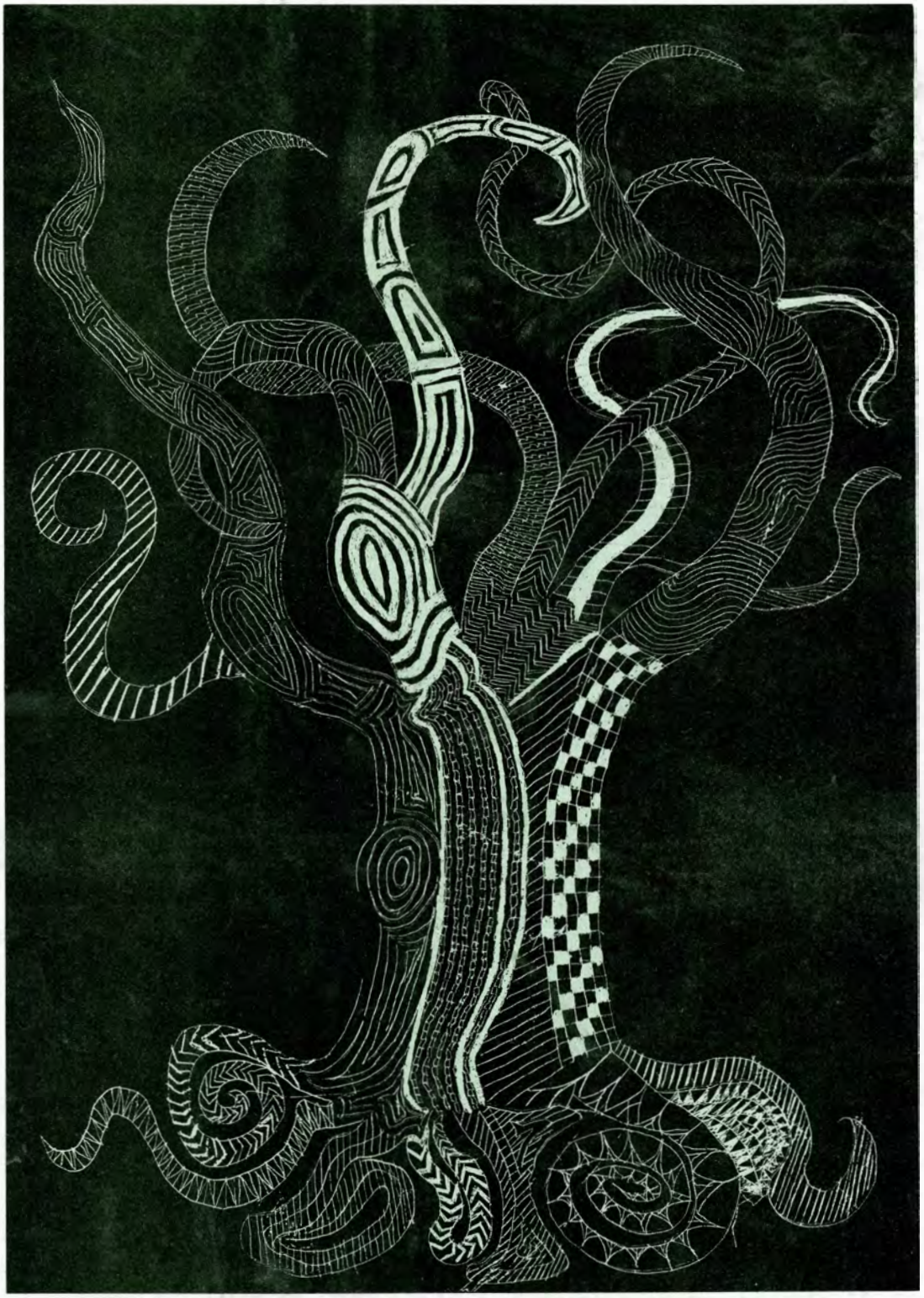

christian educators journal

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CHRISTIAN EDUCATORS JOURNAL, Volume 11, Number 1, November, 1971. A medium of expression for the Calvinistic school movement in the United States and Canada.

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STATEMENT OF PURPOSE

The Christian Educators Journal Association, composed of several member or sponsoring organizations, publishes the Journal as a channel of communication for all educators committed to the idea of parentally controlled Christian schools, whether at the elementary, secondary, or college level. The general purpose of the Journal is to foster the continuing improvement of educational theory and practice in Christian schools. Therefore, its pages are an open forum for significant articles and studies by Christian educators on Christian teaching. Editorial policy favors those contributions that are normative and evaluative rather than merely descriptive of existing trends and practices in American education. All articles and editorials appearing in it are to be regarded as the expression of the viewpoint of the writers and not as the official position of the Christian Educators Journal Association or its member organizations.

BUSINESS MATTERS

Business correspondence concerning subscriptions to the Journal or membership in the Association should be sent to the Business Manager. Subscription price is $3.00 per year for those who are members of supporting organizations and $3.50 per year for individual subscriptions. Issues are published in the months of November, January, March and May. Correspondence concerning articles or book reviews should be addressed to the editor of the appropriate department or to the Managing Editor.

Editorial

from me to thee...

PERIODICAL POWER: ITS WWIDER VISION

The teaching profession in America is rapidly coming to greater self-awareness, and to a sharper sense of its own identity as a group. It is learning to flex its professional muscles, sometimes in ways that are unsettling to school boards, legislators, and the American public, sometimes in ways that show it to be responsibly committed to helping society get quality education.

Teacher organizations, and their affiliated professional periodicals, are an important means to an end. They are the instruments through which teachers not only mutually instruct and inspire, but also means to the end of exerting leverage on various segments of the educational power structure. Such teacher activities are the chief agent in helping teachers cast off the servant cloak and take on the participant mantle when it comes to sharing in the making of broad educational policy.

Teachers can be most effective collectively when they are not only upgrading members in their own ranks, but are also working toward consensus on what impact they wish to make on school boards and other loci of power which affect education.

It is in this area of consensus building and the mutual upbuilding of one another that professional periodicals do their best work. This journal also has this as its high goal for those committed to the Christian day school. It exists so that Christian teachers may talk to each other, whether in tones of admonition or admiration about the performance of their mutual task.

Christian school teachers have historically not been as aggressive in pursuing professional power as have public school teachers. Perhaps this is legitimate if Christian teachers see the goals of secular groups as containing undesirable elements. But the best alternative to joining secular power groups is not isolation but identification with a group in which greater homogeneity exists, thus gaining more effective communication with each other and witness to others.

The Midwest Christian Teachers Association (MCTA) is an outstanding example of the benefits of a strong teachers organization. It has in recent years shown a growing sense of self-identity and of serious involvement in shaping Christian schools. The operation of their own teacher institutes is only one means of achieving this. Their total support of this journal for the purpose of mutual encouragement and assistance is another. In addition, numerous standing committees of MCTA are heading right into such questions as salary, teaching load, teacher training programs, teacher retention policies, etc. They are prepared to exert leverage on teachers, boards, and constituencies alike to have their influence felt, and their leadership recognized.

One can only applaud such vigorous united teacher action, and one would wish that more teacher groups across the country would flex their muscles in similar ways.

The CEJ stands ready to help teachers to gain greater confidence in both their leadership roles and in creating greater consensus about future directions for Christian schools. It seeks to unite not only the teachers within a limited geographical area but nationally and internationally. It can do this only if greater and greater numbers of teachers write for and subscribe to the journal, using it as a means of mutual admonition and inspiration.

Provided in this issue is an insert which depicts how far we have come as a Journal Association in gaining national and international ties. It also suggests how far we have yet to go.

I shall close with a plea that not only more teachers decide to let your voice be heard by writing for these pages, but also a plea that more existing teacher organizations decide by majority vote to assess themselves dues which will include the cost of subscription to CEJ.

Use of the attached insert (particularly alternative II,1) could be a significant step for many of you in achieving greater professional power through periodical power.

