

Growing in Grace Samples

Older Children

"Living in the Light" Fall



SONG TEACHING STEPS



"Psalm 27"

MATERIALS NEEDED

- Score
- Student Pages
- MP3 or CD Discs 3
- MP3 or CD Disc 14
- "Psalm 27" Sign Language Visual
- Markers
- Pencils

PREPARATION

- Print visuals.
- Practice sign language.

POSSIBLE SONG TEACHING SEQUENCE

- Rehearsal 1 – Step 1
- Rehearsal 2 – Steps 2-3
- Rehearsal 3 – Step 4
- Rehearsal 4 – Step 5
- Rehearsal 5 – Step 6
- Repeat steps as needed.

"Psalm 27" Sign Language Visual



1. Teach Section A (meas. 15-27) with sign language.

- Point out the "Psalm 27" Sign Language Visual.
- Illustrate each sign and explain the basis for the movement.
 - light**—Move fingers of both hands upward and apart, opening into palms facing forward and fingers pointing up like a beam of light shining outward.
 - salvation**—Cross closed fists in front of chest, then move fists out to sides, keeping elbows bent, showing freedom from bondage.
 - strength**—Place closed fists near shoulders, and pull them down in front of chest to show strength.
 - life**—Place L shape hands facing body, near the waist, and lift upward, showing life moving through the body.
 - fear**—Position hands in front of chest. Then lift them up, palms out, to show pushing back from something fearful.
 - afraid**—Place both fists at shoulder level, then move hands to center of body, spreading fingers quickly with palms toward body, showing the alertness of being afraid.
 - teach**—Place both hands, with fingertips closed to thumbs, in front of the forehead; then bring them forward, showing the transfer of information.
 - Lord**—Place L shaped right hand at left shoulder, and move it down to right waist.
 - straight**—Bring the left hand against the nose, then move it forward in a straight line, with fingertips pointing outward.
 - path**—Place hands, palms facing and fingers pointing forward, in front of body; then move them forward in a slight zigzag pattern.
 - wait**—Angle palms upward, with the left hand a little away from the left and the right hand a little closer to the body, and wiggle the fingers of both hands.
 - refuge**—Cross fists, then move upward, creating a defensive shield or a sheltering roof.
- Play Demo 3 through measure 28. You perform each sign in Group 1, and have children perform the signs in Group 2. (Have children mirror you in meas. 25-27).
- Repeat as you sing and sign Group 1, and children sing and sign Group 2, until children become confident.

"Psalm 27" Song Teaching Steps, page 1

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Psalm 27

Unison and Two-part

Words and Music by
Mark Clark
Arranged by Brad Nix

Adapted from Psalm 27

Steady ♩, ca. 120

Group 1 *mp*

The

Group 2 *mp*

The Lord is my

Lord is my light

light

The

The Lord is my sal - va - tion.

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Lord is my sal - va - tion.

The Lord is my

The Lord is my strength!

strength!

The

The strong - hold of my

strong - hold of my life!

Psalm 27 - page 2

life! Whom shall I

Whom shall I fear?

fear? Of whom shall I be a - fraid?

Of whom shall I be a - fraid?

cresc.

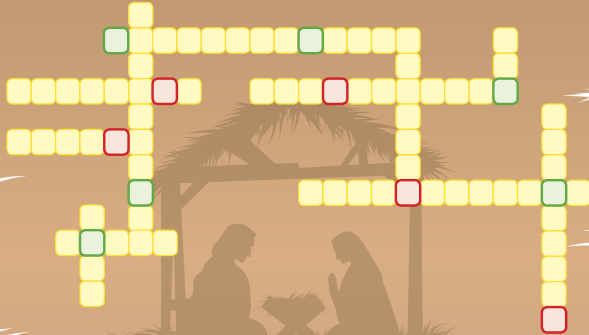
Teach me Your ways, Lord,

Teach me Your ways, Lord,

Psalm 27 - page 3

Glorious Spirituals

Read the story below to learn more about the history and significance of spirituals. Then count the number of letters in each yellow word, and write the word in the row with same number of spaces. Unscramble the letters in the red and green spaces to find words that describe a special place in the Christmas story. Write the words in the colored blanks below.



