion to present various ideas to incorporate a biblical foundation and biblical principles with praxial music learning in the classroom. Students will also take an exam that will incorporate the concepts learned in this module to further assess the students' knowledge and understanding of the material.

**Graphical Organizers**
The first graphic provides a visual of combining biblical and praxial teaching in a single preschool music class. Four areas that were discussed in a previous module and that are rooted in biblical understanding provide the graph with a common ground between biblical teaching and praxial teaching. These areas are teaching, learning, knowledge, and music/application. The graph provides an example of a musical activity that teaches from a biblical perspective while also teaching from a praxial position for the preschool students to learn music fundamentals by actual doing via role playing.

The second graphic provides an outline for completing student-driven compositions in the preschool classroom. Facilitating student-driven compositions gives preschool students another opportunity to engage in a praxial music activity. Preschool teachers may choose to utilize the songs created by the students in some way to showcase the students’ accomplishments in the class.
1. Play simple chords, such as I and V of a key, as a foundation for the song

2. Select students to participate in the activity and create the lyrics and tune for the song

3. Ask students questions such as “What is your favorite color? Why do you like that color?” to begin creating the lyrics

   Note: Student compositions may also be used in school programs and parent night to showcase the students’ creativity and accomplishments in your class
### Gagne’s Nine Events of Instruction

<table>
<thead>
<tr>
<th>Instruction Event</th>
<th>Approach/ Tactic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Gain attention</td>
<td>I will begin the lecture by having the students read the Bible passages for the module and asking the question, “If the Bible does not specifically discuss teaching music or a praxial music approach, how can we teach praxial music from a biblical perspective and use the Bible as a foundation for our teaching?” (Nilson pg. 144)</td>
</tr>
<tr>
<td>2. Inform learners of objectives</td>
<td>I will give a brief overview of previous material and new material that the lecture will cover. From here, I will describe the expectations for the module based on the content of the lecture and how the learning objectives for this module support the learning objectives for the course. In addition, I will present students with my expectations of the assessments that will strengthen their knowledge and understanding of the material. (Nilson pg. 129–130)</td>
</tr>
<tr>
<td>3. Stimulate recall of prior learning</td>
<td>The presentation will review previously learned concepts about the Bible as a foundation for teaching, learning, knowledge, and music. I will use graphs and charts that were used in the previous modules along with new graphs that expound upon the previous knowledge. I will facilitate the recalling of previous knowledge by asking students content related questions. Students will also complete a free-writing exercise to stimulate recall of previously learned material on praxial music and biblical understanding. (Nilson pg. 136 and 254-255)</td>
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<tr>
<td>4.</td>
<td>Present the content</td>
</tr>
<tr>
<td>5.</td>
<td>Guide learning</td>
</tr>
<tr>
<td>6.</td>
<td>Elicit performance (practice)</td>
</tr>
<tr>
<td>7.</td>
<td>Provide feedback</td>
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<tr>
<td>8. Assess performance</td>
<td>Students will engage in a discussion that will prompt students to present individual ideas for incorporating biblical elements in the praxial classroom. In addition, students will take an exam that will include information discussed in the class. (Nilson pg. 155 and 289)</td>
</tr>
<tr>
<td>9. Enhance retention and transfer</td>
<td>Throughout the week, students will engage in a discussion based on the lecture material, and they will take an exam at the end of the week that will test their understanding of the material. In addition, the application of the learned concepts in their teaching environments will elicit continued involvement with the material. (Nilson pg. 101)</td>
</tr>
</tbody>
</table>
**CURRICULUM PROJECT – IMPLEMENTATION CHART**