The HUMA

By J. Panoch*

The trend toward humanities programs gives real promise for integrating the religious dimension of life significantly into the curriculum. Basically the humanities are studies of man's creative expressions—particularly in drama, music, literature, art, and sculpture. This creative expression is determined (consciously, unconsciously, or both) by the values, beliefs, and view of life held by the individual producing the work. Therefore, any study of man's creative expression (humanities) will necessarily include, either implicitly or explicitly, a study of man's values (religion). For instance, both Michaelangelo and Blake produced great paintings of creation, but they reveal quite a different concept of the creator. To really understand any expression (humanities) it is necessary to understand values (religion).

Many educational leaders consider the humanities a significant part of the solution to present educational problems. Writing in NEW ENGLISH, NEW IMPERATIVES, a publication of the National Council of Teachers of English (NCTE), Fred T. Wilhelms of the Association of Supervision and Curriculum Development (ASCD) said, "I pin my hopes on the new movement toward the unified humanities . . . they are responding with profound intuition to the greatest need of our time." But though there is great potential in the humanities there are obstacles to overcome. Writing in the March 15, 1971 issue of EDUCATION U.S.A., a publication of the Office of Education, Allan Glatthorn, Chairman of the Commission on the Humanities of the ASCD, listed three developments militating against humanities courses—the proliferation of mini-courses, the concern for affective education, and "schools without walls."

There are a number of organizations and publications that will help the alert teacher to develop humanities programs. The National Council of Teachers of English (1111 Kenyon Road, Urbana, Illinois 61801) sponsors an annual conference devoted just to the humanities and publishes several items on humanities programs. The National Association for Humanities Education (Box 19, Rock City Falls, New York 12863) sponsors regional divisions and conferences and publishes the monthly HUMANITIES JOURNAL. (NAHE has a regional conference scheduled for Milwaukee October 15-16.) The Encyclopedia Britannica Educational Corporation (425 N. Michigan Ave., Chicago, Illinois 60611) publishes the free newsletter "The Humanities Liaison". Other relevant organizations include:

National Council on the Humanities, 1800 G St. NW, Washington, DC 20202
National Humanities Faculty, 91 Main St., Concord, Mass. 01742
Humanities Teaching Institute, Michigan State University, East Lansing, Michigan 48823
Humanities Institute, Baldwin-Wallace College, Berea, Ohio 4017
Society for the Humanities, Cornell University, Ithaca, NY 14850
National Association for CORE Curriculum, Kent State University, Kent, Ohio 4240

Several State Departments of Education have divisions on the humanities including Pennsylvania, New Jersey, California, and New York. The Pennsylvania Humanities Commission (Department of Public Instruction, Harrisburg, Pa. 17126) publishes the book UNIVERSAL ISSUES IN HUMAN LIFE. The Division of Humanities (State Education Department, Albany, New York 12224) publishes the book HUMANITIES: A PLANNING GUIDE. Related organizations include:

Christian Arts, 65 West Montrose Ave., So. Orange, N. J. 07079
Christian Hall of Fame, 515 Whipple Ave., Canton, Ohio 44708
Cinema and Religion, Tufts University, Medford, Mass. 02155

*Mr. Panoch is a staff member of Religious Instruction Association of Fort Wayne, Indiana.

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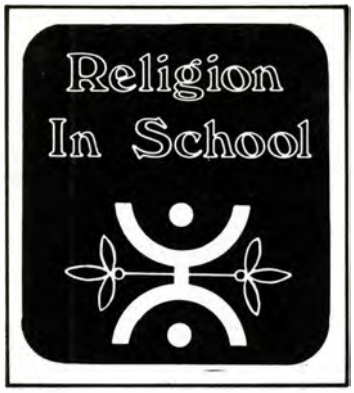

Conference on Christianity and Literature, Calvin College, Grand Rapids, Michigan 49506

Foundation for Arts, Religion and Culture, 921 Madison Avenue, New York, N. Y. 10021.

Guild for Religious Architecture, 1346 Connecticut Ave. NW, Washington, D. C. 20036.

Religious Drama Project, Bethel College, St. Paul, Minn. 55101

Religious Theater, Wichita State University, Wichita, Kansas 67208

Society for Art, Religion and Contemporary Culture, Tufts University, Medford, Mass. 02155

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THE ESSENTIAL IN A CHRISTIAN TEACHER

By J. Broene*

He who is to instruct needs knowledge, knowledge of the subject he is to teach and of the pupil to whom it is to be imparted. In addition he must possess the ability to teach. And that is all. Nothing more, it seems to me, is necessary. But he who is to educate needs more, needs more just because to educate is more than to instruct. Instruction has accomplished its purpose when it imparts to the pupil a certain amount of knowledge or skill. It appeals to the intellect. Education goes much farther. It endeavors to form the character of the pupil. Now, of course, it is impossible really to instruct without influencing character. Every instructor is to a certain extent an educator. That is why Herbart speaks of *erziehenden unterricht.* So while in practice it is quite impossible sharply to distinguish between instruction and education, the distinction should be sufficiently evident.

It must be obvious now what I mean when I say that he who is to educate needs more than knowledge and the ability to teach. Since the noblest function of the teacher is not merely to instruct but to educate, not merely to impart knowledge but to mold character, it is obvious that another essential requisite in a teacher is character. We would not or should not even dream of entrusting our children to a man without character, just because we want an educator for our children. And no man without character can fill that office.

Now I cannot, though I would, enter here upon anything like a psychological analysis of character such as I attempted to give in the case of sympathy. Some go so far as to say that after naming it as an essential qualification probably the less said about the teacher's character the better. This much should be said, however, that if character is as Maher, (*Psychology,* 6th ed., N. Y., 1909, p. 391), defines it, "the total collection of man's acquired moral habits grafted into his natural temperament"—which appears to me as good a definition as any—then it should be obvious that we cannot be satisfied that our teachers should have only what is generally called a good character. We must not forget that I am speaking of the qualifications of a Christian teacher. Our third essential qualification, therefore, must be sound Christian character. Now I know that no school board can look into a candidate's heart to see if he has experienced new-birth. All it can go by is the candidate's profession and reputation. But I am not writing to a school board. I am writing for Christian teachers, and to them I would say that psychologically considered, it is essential to the highest success that you should be Christian not only by profession but in very truth.

You should be this precisely because you are called upon to mold the character of your pupils and you cannot mold character by appealing to the intellect only. Your pupils must feel that your Christianity is something in your heart as well as in your head. I say they must feel this. The intuition of children often is astonishingly acute. They search your very soul, and if, consciously or unconsciously, then conclude that your Christianity is of your head only, you can not exercise a powerful influence in developing Christian character.

One point remains for consideration. Logically it is out of place here. Logically it comes under our first head—knowledge of subject-matter. But I have deliberately reserved its discussion till the end. It is this: We use the term Christian when we speak of Christian schools and teachers, in a more specific sense than the term itself warrants. A school based

*This is the last in a series by Dr. Broene, past Professor of Educational Psychology at Calvin, and is reprinted from the June and August, 1923 issues of *Christian School Magazine*

upon the principles advanced by the Lutheran Roman Church, even a Roman Catholic school is Christian. Yet we are not thinking of these when we speak of Christian schools. We have, in a sense at least, usurped the term for schools based upon Reformed principles. This being the case it is evident that an essential qualification of the Christian teacher, meaning Reformed Christian, must be a knowledge of Reformed principles. Over and above the knowledge required of teachers in general he must be familiar with the principles he is expected to inculcate. And if what I have said under point one is true, he must know more about these principles than he is called upon to teach. This is no small contract, yet our Christian schools expect and that justly, even more of their teachers. They expect not only that the teachers shall know the principles for which these schools stand, but that they shall be able to teach the subject-matter of instruction in the light of these principles. They not only expect their teachers to teach history, geography, nature study *and* reformed doctrine; they expect them to teach history, geography, and so forth *in the light* of the Reformed doctrine. How many among us are able to do this? The requirement is there. Let it stimulate us anew to the earnest endeavor to live worthy of our calling.