Spirituals are songs of **faith** first created by African Americans during the era of **slavery**. These songs helped slaves express their love and **devotion** for Jesus. Many **musicologists** believe that spirituals contain multiple meanings. A spiritual about freedom in Christ, like "Steal Away to Jesus," would also express a deep longing for freedom from slavery. Some spirituals, like "Wade in the Water," had secret messages that told slaves how to escape. The spiritual "I Got Shoes" says "everybody talkin' 'bout Heav'n ain't gain' there." This was a coded message about the cruel treatment slaves received from those who claimed to be followers of Jesus. Like musical **storytellers**, slaves sang spirituals to strengthen their faith and courage during long days filled with hard work, **punishment**, and **deprivation**. They could relate to a Savior whose **baby** bed was made of straw. They praised God for turning a humble feeding **trough** into a "glory manger" for the King of kings! Spirituals are not just **fun** to sing! They are an important part of our musical and **spiritual** history!

"Round the Glory Manger"

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Glorious Spirituals

PLANNING AHEAD

- Make a copy of Glorious Spirituals KIDPage for each child.
- Gather a pencil for each child.
- Provide MP3 or CD of Demo 6 and MP3 or CD player (optional).

GUIDING CHILDREN

- Distribute Glorious Spirituals KIDPages to the children.
- Read the directions and the information about spirituals on the KIDPage together.
- Allow time for the children to complete their KIDPages.
- Play Demo 6 as the children work, if desired.

Glorious Spirituals

Answers:

MUSICOLOGISTS
DEVOTION
TROUGH
FAITH
Y
GLORY MANGER
DEPRIVATION
STORYTELLERS
I
T
U
A
L



Glorious Spirituals KIDPage Teaching Steps ("Round the Glory Manger")

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Hymn Creators

Ludwig van Beethoven, 1770 –1827 A Musical Genius



The tune ODE TO JOY came from Beethoven's Symphony No. 9. Beethoven was born in Bonn, Germany. His father was his first music teacher. When he was only a boy, he traveled from town to town, playing the piano, supporting his family with the money he earned. He grew up to be a brilliant pianist and composer.

When Beethoven was around 30 years old, he started going deaf. He composed some of his most famous music after he was deaf. He mostly composed instrumental music, such as sonatas, concertos, and his famous nine symphonies. He also wrote one opera. Beethoven is considered to be a great musical genius.

literature ODE TO JOY

Symphony No. 9 chaplain genius pianist leader
Germany Bonn Presbyterian ambassador composer
pastor hymn writer deaf

Draw a line to connect the words about Beethoven to his picture and the words about van Dyke to his picture.

Henry van Dyke, 1852 –1933 A Talented Leader

Henry van Dyke was the author for "Joyful, Joyful, We Adore Thee." He was a talented leader. He served as a pastor, a Navy chaplain, and as a professor of English literature. His friend, President Woodrow Wilson, appointed him to be the United States ambassador to the Netherlands and Luxembourg. He wrote several hymns and helped prepare worship resources for the Presbyterian church.



ACTIVITY TEACHING STEPS

SMALL-GROUP ACTIVITY
Cup Routine allows children to experience a hand game with cups with spatial reasoning.

MATERIALS NEEDED

- Cup Routine Visual
- Sticky Note (stick cup line per child)
- MP3 or CD Demo 13
- MP3 or CD Demo 13

PREPARATION

- Print and assemble the visual.
- Practice the cup routine with Demo 13 until you can perform the cup routine with ease.