<table>
<thead>
<tr>
<th>Student: Ashley Finke</th>
<th>Course for which you are creating curriculum: Teaching Praxial Music Fundamentals in Preschool from a Biblical Perspective - Online</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical Item</td>
<td>Rationale for Use</td>
</tr>
<tr>
<td><strong>PowerPoint</strong>*</td>
<td>The PowerPoint of the lesson material provides students with a visual of the material covered in the presentation. This is especially helpful for visual learners and those with poor listening comprehension. It provides the students with an outline of and a reference for the class’s material. (Nilson pg. 259)</td>
</tr>
<tr>
<td><strong>Projector/Projection Screen</strong></td>
<td>The use of the projector and the projection screen enhances the lecture and teaching material, especially for visual learners, and provides easy viewing of the material for all of the students. (Nilson, pg. 258)</td>
</tr>
<tr>
<td><strong>Application Form Example</strong>*</td>
<td>Giving students a visual example of a completed application form, which will be used to apply the learned concepts in their own teaching experiences, will strongly enhance student learning. Students can better execute and implement newly learned teaching strategies and prepare solutions to possible problems when given an example of an experienced teaching situation. (Nilson, pg. 215)</td>
</tr>
<tr>
<td><strong>Laptop</strong></td>
<td>The laptop is an important item to use as the PowerPoint can be viewed from the laptop or shown via the laptop’s connection to the projector onto an overhead projection screen. (Nilson pg. 46)</td>
</tr>
<tr>
<td><strong>Supplemental Reading Material Page Handout</strong>*</td>
<td>Supplemental reading material provides students with important information that is not found in their textbooks and that presents the information from a different perspective than most textbooks. (Nilson pg. 31)</td>
</tr>
<tr>
<td><strong>Application Form and Sheet Music Example Handouts</strong>*</td>
<td>The application form is part of the hands-on approach in which students will apply the learned material in their own personal teaching experiences, and the sheet music example provides students with 5 possible action songs to present the Gospel message to preschool students. These handouts will guide the students’ application of the material and give them a framework for implementation while documenting these activities. (Nilson pg. 132)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Task</strong></th>
<th><strong>Rationale for Task</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Create PowerPoint</td>
<td>The use of the PowerPoint presentation is important as it will be used to summarize and build upon the textbook material with new concepts and ideas that the student will need to apply for the week’s assignments. The creation of the PowerPoint is also useful as it enhances the visual aspect of learning. (Nilson, pg. 143)</td>
</tr>
<tr>
<td>Set-up projector and projection screen</td>
<td>The projector and projection screen will need to be set-up and positioned in a convenient viewing position for the class to view the PowerPoint. The projector will need to be set in a position where it does not hinder students’ viewing of the presentation. The content and screen will need to be visible for all of the students. All of the functions will also need to be checked prior to the start of the class to ensure that everything is working properly. (Nilson, pg. 48)</td>
</tr>
<tr>
<td>Create/copy application form example</td>
<td>Having the application form example accessible for students will provide them with a quality reference and outline for incorporating praxial and biblical teaching in a preschool classroom. It will also provide a useful teaching tool in-class by presenting students with a step by step example of applying the learned concepts and building questions for developing their own teaching strategies. (Nilson, pg. 136)</td>
</tr>
<tr>
<td>Connect laptop to projector</td>
<td>Since the PowerPoint will be saved on the laptop and the laptop will be utilized for in-class activities, the laptop will need to be connected to the projector in order to view the PowerPoint. The connection will need to be tested prior to the class to ensure that all of the items are functioning correctly. (Nilson pg. 82)</td>
</tr>
<tr>
<td>Create/copy supplemental reading material page handout</td>
<td>With the lack of information in an area of the topic, supplemental reading material will need to be created to provide students with a basis for biblical incorporation of praxial teaching. The instructor will need to have enough copies to be handed out to each student to be able to reference during the class time. (Nilson pg. 253)</td>
</tr>
</tbody>
</table>
An application form for applying praxial and biblical teaching in a preschool classroom will need to be created and copied for the students to use in their assignment for the week. The instructor will review each question and statement on the form during the lecture and answer any questions regarding the application practice or for filling out the form. Sheet music examples will also need to be copied for the students to provide them with examples for future reference and to utilize in their assignment for the week. The instructor will also discuss the use of the songs with the students and explain the music’s purpose in presenting preschool students with a systematic learning approach of the Gospel message through song. (Nilson pg. 195)
<table>
<thead>
<tr>
<th>Formative Assessment Type</th>
<th>Assessment Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application of the learned material</td>
<td>This assessment will be a writing assignment that the students will complete to document their application of the learned concepts. Students will submit this assessment to the instructor for feedback and a grade. This assessment is effective as it will strengthen students’ writing and documentation skills for future reference in their teaching. The assessment will also better inform the instructor of the students’ understanding of the material and give them the opportunity to provide feedback and provide additional learning materials on the problematic areas of the subject matter, if needed.</td>
</tr>
</tbody>
</table>
# Curriculum Project – Evaluation Chart