In closing this series of articles will you permit me, after the fashion of our preachers, to ask a few questions by way of application? It is not my purpose, it is far from my purpose, to hurt the sensibilities of any reader. But if we take our calling seriously, we shall not take umbrage though some question should make us wince. Just as it is not a good sermon that gives the auditor a high opinion of himself, so, considering the nature of my theme, this cannot possibly be a good paper if at its close we sit back quite content with ourselves.

First, then, do all of us present here who grumble because of the meagre remuneration we receive for our labor, really deserve more? Doubtless most do, yet are not some of us actually getting more than we deserve? Do we all possess the knowledge we should have proportionate to our scholastic rank? I do not mean ideally, then every last one of us falls far short; no, I mean do we have the knowledge that may properly be expected of the average teacher? You say you have a teacher's certificate. Third grade certificate is it? But, surely, you yourself must realize now if you did not before, that that, in the long run, is the shabbiest of all shabby titles to teach? Is it not true that a bright boy or girl on graduating from the eighth grade can go straight to the next teacher's examination and get such a certificate? I have been reliably told that that happens. Yet we have only just insisted that the teacher in the grades to teach well must know much, very much more than he is to teach. Of what real value then is such a certificate as evidence that its owner has competent knowledge? Indeed, I am driven to say, be it reluctantly, that it is a grave reflection upon the spirit of our Christian teachers that so many of them are content year after year to teach on the strength of such a certificate, a certificate, moreover, whose time limit may have long since expired. You should be content with nothing less than a first grade certificate. The time is coming when our school boards are going to demand it. The present dearth of teachers which frequently forces boards to engage those who lack anything like proper equipment will not last forever.

But suppose one has a diploma from high school or academy, suppose even that one has a diploma from some good normal school, is that sufficient proof of competence to teach, so far as knowledge goes? Hardly. "I wish especially to emphasize," says Ladd, (*The Teachers Practical Philosophy*, N. Y., 1911, p. 164), that it "is the obligation of the teacher to be always learning, if not from the love of learning as a gratification of the noble thirst of

Continued On Page 30

A GOODLY HERITAGE BEQUEATHED IN PRINT

FAITH OF OUR FATHERS is a favorite hymn of many. The conviction and faith of our forefathers impelled them to establish Christian Schools which in turn have been bequeathed to us. Through years of beginnings and years of depression, they maintained their schools in spite of hardship and sacrifice. Our generation has inherited these society organizations and school properties. But a far richer heritage is found in the vision and goals of Christian education we have received from them.

Heritage Hall at Calvin College contains the writings of many of the early leaders of the Christian School movement. It is our purpose to uncover some of these in order that the faith and vision of those who have gone before may undergird the efforts of those involved today.

– William Hendricks

IN REHEARSAL WITH THE CHILDREN'S CHOIR

By Howard Slenk*

The correct succession of events in rehearsal is of great psychological and musical importance. When rehearsing children—whose attention span tends to be short—correct order, length, pacing, and style of events is crucial to a successful rehearsal. I have found the following rehearsal schedule to be effective with children.

Order and Length of Events

1. *Breathing exercises.* Abdominal breathing is the foundation for correctly produced tone, and each rehearsal should begin with a short reminder and drill on deep breathing. The correct breathing muscles must be strengthened in order to control the even flow of air over the vocal cords. Without this control, children's choirs have a breathy tone. Children can be taught abdominal breathing and the consequent support of tone, but one should not spend too much initial rehearsal time on breathing exercises. The children should be singing before the first few minutes of rehearsal time elapse.

2. *Vocal warm-ups.* The first sounds the children make in rehearsal should be simple vocal warm-ups. The abdominal breath is good preparation for a free, carrying tone. In a simple vocalise, the director can explain, demonstrate, and require from his choristers the correct abdominal, facial, oral, and mental activity that produce good tone. These exercises, too, should be brief. The children should be working on an anthem before the first seven or eight minutes of the rehearsal elapse.

3. *Rehearsing the Anthems.* The order in which anthems are rehearsed brings psychological and musical consequences. The first anthem is especially important. Beginning with a slow, sad composition may destroy the open, vibrant sound achieved in the warm-up. Beginning with an unfamiliar or slightly rehearsed work may cause attention to lag. The most difficult anthem of the three or four to be rehearsed may bring tension or discouragement. If in the material to be rehearsed there is a jubilant work the choristers know well, begin with it. Caldwell's *Spring Prayer* is an excellent example of a good rehearsal opener—bouyant but legato. Present new material about half way in the rehearsal. Do not save it for the last fifteen minutes, for the children will be getting restless by then. I reserve these last fifteen minutes of a one-hour rehearsal for active things: going to

*Mr. Slenk, Ph.D., Ohio State University, is Professor of Music at Calvin College. This is the third in a three part series on teaching choral music to children.

the choir loft to sing, practicing processing, playing games, or letting the children themselves take turns directing the choir.

Pacing and Style of Events

1. *Breathing exercises.* Most children have unlearned deep diaphragmatic breathing, and one of the director's most important jobs is to teach them correct breathing. When instructed to take a deep breath, most choristers—adults and children—raise their shoulders and eyebrows and gasp in a high, half-chestful of air. Bad habits of shallow breathing can be corrected by various devices that immobilize the shoulders. Raising both arms during inhalation discourages shoulder breathing in many singers. This breathing exercise should be followed by one during which the left hand is placed flat on the stomach, just below the rib cage, while the right remains in the air. During proper inhalation, the diaphragm pushes the hand outward. I begin each rehearsal with a few minutes of deep breathing, all left hands placed on the midriff as a check. Only abdominal breathing can float a tone, and frequently during the rehearsal I have the children sing a phrase with their left hands in this position. If the hand on the stomach moves *in* during inhalation, it indicates shallow breathing; often a breathy or throaty tone is the result.

2. *Vocal warm-ups.* Here each director must use vocalises that work for his own voice and that achieve the desired results with his choristers. I have found one warm-up exercise very beneficial for work with young children. Beginning on a D Major chord, the children sing A F# D F# A on *moo* or *no* or *nah,* with the last tone of the triad held. Somehow, carrying a higher tone down and then back up brings better results than vice versa, probably because it prevents carrying the lower chest tones up into the higher registers. I always suggest lightness and floating with my hands as the children sing these exercises, especially on the last tone. After the exercise is well sung on D, we move up, and continue moving up, always preventing stress and tightness, emphasizing lightness, clarity, and ease.

Never go through warm-ups perfunctorily. Always insist on the tone quality you want. It's better to sing only one or two vocalises well, than many in which no improvement is noticeable. On off days, when the children sound tight, it is better to cut the exercises short than to allow them to continue unsuccessfully. The goal is the production of a better, freer tone than before. Sometimes the warm-ups just don't click. Try then to work for lightness and ease while singing the anthems.

3. *Rehearsing the Anthems.* In the second article of this series, I wrote that directors of children's choirs should buy one copy of the music, memorize it, and give it to the accompanist. This implies teaching the children "by rote," a poor word because good choir work involves much more than rote learning. It is difficult, however, to teach young choristers who have scores in their hands, because they tend to watch the notes instead of you. Unison anthems like *Spring Prayer,* for example, are easier to teach by rote than with scores. After the children's choir is well established, you can begin giving each chorister a copy of the music. But first, teach them the salient features of the work (the overall form and melodic structure). Then at a second or third rehearsal, pass out the scores, but do not let the children bury their noses in them. As a rule, if your choristers are ready to sing soprano-alto or soprano with descant, they are ready for scores. Moreover, it wastes time to teach one half of the choir by rote while the other waits.

When presenting the anthems, remember these rehearsal guidelines.

Do not teach words and music together. Teach the song phrase by phrase, and have the choristers sing on a syllable. I usually use *nah* or *nuh* for gentle songs, *pum* for faster, more vigorous ones. If you sing with the children, use a clean, soft tone. As soon as possible, the children should sing alone.