Cup Routine Visual

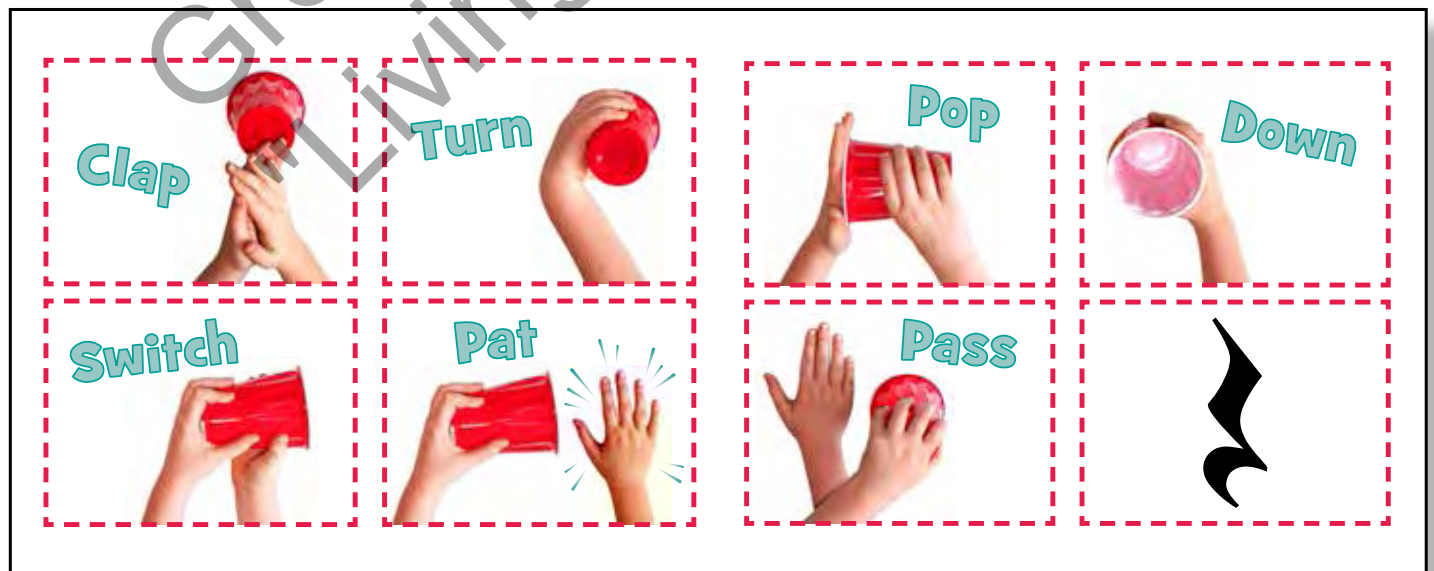
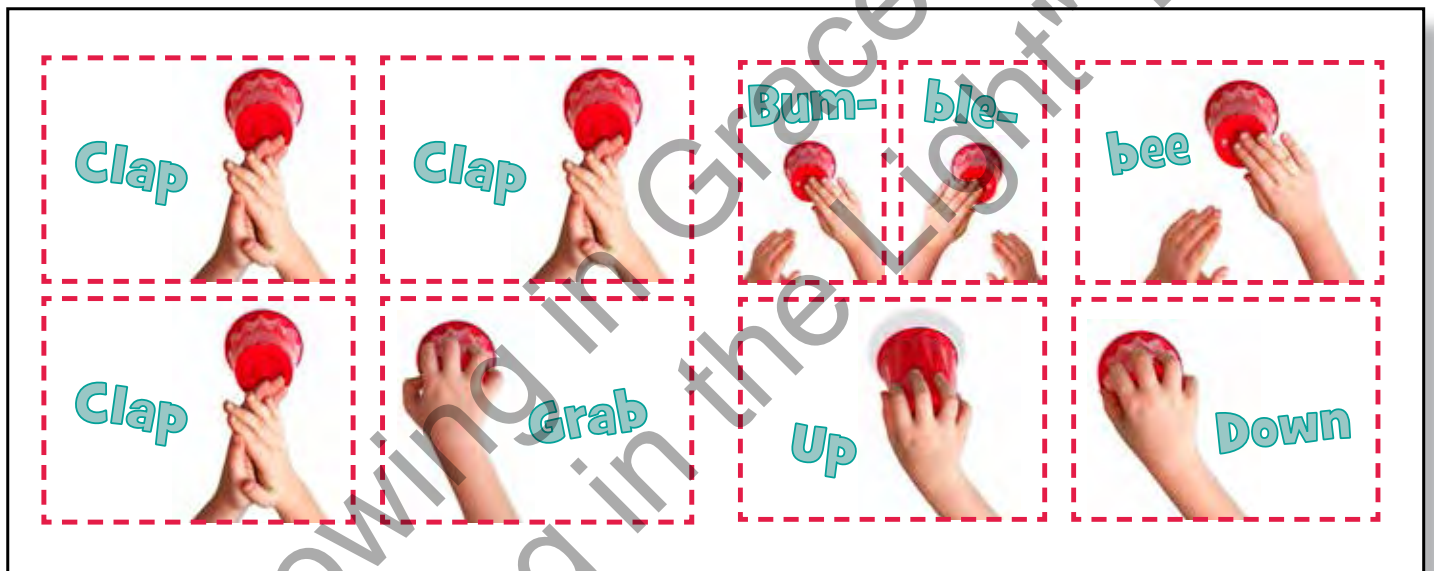
Cup Routine