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Your Formative Assessment Plan</th>
<th>Rationale for Formative Assessment Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Relate an understanding of the principles for a praxial music education.</td>
<td>Students will be prompted in the presentation to complete a worksheet related to the presentation material. In this worksheet, students will present their understanding of praxial music and relate their own experience with such an approach.</td>
<td>I believe that the worksheet is an effective assessment for this learning outcome as it gives the students an opportunity to relate their understanding and knowledge of the material. This will also give me an opportunity to clarify any misconceptions that the student presents in their writing about praxial music and the teaching approach and offer suggestions for moving forward in the class. Writing assessments are stated to be effective in helping students achieve specific learning outcomes and retain course material. (Nilson pg. 134)</td>
</tr>
</tbody>
</table>

**Student:** Ashley Finke  
**Course for which you are creating curriculum:** Teaching Praxial Music Fundamentals in Preschool from a Biblical Perspective - Online
2. Explain how young children learn and develop.

| Students will complete a presentation worksheet that will prompt them to describe, from their own experience, children’s development and learning. They will also relate their stance on music’s effects on development. | This assessment is the most effective for this learning outcome as students will describe and relate their understanding of child development in their own words. This will allow me to respond to any misconceptions about child development the students present in addition to providing new ideas or concepts on music’s effect on a child’s development. This type of writing assessment is described to be effective for comprehension of course material by summarizing and describing in one’s own words course related knowledge and material. (Nilson pg. 136) |
| 3. Apply a biblical and a praxial music approach in a preschool classroom. | Students will apply praxial and biblical activities in their individual teaching environments. They will then submit a written assignment on the steps they took to apply the activities and the types of activities used. This assessment begins to immerse the students in applying a praxial and a biblical approach to teaching music. | This assessment is effective as it begins to familiarize the student with different activities that will support both praxial and biblical learning that will be built upon in a later assignment. Application activities are supported as effective teaching methods because of their design in involving the student in activities that will present an overall product of the application of the material. (Nilson pg. 132) |

<table>
<thead>
<tr>
<th>Students will engage in a role playing exercise that will prompt them to assume the role of the teacher of a preschool music class. This assessment gives students the opportunity to hypothetically teach music from a praxial and biblical approach. The students will create and plan out a short lesson to teach to the other students in the class.</th>
</tr>
</thead>
<tbody>
<tr>
<td>This particular assessment is effective for this learning outcome as it forces the student to think logically and apply the learned concepts instead of merely memorizing the terminology and structure of teaching. Role playing exercises are supported as effective learning methods because they provide the student with true-to-life situations in the application of the course material. (Nilson pg. 169)</td>
</tr>
</tbody>
</table>
5. Evaluate the benefits of a biblical, praxial music education and its effects on young children’s development.

Students will continue to apply praxial and biblical activities in their personal teaching environments. Students will then describe and relate the outcome of their applied concepts and will document their observations in a written assignment on the applied music/teaching activities they used.