Use the blackboard while teaching the music. Give a letter or number to each phrase. Behind the letter, put down clues in the form of designs to indicate melodic contour, or dots and dashes to indicate rhythm, or long and short lines to indicate phrase lengths. Remember, keep it simple, stress just one aspect, and do not at first write down the notes themselves. (Teaching note reading is an important choral activity, but one I chose not to discuss in this article, which is devoted to training the beginning children's choir.) The blackboard can also be used in imaginative ways to teach the text. After the children no longer need the musical or textual helps you have invented, you can remind them of what they have learned by putting down only the first word or clue symbol for each phrase. The blackboard facilitates learning, speeds memorization, and helps keep attention.

Play games with the music. Have the children identify the phrases by letter or number after you have sung them. Ask them to sing a specific phrase

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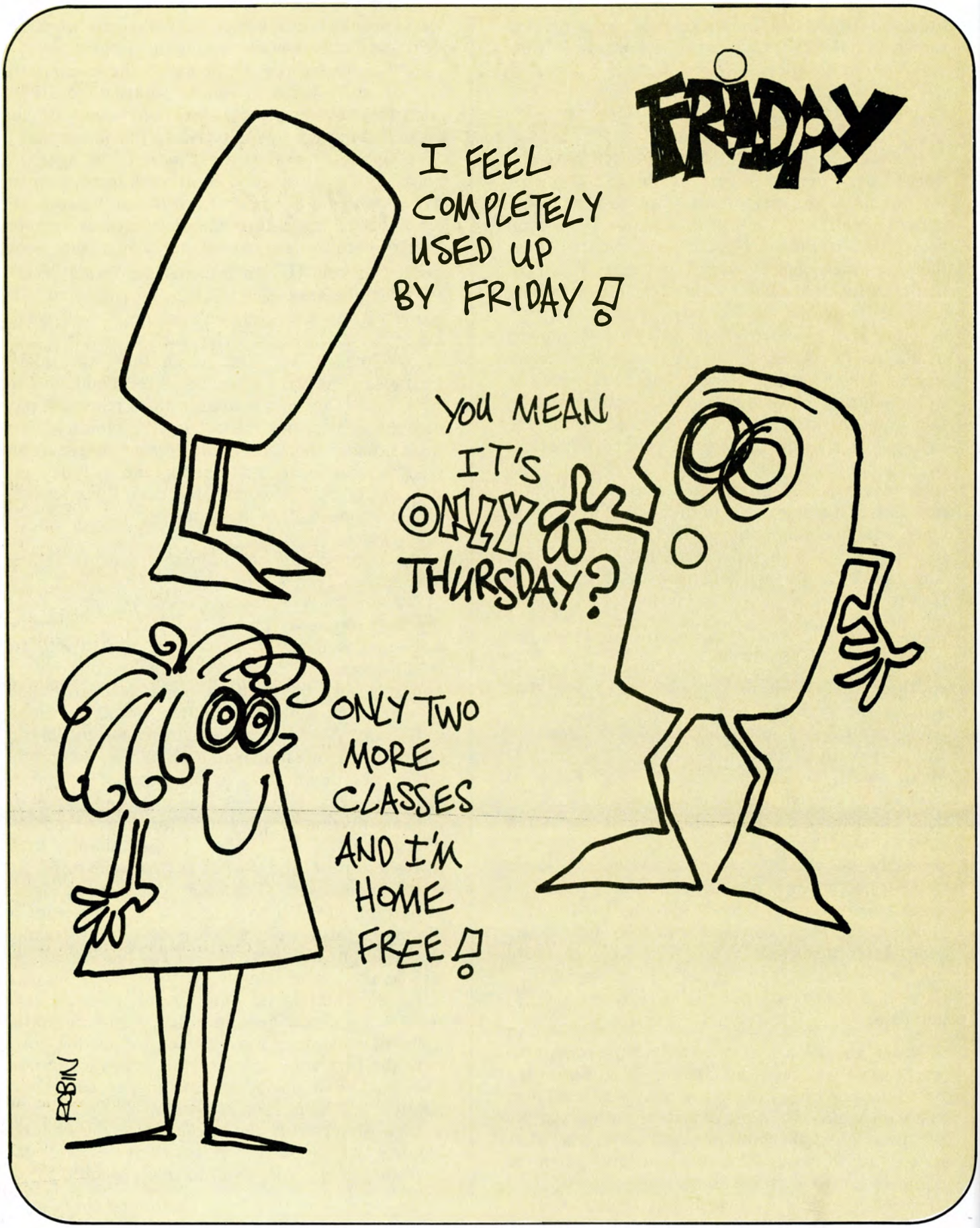
FRIDAY
I FEEL COMPLETELY USED UP BY FRIDAY!
YOU MEAN IT'S ONLY THURSDAY?
ONLY TWO MORE CLASSES AND I'M HOME FREE!
ROBIN

CAN ANY ELEMENTARY TEACHER TEACH MUSIC?

By Marilyn Grevengoed*

During the past school year Dr. Dale Topp and I conducted a music demonstration at Sylvan Christian School with my third grade class. The purpose of the demonstration was to show that with a few basic materials and a spirit of willingness, any elementary school teacher can teach music to her class. The demonstration was based on Dr. Topp's *Music Curriculum Guide for Classroom Teachers.* In the guide Dr. Topp stresses the importance of classroom teachers' involvement in the music program. His booklet provides guidelines for those who are assisting the regular music teacher or those who are setting up a music program of their own.

In our demonstration Dr. Topp and I worked cooperatively. He outlined the entire program with daily lesson plans and also taught the class as the regular music teacher. Approximately every fourth lesson was taught by myself. A pattern of sound, called a musical quality, became the topic for a five period unit of activities. We taught twelve such units, some of which were meter, melodic direction, phrasing, ostinato, walk-running rhythms, ABA form, legato, staccato, and others. The music class itself was divided equally among three types of activities: rote work, analysis, and synthesis.

Rote Work.

The rote work consisted of singing songs for enjoyment. Musical qualities were taught from these songs after the children were very familiar with them. This part of the class seemed very enjoyable to the children. They were always eager to learn new songs and by using the methods in the *Curriculum Guide,* the children learned the songs very fast. The children often asked to sing these songs in our classroom during the day and frequently hummed these on the playground or on class trips. Because of my involvement in the music class I was able to participate with the children and carry over what was done in the class. Therefore, I felt the children were happier since I knew the songs they did.

Analysis.

In analysis, the children isolated a given musical quality and analyzed it. They often *did* the quality, such as a skipty-galloping rhythm with physical movement or with instruments. They clapped or tapped knees to the rhythm or used cymbals, tambourines, wood blocks, sticks, and others to beat out the rhythms. This was a real highlight in the class when they could play instruments. At times they were too preoccupied with the instrument or movement itself that they forgot the quality being taught. I learned from this that they had to "play with" the instruments first to get it out of their system before actually learning by means of them.

Another part of analysis was thinking about the quality. Here they were given the technical name for something such as that "walking notes" are called quarter notes. Notation on the board or finding a galloping rhythm in their books were included in thinking. This part of the lesson seemed to be a prestige builder. Learning the real name for something that their mothers and fathers used, or actually reading music in their books were quite something. They grasped quickly and also felt very important.

As a part of analysis recalling was given in the form of individual tests, aural tests, or team competition. Of course team competition worked best since they enjoyed it so much. Aural and individual tests were not their favorites but they cooperated and we generally got the results we wanted. Since I knew what the agenda was for every day, I would often provide some type of

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*Mrs. Grevengoed, A.B., Calvin College is a third grade teacher at Sylvan Christian School, Grand Rapids, Michigan.

Can Any Elementary Teacher Teach Music?

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recall in my class, especially prior to the music class. It seems to me this continuous recall helped a great deal since they always wanted to impress Dr. Topp on how much they had remembered and surprisingly they *did* remember with only a little push from me between the music periods.

The last part of analysis was reading the quality they had learned in notation. This was done with minimal teacher help. I was often surprised at how well the children could read a song independently. Each quality was done well by itself but the more qualities learned, the more difficult it became to apply each one to reading a new piece of music. Sometimes we expected too much while at other times we were quite amazed at what they could do.

Synthesis.