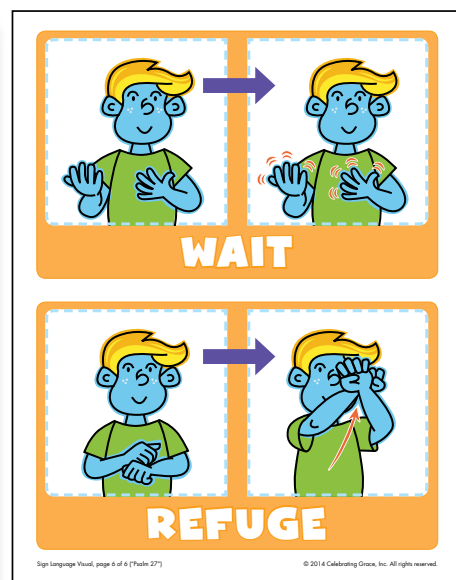
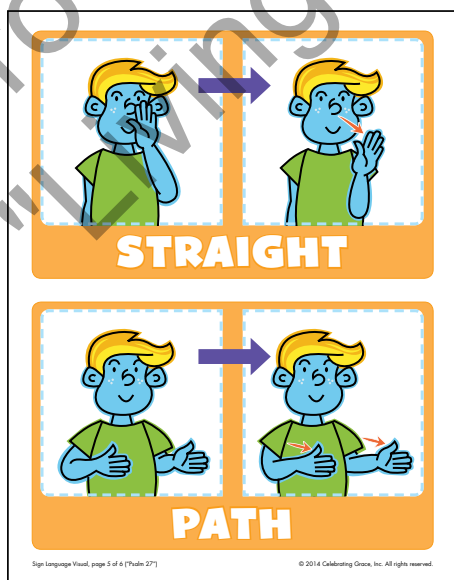
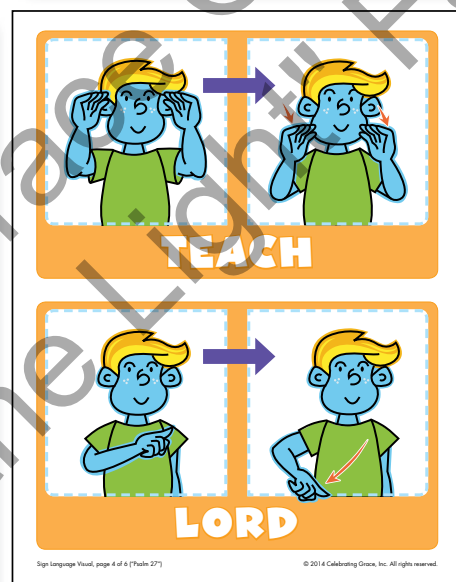
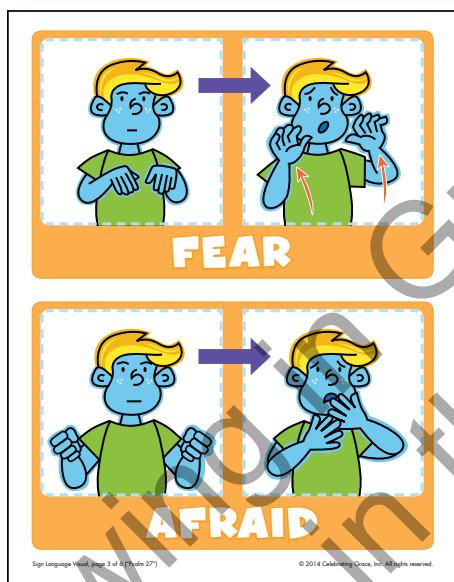
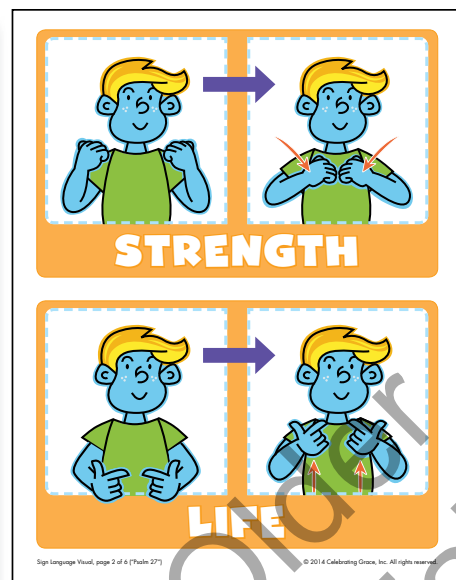
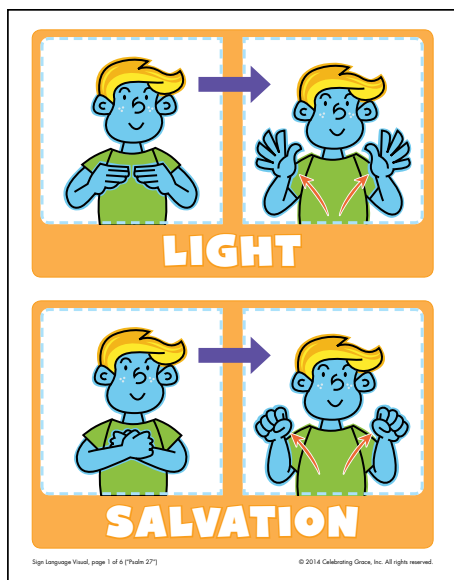
1. Teach the moves of the cup routine.