I believe that this assessment is the most effective for this learning outcome due to its culmination effect. It brings together the concepts that the student has learned throughout the course and prompts the student to discover the effects of their teaching and any areas they may need to improve in. Observation activities are also stated to be effective learning methods because of their inquiry-guided methods. Students are encouraged to engage in higher order thinking to investigate and analyze the effectiveness of the activities they used and their effectiveness as teachers. (Nilson pg. 196)

**Evaluation and Reflection**
<table>
<thead>
<tr>
<th>Issue/Strategy</th>
<th>Rationale for Changing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Content needs to focus mainly on the area given in the course title.</td>
<td>As the course covers four general areas, less focus needs to be given to the areas that are not the main topic of the course. The areas of aesthetic music and child development should not go into too much detail as the main focus of the class is on incorporating biblical principles and activities with a praxial music teaching approach.</td>
</tr>
<tr>
<td>2. The course description and rationale need to be changed to reflect a more general teaching approach to development.</td>
<td>From the course description and rationale, one can get an idea that the course will cover in depth child development. While this course will include a discussion of this topic, it is not the main focus of this course, and that should be clarified in these sections. Teaching music to preschool children from a biblical perspective is the main focus and intent of the course.</td>
</tr>
<tr>
<td>3. Required pre-requisites are needed in music theory I and II, a child development class, Bible class, and introduction to music education class.</td>
<td>These five classes would provide a foundation for students participating in this course. This class then could focus on the combination of the elements learned in the other classes while also building upon previous knowledge that the student has gained.</td>
</tr>
<tr>
<td>4. Additional learning materials are needed.</td>
<td>As one activity entails a live lecture through a video conferencing application, such as Zoom, students will need to create an account for the application. Students may also prefer to use a headset for this activity; thus, the headset would be an optional material for learning.</td>
</tr>
</tbody>
</table>
5. There is too much required reading in some of the modules.

Some of the modules contain a slightly excessive amount of reading. Some of this material is too specific for this particular course as it would have been learned in a previous class. This class should cover the basics of some of the concepts and provide the student with review while implementing the concepts within the framework of the class.

6. The last four weeks are very full, and a couple of the weeks do not contain realistic workloads.

Students are expected to participate in “live” lectures in addition to the presentations, discussion forums, and writing assignments. This puts a lot on the students for the final weeks leading up to the submission of the final project. Thus, the assignments need to be dispersed throughout a couple of the previous weeks, as well.

7. There is a lack of a sufficient number of praxial activities and formative assessments.

While some praxial activities are included in the curriculum, there needs to be another significant praxial activity for students to engage in, such as role playing during a live lecture, to provide hands-on learning of teaching and to apply the learned concepts. Additional formative assessments also need to be included to provide an opportunity for the students to demonstrate their understanding of the material and to receive helpful feedback to apply to their summative assessments.
<table>
<thead>
<tr>
<th>8. Quizzes and exams will be better structured with multiple choice, multiple true/false, true/false, and completion questions.</th>
<th>These three questioning formats provide a familiar and a higher order thinking atmosphere for students. Multiple choice, true/false, and completion, as well known and popular formats, should give the students a feeling of familiarity and make them a little more comfortable with the test. While the multiple true/false questioning can be a little unfamiliar, it provides students with higher order thinking and prevents students from merely guessing and taking a 50/50 chance of getting a question correct.</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. All activities need to be included in the grading scale.</td>
<td>Students will engage in a live lecture which will incorporate a role playing exercise, complete two worksheets based on the lecture presentation, and apply and observe praxial and biblical activities in their own teaching environments. Students may be more motivated to complete these formative assessments if they know they will receive something in return for simply doing the activity.</td>
</tr>
<tr>
<td>10. The grading scale needs to be adjusted.</td>
<td>With the addition of each activity in the student’s final grade, the grading scale needs to be adjusted to reflect this change. This change provides students with additional opportunities to gain points rather than have fewer assignments worth more points which may be detrimental to a student’s overall grade.</td>
</tr>
</tbody>
</table>
Formative Assessment