In synthesis, the children finally used the knowledge of the qualities they learned to appreciate and understand classical music on recordings. They merely listened to the same recorded music at various times and each time noticed things they had learned in class. They were also given the name of the selection and soon knew which qualities were associated with which piece without hearing it again. This was true of their favorites while other selections made little association in their minds. The children enjoyed these listening selections and often asked to have them played in our class. However, when tested for recognition of listening pieces, they became confused with the names. They recognized familiar musical sound but did not associate correct names with some pieces. This I feel was due to the fact that they had too many to remember. Therefore, I felt the children should have learned fewer selections with their names and learned them well.

A few facts concerning our music program may be helpful to you if confronted with teaching music. The lesson plans based on our experiences with the class are now available through the National Union of Christian Schools. These plans are generally applicable for grades two through four, though they may be adapted to other levels. The textbook we used was *Making Music Your Own,* Grade 3. Its index is also very helpful. Other excellent references are listed in the *Curriculum Guide.*

In retrospect, I have a few comments regarding music teaching. First, the classroom teacher alone who has to organize her own program and teach her own music has a great task with much planning to do. She can not be expected to cover the amount we did or even what the *Guide* suggests. Rather, she would use a minimal program based on the time she has. With a few basic materials, a spirit of willingness, and keeping a few pages ahead of her students, she should be able to teach her own class even if she has minimal musical training. In my case I am not a music teacher but rather a third grade elementary teacher with musical background. However, a musical background does not make me a music teacher. Just a few materials, suggestions, and willingness did help me to teach music to my own class and can help you to become a music teacher to your class.

Second, there is the classroom teacher who assists the regular music instructor. This was the role I played in our experiment. As a result I made a few valuable observations. As the regular classroom teacher I knew what my children were learning and could carry over into my class what had been done or what was unfinished in the music class. My participation also seemed to help the children enjoy music a bit more and made them feel more at home since I was always with them. Our frequent visitors helped the children to accept observation without becoming tense. I feel that the classroom teacher's participation can greatly reduce the tension and work of the music teacher. It could possibly save money since less time would be devoted to each particular class and the music teacher could engage in additional teaching or activities. Teacher participation could also provide for more integration of music in the everyday classroom rather than an isolated half hour of music instruction twice a week. In all, it seems to me that every classroom teacher should consider becoming involved in the music class. It can help you to teach and can help your children to receive more effective musical instruction.

How Much....?

How much is a child's education worth, anyway? As much as one aircraft carrier? One atomic submarine? One C-5A transport?

So far, the American taxpayer is supporting an annual military budget of $67 billion, while federal outlays for elementary and secondary education amount to less than $5 billion.

One aircraft carrier costs $640 million. Ten tanks–$6.5 million. One C-5A transport–$47 million. One atomic submarine–$158 million. To support one soldier stateside–$10,000, the same soldier overseas–$25,000 yearly. The average public school child is allotted $839.

Isn't somebody gonna get wise? –Minnesota Education Association

the HOTHOUSE argument

By M. Fakkema, Jr.*

The Most Popular Objection TO the Christian School OR ...

... An Effective Argument FOR the Christian School

Child life can be compared to a tripod; it is sustained by three legs—HOME, CHURCH, SCHOOL. We all believe that the first area of child life, that of the home, should be Christian. We all hold that the second area of child life, that of the church, should be Christian. Tell me, by what queer quirk of logic can one excuse the important field of education from being Christian? A tripod will fall if one of the three legs gives way. What can we expect if one of the three areas of the child's preparation for life is de-Christianized?

All desire that the church and home be Christianized. Why not the school? A deep-seated conviction prevails that the world is secular and in school we must prepare children to live in a worldly world. If we send our children to the public school, they will face reality and will become strong and vigorous. On the contrary, to send them to a Christian school would shelter them and make them tender and weak like hot house plants.

Let us unmask this most subtle attack on the Christian school. With the hot house objection we see an old trick – the same trick that was played so successfully on our first parents when they were told that they would be better off if they would disobey God.

*Mr. Fakkema is the editor of *Christian School Guide,* and this is reprinted from the September-October, 1970 issue.

In the hot house argument we (the descendants of Adam and Eve) are being told that, as far as the day school is concerned, we should disobey the God who said children must be brought up "in the nurture and admonition of the Lord." Like our first parents, many have fallen into the devil's snare and now regret their disobedience with tears and heartache.

This hot house argument has three aspects. Accordingly, three errors will be considered.

ERROR NUMBER ONE

The first point we wish to make in refuting the hot house argument is that Christian children in a secularized school do not become spiritually strong and vigorous as has been implied, but, on the contrary, they tend to lose whatever spirituality they may have had.

The evil one knows that children by nature are imitators—they are not aggressive. They are followers not only in the home and in the church, but also in the school. All day long they are ever on the "receiving" end—not on the "giving" end. All this makes them ready victims of all manner of worldly influence which is brought to bear upon them in the public school.

That children from Christian homes become worldly while taught in a worldly school is

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THINK Community

Each of us belongs to a specific family group that loves and cares for him, but he also has membership in a larger family – the family of man, or the "family of families" – the human community. Christians, being one in Christ experience the community of faith. In "community" we celebrate being human.

What is *community?* People who share a belief, have something in common – a fellowship or communion that is purposive or conscious in its sharing.

Christian believers, like others, come from a variety of families, homes, schools and neighborhoods. As we share love, help each other, work and play – we live in *community* and belong to one another even though we have different ideas and ways of doing things. We develop interdependence, share a faith, participate in a common life. We find the meaning of life in our relationship to God and to the world, and in our celebration of life.

The Christian experience of community provides a foundation for developing wholesome, mature persons. Dr. Ross Snyder talks of the "full round of love" as the love we feel for and accept from others, as well as the love for and from God. This love is "putting on our neighbor," standing within the feelings and thoughts of another close to us and making available to him our strength, understanding, and resources without demands upon him and without creating his dependency. In *Psychiatry and the Bible,* Carroll A. Wise points out that in the community, or fellowship, each of us has this responsibility to the others.

Building on these needs for persons to appreciate and to participate in the communities of mankind and the fellowship of believers, several curriculum thrusts have been offered for use in the educational ministry. In the Lutheran Church's Family Series, the theme *God has created all people in his image and through a family has given life to each person* is about community and interdependence.

The three broad purposes of Family Series are to assist the individual (child or adult) –

1. to perceive that he comes from and lives in a family where there are relationships of interdependence that build and affect his self image
2. to perceive that he also belongs to other family-type groups where there are similar relationships
3. to appreciate that the uniqueness that characterizes persons is a potentially creative and redemptive force in family or group life.

An outcome to be desired is that children and adults who have experienced the Family Series

(Reprinted from *Lutheran Teacher,* June 1971 andused by permission.)

Editorial...

Christ in his ministry responded to the experts in the Law by saying: "Thou shalt love the Lord thy God with all thy heart and with all thy soul and with all thy strength and with all thy mind – and thy neighbor as thyself." To this the expert in the Law (and many others since then) asked the question, "But who is my 'neighbor'?" As we enter into another year of teaching or enter teaching for the first time, we would do well to answer this question for ourselves. Who are our neighbors? Why should we love? Sometimes the challenging commandment of Christ is not easy. It is no problem to experience spontaneous love for the good, attractive, well-adjusted person but Christ's command goes farther – we must have concerned

may be helped to participate in the family relationships with the consciousness that God is at work creatively and redemptively and has concern for each person.

In Christ, the Christian not only finds himself but his neighbor as well. Neighbor Series (used for the first time last year) assists us in developing a clearer picture of what Jesus means for us today. In doing this it reaffirms three basic things about human experience:

1. *Common origin* – that all men are equally created to be human, having the same origin and therefore the same potential.
2. *Communal nature* – that being human demands responsible interpersonal relationships, makes one unable to exist without fellowmen, is a corporate venture in becoming.
3. *Ultimate destiny* – that it is possible for all men to realize their human potential in Christ.

In Christ, God gives us a set of active verbs. He challenges us to join others as he has joined us, to be human in relationship to other human beings, to realize the potential we have as his children by living with, working with, suffering with, praying with, agonizing with, and being honest with our fellowmen. In Christ, God reveals our common origin and makes it possible for us to realize our destiny together – as members of a Christian community.