- Distribute one cup to every child. Have them place the cups bottom side up on the floor or table in front of them.
- Explain that each move on the chart gets one beat except for one. Point out **Bum-blee-bee**, showing that the first two syllables of the move should be performed as eighth notes.
- Establish a steady quarter-note beat by patting legs, and have everyone speak the words on the visual in rhythm.

- Display the Cup Routine Visual for all the children to see.
- Demonstrate each different move illustrated on the visual.
 - **Clap**—Clap hands together.
 - **Bum-blee-bee**—Tap cup right/left/right in a two eighth-quarter pattern.
 - **Grab**—Grab bottom of cup with right hand.
 - **Up**—Move the cup up in the air a few inches.
 - **Down**—Place cup back on the floor in its original position.
 - **Turn**—Turn right hand, place it on left side of cup, and pick up the cup.
 - **Pop**—Quickly move the open side of the cup into open left hand to make a popping sound.
 - **Down**—Place the cup right side up on the floor in front of you, but continue to hold only the cup for the next move. Leave left hand in same position it was in for Pop.
 - **Switch**—Move the cup up with the right hand, turning the bottom of the cup to the left for left hand to grab.
 - **Pat**—Left hand continues to hold the cup horizontally to the ground as the right hand pats the floor.
 - **Pass**—Left hand moves over right hand and places the cup, bottom side up, in front of the child on the right.
 - **Rest**—Children get ready to do the routine again with the new cup.

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**watch the
director**



Singing Skills Visual, page 1 of 8 ("Every Good and Perfect Gift")

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**breathe
deeply**

Singing Skills Visual, page 3 of 8 ("Every Good and Perfect Gift")

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**open your
mouth**

Singing Skills Visual, page 6 of 8 ("Every Good and Perfect Gift")

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**stand
tall**

Singing Skills Visual, page 8 of 8 ("Every Good and Perfect Gift")

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ACTIVITY TEACHING STEPS

CELEBRATING GRACE

SMALL-GROUP ACTIVITY

"Meet Max" will help the children speak, move, and play in 6/8 meter. The piece also helps develop coordination, steady beat, and working together in groups.