1. True/False: As Christians, the ultimate use of music is to sing joyful praises to the Lord. (1 point)
   *True

2. Multiple Choice: Four teaching approaches/methods previously discussed are all of the following EXCEPT: (1 point)
   a. Gordon
   b. Orff
   c. Regelski*
   d. Dalcroze

3. Multiple True/False: The Kodály method focuses on the use of: (1 point)
   a. Eurythmics *F
   b. Folk songs *T
   c. Singing *T
   d. Hand signs *T

4. Short Answer: Define praxial music teaching. (1 point)
Teaching Preschool Music

Praxial music teaching is the teaching of music through the recognition of the physical dimension of a musical experience and the actual creation of the music through action activities such as singing or playing an instrument.

5. Multiple Choice: How should we teach each other? (1 point)
   a. Through psalms, hymns, and songs from the Spirit
   b. With all wisdom
   c. Singing to God with gratitude in our hearts
   d. All of the above*

6. True/False: Infants and adults do not have similar perceptual systems. (1 point)

   *False

7. Short Answer: Define aesthetic music teaching. (1 point)

   Aesthetic music teaching is the teaching of music from the perspective of instructing students to appreciate the aesthetic experience of music while disregarding the physical aspect of the experience.

8. True/False: For a music learner to develop high-level musical skills, he/she must engage with musical activities relevant to their goals and aspirations. (1 point)

   *True

9. Multiple True/False: According to Andrew Brown, children can engage in music by: (1 point)
a. Evaluating *T
b. Listening *F
c. Attending *T
d. Performing *F

10. Multiple Choice: All of the following are the main infant memory paradigms EXCEPT: (1 point)
   a. Visual paired comparison
   b. Declarative memory *
   c. Deferred imitation
   d. Operant conditioning
Summative Assessment

1. Multiple Choice: In 1 Chronicles 25, how many trained in music for the Lord? (1 point)
   a. 308
   b. 257
   c. 288*
   d. 242

2. Multiple Choice: Which paradigm for understanding individual differences in cognition and development “provides an understanding of cognitive development through specification of how knowledge, mental representations, mental processes, and strategies develop with age?” (1 point)
   a. Systems paradigm
   b. Biological paradigm
   c. Information-processing paradigm *
   d. Learning paradigm

3. Multiple True/False: According to Stephen Pitts in “The Child as Musician,” adult learners related that more than one involvement was responsible for their musical involvement including: (1 point)
   a. Supportive parents *T
b. Inspiring teachers *T

c. Influence of peers *F

d. Music playing in the home *T

4. Multiple Choice: Which paradigm for understanding individual differences in cognition and development “provides understanding of cognitive development in terms of mechanisms of classical and instrumental conditioning?” (1 point)

   a. Learning paradigm *
   b. Biological paradigm
   c. Systems paradigm
   d. Information-processing paradigm

5. Completion: Which theory does not define intelligence as excelling in all areas of knowing, but rather capitalizing on one’s own strengths or weaknesses? (1 point)

   __________ * Triarchic Theory

6. Multiple True/False: Teaching critical awareness to children is difficult as: (1 point)

   a. It is a state of mind *T
   b. It is an existential goal *T
   c. Children are unable to think critically *F
d. Children are uninfluenced and do not have pre-formulated beliefs *F

7. Multiple True/False: The musicians in 1 Chronicles used these instruments to accompany their ministry of prophesy: (1 point)
   a. Lyres *T
   b. Flutes *F
   c. Voices *F
   d. Harps *T

8. Multiple Choice: The history of Western music and education is described as being filled with examples of power of all of the following in shaping musical consciousness and identity EXCEPT: (1 point)
   a. Fact *
   b. Conventional Knowledge
   c. Propaganda
   d. Myth