From ancient times, men have experienced religious community. Very early men contacted the divine through ritual led by the tribal chief in community worship. God in the Old Testament called his people out of Egypt, gathered them, and made a covenant with them. Through the prophet Ezekiel he told them, "You shall be my people, and I will be your God" (Ezek. 36:28). The people felt a great feeling of oneness – of solidarity. They belonged to a group. What each man did individually had an ultimate effect on the group.

Dr. Warren H. Schmidt, assistant dean of U.C.L.A.'s graduate school of Business Administration and a Lutheran clergyman, asks, "Are we willing, on a wide scale, to take the risk of human love? Remember, Christ's risk of love is the core of Christianity – and it speaks to the ultimate issues of man."

It is said, "A loving community is one where it's safe to be yourself." To be free to live creatively in our world requires a high level of trust in oneself and in one's fellowmen. Said another way: one has to have a good sense of identity in order to feel free to help others and in turn create and support that freedom in them. In any present community there must be freedom to allow many personalities, interests, and points-of-view. When one is free himself, and thus multi-dimensional, and is willing to allow others to be equally free, we will have a situation wherein we are willing to take some risks in order to progress and where we are comfortable with a fair degree of uncertainty about the immediate present. It is in our interaction with the secular world that Christians have the opportunity to demonstrate the value and power of the faith.

Communicating the Christian message needs the double approach of personal relations and shared experience. This means reaching out. No matter how you define 'community,' " says Dr. Schmidt, "be it the world, the U.S., a local area, schools, a corporation, the church, the family . . . it's always easier in diversive times to point a finger and clench a fist than to extend a hand."

In the community, communication is very important so that persons may share values, expectations, cultural patterns, and their perception of basic needs. Communication is the means through which each of us becomes aware of new areas. There are various means for communicating, and individuals make use of those especially suited to them: sight, sound, touch, movement, etc. People use these means of communication in ways unique to them as individuals: through prayer,

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love for the unlovable ones, even though it may be very unpleasant and frustrating to give this love. We will show love not because of our saintliness or our own desire to love, but because God asks us to love in order that his will may be fulfilled for that person. This perspective may involve you with the misfit, the disturbed and rejected, the person who irritates, baffles, bores or even hates you. It is here that the greater measure of genuine Christ-like love is commanded of us. In the following article (reprinted from the Lutheran Teacher*) the editors have given us some "thoughts to ponder" as we attempt to educate for Christ's sake. Let each one of us examine our* community *relationships and responsibility of love toward our students, fellow staff members, constituents and all those in the larger areas of life with whom we come in contact. "There are three things that remain: Faith, Hope and Love – and the greatest of these is Love."*

James T. Vander Meulen

These pictures begin a series
of art works submitted by Christian School students
for the recent exhibit,
"God's Revelation to Youth and Their Response through Art."
This exhibition was displayed at Calvin College
during February and March, 1971.

the heavens declare the glory of GOD...

LORI HOLSTEGE

psalm 19

Wherever I am, wherever I go,
I can sense something of the power of God.
The grandeur of the mountains,
the vastness of the oceans,
the breathtaking wonder of interstellar spac
all this proclaims
the glory and majesty of God.

Mary Bandstra as an eighth grader
designed "The Tree of Life"
illustrated on the cover of this issue.
Mary here explains verbally
the theme she expressed visually.

"Because the title of our group's scratch boards was
"The Heavens declare the Glory of God, "
I thought it was best to draw a tree,
because to me, a tree is one thing
that really declares God's glory.
The tree I drew gives off the feeling
of being powerful and mighty,
and by doing this,
represents God's power and might. "

MARY BANDSTRA

KATIE HARPER

ven amid the clutter of our cities,
built and abused by the hands of men,
there are reflections of divine splendor.
eaven's silence or earth's clamor
may not be very articulate.
et God's voice can be heard.
e makes His presence known
throughout the world.

SOCIAL STUDIES...THINK COMMUNITY

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poetry, music, art, rhythm, books, conversation, personal dealings, acts of service.

Men are drawn into a special community by common needs or interests, or by shared life experiences. Some of the forces that unite men in community are: common problems and goals, need for protection, adversity, love, need for empathy, communication of needs and desires, natural elements of the world, the social nature of our existence, the possibility of an experience, and Christ.

The Christian community is of special significance because it has become the carrier of God's good news for mankind. Through relationships with others, we communicate these truths. We share with others the natural signs, as well, that point to Christ. And, with others, we celebrate all the things that to us say "life."

Our first concept of community is developed in family where we are one in purpose, experience, loyalty, and support. As the individual goes out from the home, he finds innumerable other communities, some of them especially concerned with what he regards as his own interests. He discovers that beyond home, neighborhood, and his own special communities, there is a world community that he needs and that needs him. He discovers that being human is the one thing he has in common with all others, and that through his humanity he gains entrance to the "mankind" community. Men must learn the deep truth of Martin Luther King's statement: "In order to live creatively and meaningfully, our self-concern must be wedded to other-concern."

THE ARTS...In Rehearsal With The Children's Choir

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for you; this is more difficult but can be done later. Games can also be played while learning the text.

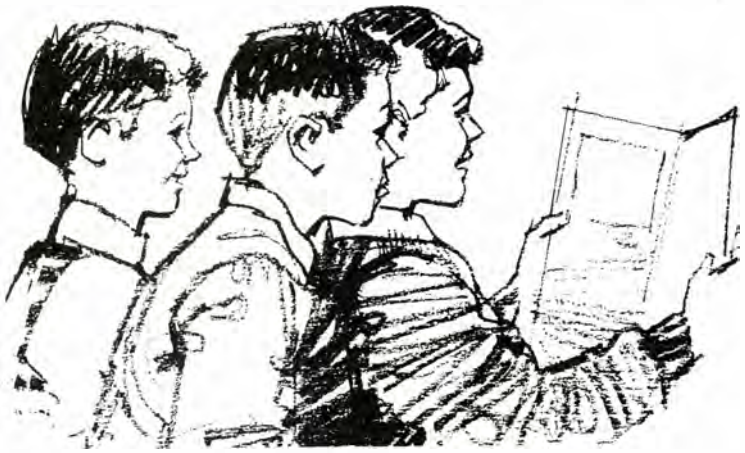
Teach the conducting patterns to the children. Choristers like to sing and conduct at the same time, and this motor activity can help build better phrases. On occasion, a chorister should conduct the choir. Fill as much of the rehearsal hour as possible with rhythmic activity and bodily movement.

Always insist on correct breathing, good posture, and supported tone. Build on the advances made during the vocal warm-up.

Call on imaginative devices to help you. Children have strong imaginations, which can be used to advantage in rehearsal. Suggest that they think about beautiful images and sensations while singing: gulls soaring, boats sailing, soft winds blowing. Better yet is the use of helpful objects they can see. Tell them to look at the pointed ceiling of the church nave, and ask for a tone that will float up to and through those arches. A window at the rear of the church is also a good device for pointing the tone. During warm-ups, I often form a church steeple with my forearms to suggest a pointed, upward sound.

The pure voices of children floating through the nave of a church is one of the most beautiful sounds in the world. To be allowed to mold a child's voice into something beautiful, and then to use it in God's service is a privilege and a responsibility. Hard work will make us worthy of the challenge.

Language Arts
NEL LE VANDER ARK, *Editor*



Knowing In Literature and Sequence In Teaching

By N. Barker*

Once, with my attention on both the problems of growing up and the varieties of narrative and dramatic forms, I taught Steinbeck's "Flight," *Great Expectations,* and *1 Henry IV* in sequence. Somehow the works resisted my structuring. No matter what they had in common, no matter what contrasts they offered, each demanded a kind of attention that rendered my schemes largely irrelevant. On several other occasions I have found that planning the sequence and organization of a year's study of literature is about as frustrating a job as a teacher can find. Our frustration is perhaps most severe when we realize that every scheme we construct presents as many exclusions, limitations, and impediments as it does insights, discoveries, and expansions. I should like to suggest that our frustration may be somewhat relieved, and the structure of our literature classes improved, if we ask ourselves what kind of knowledge literature provides.