MATERIALS NEEDED

- "Meet Max" Visual
- "Meet Max" Ostinato Visual
- Various rhythm instruments or environmental instruments, such as tambourine, drum, triangle, buckets, etc.
- Resonator bells and mallets (optional)

PREPARATION

- Print and prepare visual.

"Meet Max" Visual



"Meet Max" Ostinato Visual



"Meet Max"—A Speech Poem

1. Introduce the song with rhythmic speech.

- Echo speak "Meet Max" in two-measure phrases.
- Combine into four-measure phrases.
- Speak the entire poem several times with various fun vocal inflections, such as a low or high voice, an English accent, and so forth.

2. Teach the body percussion ostinato.

- Perform "Meet Max" ostinato multiple times, inviting the children to join in when they are ready.
- Practice keeping the pattern steady without rushing.

3. Combine the poem with the ostinato.

- Have the children perform the ostinato while you speak "Meet Max."
- Have the children speak "Meet Max" while you do the ostinato.
- Divide the children into two groups.
- Group 1 speaks the poem while Group 2 performs the ostinato.
- Switch groups and repeat.

Option

- Have Group 1 pat the rhythm of the words instead of speaking, and have Group 2 perform the ostinato. Switch groups and repeat.

4. Put it all together with form.

- Create a simple ABC form piece with the suggestions below.
- Introduction—One child performs the "Meet Max" ostinato two times.
- A—Everyone speaks the poem.
- B—Everyone performs the ostinato four times while thinking the words of the poem.
- A—Everyone speaks the poem.
- C—Group 1 speaks the poem, and Group 2 performs the ostinato.
- Ending—Group 1 performs the ostinato while Group 2 pats the rhythm of the words.

5. Do "Meet Max" Ostinato with a twist.

- Divide the children into three groups.
- Assign parts of the ostinato to each group: part to Group 1, clap to Group 2, and snap to Group 3.

- Have each group perform only their assigned part of the ostinato while you speak "Meet Max."
- Switch groups and repeat.

Option

- Divide into four groups, and have Group 4 speak the poem while other groups do the ostinato. Switch groups and repeat.

6. Take it one step further with instruments.

- Transfer all body percussion parts to various rhythm instruments or buckets or even rhythm sticks played on the floor or on chairs.

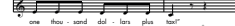
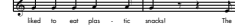
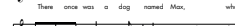
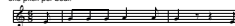
7. Perform "Meet Max" as a round.

- Divide the children into two groups.
- Have Group 1 start speaking the poem and performing the ostinato.
- Direct Group 2 to begin when Group 1 starts speaking who liked to eat.
- Have both groups speak the poem with the ostinato two or three times in a round.
- Divide into three groups, and repeat.

8. Create a melody for "Meet Max" (optional)

- Display C, D, E, G, and A resonator bells.
- Tell children that you want them to create a melody for "Meet Max" by using the resonator bell pitches.

- Demonstrate by creating a melody on the spot, such as the following, using one pitch per beat:



- Let volunteers take turns creating melodies. Let each child play the bells and sing their melody. Tell them to always end on C (do). Let other children perform the body percussion ostinato as each melody is sung.

"Meet Max"—A Speech Poem Activity Teaching Steps, page 1 ("Every Good and Perfect Gift")

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"Meet Max"—A Speech Poem Activity Teaching Steps, page 2 ("Every Good and Perfect Gift")

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"Meet Max" Visual, page 1 of 3 ("Every Good and Perfect Gift")

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There once was a dog named Max, who liked to eat plas - tic snacks! The



vet said, "Oh, great! I'll op - er-ate! That's one thou - sand dol - lars plus tax!"

"Meet Max" Visual, page 2 of 3 ("Every Good and Perfect Gift")

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"Meet Max" Visual, page 3 of 3 ("Every Good and Perfect Gift")

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