9. True/False: Cognitive abilities were previously believed to be fixed, unable to change; however, more recent research suggests that these abilities can be shaped and increased. (1 point)
   *True
10. Multiple Choice: Which paradigm for understanding individual differences in cognition and development “seeks an understanding of cognitive development in terms of the interactions of a dynamic system with many interacting elements?” (1 point)
   a. Information-processing paradigm
   b. Learning paradigm
   c. Biological paradigm
   d. Systems paradigm *

11. Completion: The majority of psychologists today “believe that differences in cognitive skills result from a combination of" what? (1 point)
   ____________  * Heredity and environmental factors

12. True/False: A deliberate goal and an effective element of school music is a foundation for lifelong learning and participation. (1 point)
   *False

13. Completion: Teaching music as praxis is thought to promote what type of consciousness in children? (1 point)
   ____________  * Critical

14. Multiple Choice: Which of the following is believed to greatly affect cognitive skills? (1 point)
15. True/False: Only those described as teachers of music were given musical duties for the Lord. (1 point)

*False

16. Multiple Choice: Teaching children to think critically is a difficult task as critical pedagogy resists all of the following EXCEPT: (1 point)

a. The relationship between teacher and student *

b. Formulaic “training techniques”

c. Codification

d. Formulaic “primers”

17. True/False: According to research, instrumental tutors understood and nurtured their students’ musical interests and ambitions. (1 point)

*True
18. Multiple Choice: Which paradigm for understanding individual differences in cognition and development “seeks an understanding of cognitive development through an understanding of mechanisms of genetic transmission of characteristics, synaptogenesis, neural conduction, brain evolution, and so forth?” (1 point)
   a. Biological paradigm *
   b. Learning paradigm
   c. Systems paradigm
   d. Information-processing paradigm

19. Multiple Choice: Which of the following were under the supervision of the king in 1 Chronicles 25? (1 point)
   a. David, Jeduthun, Joseph
   b. Asaph, Heman, Jeduthun *
   c. Zakkur, Gedaliah, Bukkiah
   d. Asaph, Heman, David

20. True/False: As children are encouraged to think critically about music, they have been adequately taught to develop such critical thinking abilities similar to expert music critics. (1 point)
   *False

21. Completion: What may set a limit for how cognitively skillful a child may be able to become? (1 point)
   __________  * Heredity
22. **Multiple True/False:** According to Pitts, the musical provision in childhood and education can be enhanced by viewing its lifelong contribution from a broader perspective in that: (1 point)

   a. All children will become professional performers *F
   
   b. The discovery of musical quantities will shape and enhance their lives *T
   
   c. Those with access to music will attain a better understanding of music's creation *T
   
   d. The discovery of individual qualities will shape and enhance their lives *T

23. **Completion:** What are the three most widely used paradigms for studying individual differences in cognitive development? (1 point)

   ____________  * The psychometric, the biological, and the systems paradigms

24. **Multiple Choice:** Which music educator/musician believed that the only obligation of a performer was his/her enjoyment and that of his/her listeners? (1 point)

   a. Goehr
   
   b. Freire
   
   c. Small *
   
   d. Woodford

25. **True/False:** A heritable cognitive skills trait cannot be modified. (1 point)
* False
Appendix B — Activity Examples for Use in the Preschool Classroom

These songs and actions can be used to present and discuss with the preschool students the Gospel message. Present and work on one song each week, and once they learn all five, bring them all together in a following week and discuss the connection between the songs and the relevance of each one.

Song Set of 5 Systematic Action Songs That Present the Gospel Message:

Week 1: Mankind without God: 1, 2, 3 Bible Song
   Action(s): Hand signs and running in place

Week 2: Consequences of Sin: Rise and Shine (The Arky, Arky Song)
   Action(s): Rising from sitting position, arm and hand movements, clapping

Week 3: Salvation: Jesus Loves Me
   Action(s): Hand signs

Week 4: God’s Love: His Banner Over Me is Love
   Action(s): Hand and arm movements

Week 5: Joy in Christ: I’ve Got the Joy, Joy, Joy, Joy Down in My Heart
   Action(s): Hand signs