What do we mean, for example, when we ask someone if he knows *Wuthering Heights?* Or how do we judge whether our students know *Invisible Man?* Certainly one must have read a work of literature before it can be said that he knows it in any meaningful way; therefore, his ability to recite the author's name, the date of publication, the literary form, the social and literary backgrounds, the names of the main characters, the plot, and the themes is hardly a guarantee that he knows the work of literature. Even knowing the religious commitment of the author and the spiritual implications and impact of the work is not equivalent to knowing the work of literature. But, as we all know from our own reading as well as from that of our students, reading the work—if by that we mean letting each word register in our brain—is certainly not sufficient to provide us a knowledge of the work. Taking into account relevant biographical, social, and literary information, we must read the work with understanding and sympathy. What, then, is the knowledge we have of a work when we experience it in this way?

Multiple Meanings of "Know"

It may be helpful for us at this point to distinguish three senses of the word "know." Students spend a great deal of time accumulating

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Knowing In Literature And Sequence In Teacher Training

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information, knowledge *about* things, knowledge *that* certain things are so. They also develop skills, knowing *how* to do certain things. Both of these kinds of knowledge are involved in the study of literature. Unless a student knows that Ralph Ellison is a black American and unless he knows how to read surrealistic prose, it is unlikely that he can ever know *Invisible Man.* But no amount of knowledge *about* the novel or knowing *how* to read novels is equivalent to a third kind of knowing that is more relevant here. Knowing a work of literature is, I believe, most like knowing a person. If we know a work of literature, we have an acquaintance, a familiarity, an intimacy with it that makes it a part of ourselves. We know it by having experienced it, by having communed with it. Obviously, my knowing of a work of literature is one sided (it does not know me) and it lacks active commitment (I am not obliged to warn it when it is in danger, and so forth), but in other important respects our knowing of a work of literature resembles our experiential knowing of a person far more than it resembles our cognitive knowledge of facts or our practical knowledge of skills.

By the way, knowing a work of literature may involve many risks and dangers, just as our knowledge of both unregenerate and regenerate persons involves risks and dangers. Our reading should, therefore, be conducted with great care. Still, knowing literary works, like knowing people, warrants both our joyful appreciation of God's good gifts distributed to unbelievers as well as to believers and our solemn thankfulness for God's having delivered us from various captivities. We are bound to wish that there were many more good Christian works of literature that we might know, and we are bound to acknowledge that, as in our knowledge of unbelieving people, there is much stimulus for expansion, growth, loving concern, and thankful wonder in the literary products of God's fallen creatures.

Implications For Sequence

If our knowledge of literature is, as I believe, analogous to our experiential knowledge of persons rather than to our cognitive knowledge of facts or our practical knowledge of skills, we can understand why our usual sequences and organizations of literary study are so often frustrating. Each of our schemes has some merit, but each treats literature as if we and our students were meant to know literature primarily in some cognitive or practical way. Chronological sequences tend to emphasize cognitive historical connections; thematic sequences tend to emphasize cognitive philosophical, moral, and social implications; generic and modal sequences tend to emphasize the cultivation of practical skills of literary analysis and evaluation. All of these matters are important, but each is more or less peripheral to the central nature of literature.

Is there a sequence of study that will facilitate our students' knowing works of literature themselves rather than facts and skills connected with those works? If we can resist the temptation to impose some artificial, distracting organization on material, we should each year do no more and no less than choose, as individual teachers working as far as possible in consultation with our students, a list of particular works of literature that we are eager to get to know or to renew our knowledge of. We should be careful to use not anthologies but individual books, so that the sequence of our study will be dictated not by a text-book author's ideas but by our own felt needs. We should use the best available editions of the individual books we select, so that we and our students will come to know each work as it was written and not something else. Finally, we should use no study guides, for a teacher should be someone freshly involved in a work of literature, someone unashamed to share with students his own most recent experience of a work, an experience that, though incomplete and imperfect, is at least his own. I have very warm feelings for one Miss Chapin, my third grade teacher. All I remember clearly about her class are the rabbits we fed daily and her reading aloud. She did not give us a rehash of her previous experiences with works of literature or someone else's insights into works of literature, nor did she seem worried about justifying her reading on the basis of its connections with other things. She simply shared her refreshed and refreshing experience of works she had no doubt read before but was eagerly reading again.

Meeting Objections

I am aware that there may be objections to such an unsystematic system. For one thing, it may be difficult to test whether students have acquired this kind of knowledge of a work of literature. My answer is that, though difficult, it is not impos-

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Books

Experiment at Berkeley

Experiment at Berkeley, *by Joseph Tussman. New York: Oxford University Press, 1969.. Reviewed by Tom Van't Land, teacher of religion at Oakdale Christian School, Grand Rapids, Michigan.*

The Need for Unity

Whether one is talking baseball, politics, race, or whatever, some sort of unity is always stressed as an ideal to be achieved. Education is no exception. Progressivists and traditionalists alike maintain that coherency ought to be the goal of the educational process. The two camps may disagree as to what exactly should be the unifying principle of education, but they are agreed that such a principle should exist. Precisely this concern for integration of the first two years of undergraduate collegiate education led Joseph Tussman *cum sui* to an experimental program (it involved 150 students, 6 professors, and several teaching assistants) at the University of California at Berkeley during the mid '60's.

Tussman distinguishes between three levels of the modern university. First, there are the graduate schools which have greatly extended the frontiers of human knowledge by their forms of intricate research. Multiplicity and specialization characterize this level, and the pedagogical function here is essentially that of professional training. Second, the junior and senior years of the undergraduate schedule intensively involve the student with one subject area, his "major." Tussman agrees that advanced work in one specific area is an important requirement for an A.B. degree. But he notes with regret how the graduate school approach dominates the undergraduate major program—how the latter is often simply a specialized preparation for involvement in the former. Third, the first two years of college usually are comprised of a collection of individual courses which are introductory to the various disciplines—the same specialized disciplines from which a student must eventually choose his "major."

The graduate school mentality, with its high degree of specialization, obviously dominates the entire three-story structure. Tussman wants to rescue the first two years of undergraduate study and aim them toward a different educational goal. He contends that a conglomeration of specialized *courses* results in fragmentation; the student is subjected to the competition of four or five unrelated courses each semester, and from it all he becomes a "distracted intellectual juggler" of various atomistic disciplines. What is needed is a comprehensive *program* for the first two years in

INCIDENT AT BERKELEY

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which the primary aim is coherence and integration of perspective. Such an aim can be achieved only when an organizing principle other than that of disciplinary specialization is utilized.

The Program

The curriculum of the experimental program is outlined below. Tussman acknowledges the dependence of his program upon that of Alexander Meiklejohn, who devised the Experimental College at the University of Wisconsin in the '20's. The program uses classic literature from ancient Greece, seventeenth-century England, and America to concentrate on certain perennial moral problems of mankind.

> . . . the curriculum is "problem oriented," using materials which are, to some extent, historically clustered. The problems, however, are fundamental and perennial—that is as contemporary as they are historical. Against the background of war and conflict we see men struggling to achieve peace and freedom, attempting to supplant power by legitimate authority, to embody moral values in a legal order, to reconcile submission to authority and the claims of conscience and individual judgment, to curb passion with reason, to tame destructive pride, to make wisdom operative in human affairs.
>
> That we begin with the Greeks and end with America only serves to give force to the conception of a human culture persisting as it develops different forms, enduring in various modes of expression. The underlying assumption is, therefore, that there is indeed a common set of fundamental problems and that liberal education is the process by which we become more perceptively and sensitively involved in them.
>
> Our curriculum, then, takes as its "subject" a cluster of perennial moral and political problems and takes as its materials a relatively short and varied list of great works drawn from the Western tradition, to some extent historically clustered, and culminating in the study of these problems in the American context (pp. 110-111, 113).

The organizing principle of the program, thus, is its concentration on moral problems. The approach is not one of a disciplinary specialist describing reality from his perspective; rather, it is the discussion of "what ought to be the case." In this way, Tussman believes, unity of perspective can be gained by the students. Instead of simply acquiring various quanta of specialized knowledge, the learner comes to achieve the capacity for comprehensive understanding and critical reflection. Also, he is led to discover his own place and aims within the great human enterprise.

In terms of pedagogic structure, the program tries to get away from the rigid course—classroom—exam framework. The aim is to establish within the student a pattern of good intellectual habits—habits of reflection and critical appraisal. Tussman's hope is the hope of perhaps every teacher: that the students will be motivated to learn by the intrinsic worth and attractiveness of the program, rather than by extrinsic factors such as grades, exams, and deadlines.

The whole program revolves around the list of readings. Everyone reads the same materials. Although students are welcome to read supplementary, background literature, the emphasis of the program is on reflective, thorough treatment of a relatively small number of required classic works. One or two lectures per week, attended simultaneously by everyone in the program, focus on the reading material currently being studied. The lecture is intended to closely coordinate the work of all in the program, for an objective that Tussman emphasizes is that all the students and faculty be doing the same things at the same time. Furthermore, the student attends a couple of seminars each week. They vary in size; some are led by professors, some are conducted without professors. Student writing is heavily emphasized in the program. Some choice of the specific subject of each paper is allowed the student, but the general area of all the papers is uniformly set for everyone. The student is expected to submit a paper every two to three weeks. Also, students are to keep an academic journal on which they are to spend an hour daily and in which they consider an idea which they recently have dealt with in their reading, lecture, seminar, or informal discussion. Finally, student-professor conferences are held frequently, and the attention of the conference is usually on the student's latest paper.

At Berkeley the program is recognized as fulfilling the Social Sciences, Humanities, and Reading-Composition requirements of the institution's regular curriculum. In order to meet the Natural Sciences and Foreign Language requirements, the student takes one outside course each quarter. Participation in the program earns him twelve hours of credit, which with the outside

course makes a regular academic load. Nearly all the students in the program have opted for a pass-fail grading system.

Aims of the Program

From the preceding resume of his program, some of Tussman's educational aims, presuppositions, and implications are obvious. But let us now turn to a more explicit treatment of these matters. The first stages of the program occurred at the time of the Free Speech Movement, and thus Tussman's rationale for the program often directly deals with educational issues raised by the F.S.M. Tussman openly acknowledges the "givenness" of his program: it is an academic experience which is completely structured by the faculty and required of the student. His theoretical justification for this approach constitutes a compelling contemporary statement of a traditionalist position in education.

For example, Tussman says that the objective of the program is to create truly free minds. But "freedom" (in educational matters, especially) does not simply have the negative denotation of "freedom from external restraint." No, "freedom" essentially has a positive denotation, namely, "the power to do something." But in order to acquire such power (=freedom), one must often subject himself to discipline and training. As he puts it, "minds are not made free by being left alone" (p. 29); they are made free by incorporating within themseles the power of their culture. Furthermore, intellectual freedom is not license to believe anything one pleases; it is the capacity to believe what should be believed.

The twin matters of treating students as "adults" and arranging curricula according to their "interest" are challenges which Tussman meets with impatience. He clearly shows his hand when he quips, "a healthy student will be interested in what he should be interested in . . . " (p. 112). Also, "The adult has learned that interest develops with and sustains fruitful activity; it does not necessarily initiate or guide it. Therefore, to treat students as adults is to not worry so much about what they are interested in" (p. 28). He notes that the crucial factor which eliminates students from curriculum planning is not their lack of intelligence or maturity; it is simply that they do not have experience in and knowledge of advanced formal education.

Regarding the matter of educational relevance, Tussman readily admits that his program is not relevant if by "relevant" one means dealing only with contemporary forms of social problems. But if an in-depth study of the historical rootage of man's perennial problems is seen as "relevant," then the program can be labeled with this adjective.

Another aim of the program is that a deep sense of community be achieved by all involved—students and faculty alike. Tussman feels that this aim can best be attained through having all the program members spend their full-time (except for the one "outside" course) on the same material and projects. At the same time he believes true individuality is best developed within a context of common curriculum: only when you and I are talking about the same book or the same writing assignment do we come to genuine appreciation of each other's differences.

The program presents significant—and, at times, unsettling—challenges to anyone who would teach within such a framework. Since the basic moral approach exceeds the area of specific disciplines, a professor who joins the program must tear himself away from his precious specialized area of competence. Also, the program entails a large measure of team-teaching: there must be common agreement about a well-defined curriculum and much cooperation in such matters as the weekly lecture (which is for all the students in the program). The seclusion of his own courses is gone for the professor who joins the program. Finally, as a small group the faculty of the program have almost total responsibility for the academic welfare of their students—since the latter are spending almost all of their time for two years under the former's tutelage. One feels much less responsibility toward his students' total academic development when he sees them only three hours per week for one or two semesters.

"Moral" Concern is Central

Perhaps the most important dimension of the "experiment at Berkeley" is its central concern with moral issues. The focus of the program is normative, not descriptive, says Tussman. It asks, "What ought we to do?" rather than "What is the case?" It attempts to communicate moral understanding instead of scientific knowledge. Therefore the program can be characterized as purely liberal arts education, as opposed to vocational/professional training. And on this basis Tussman makes the audacious claim: "The program is suitable for anyone and everyone faced with the necessity of living his life in today's world" (p. 64).

Largely because I have never had a day of formal education outside of a Christian institution, I find it difficult to imagine how the program,

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INCIDENT AT BERKELEY

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functioning on a secular campus in a post-Christian era, can actually handle perennial moral problems in a genuinely prescriptive manner. I am not arguing that a normative approach is impossible apart from a Christian stance. I am only wondering whether the program actually does present the adoption of some specific consistent moral standpoint from which answers to man's perennial moral questions are formulated. This, as I see it, is what is involved in a truly prescriptive, normative methodology. Or—in spite of what Tussman says—does the program really boil down to just a descriptive treatment of man's moral quests? Does it, after all, only amount to an intensive analysis of humanity's basic moral problems plus a penetrating examination of alternative solutions? If not, then, of course, we would all be interested to see what sort of basic moral choice underlies the authentic normative methodology of the "experiment at Berkeley."

At any rate, Tussman's basic thesis still stands: that the integration of undergraduate studies is to be found in a normative approach to humanity's moral problems. For the Christian (and most non-Christians would agree on this point, too) the acquisition of knowledge from the various sciences is not an end in itself. Knowledge is a means toward moral ends, a tool by which to accomplish what ought to be done. But the determination of moral ends is a pre- or supra-scientific matter. No

CALENDAR FOR FIRST YEAR READINGS

(Three 10-Week Quarters)

Fall Quarter

1. Homer's *Iliad*
2. *Iliad*
3. Homer's *Odyssey;* Xenophon's *Anabasis;* Hesiod's *Works and Days*
4. Thucydides' *Peloponnesian War* Supplemented by selected
5. *Peloponnesian War* lives from Plutarch and
6. *Peloponnesian War* comedies by Aristophanes
7. Aeschylus' *Oresteia*
8. Sophocles' Three Theban Plays
9. Euripedes' *The Bacchae*
10. Plato's *Apology* and *Crito*

Winter Quarter

1. Plato's *Gorgias*
2. Plato's *Republic*
3. *Republic*
4. *Republic*
5. Bible
6. Bible Selections from the King James version
7. Bible
8. Shakespeare's *King Lear*
9. Machiavelli's *The Prince*
10. (Short Quarter)

Spring Quarter

1. Milton's *Paradise Lost*
2. *Paradise Lost*
2. Hobbes's *Leviathan*
4. *Leviathan*
5. *Leviathan*
6. J. S. Mill's *On Liberty*
7. *On Liberty*
8. Arnold's *Culture and Anarchy*
9. *Culture and Anarchy*
10. General Review

SECOND YEAR READINGS

(This list is tentative, and probably incomplete. The sequence is subject to change.)

Fall Quarter

Henry Adams . . . . . *The U.S. in 1880*
The Flag Salute Cases . . . . . U.S. Supreme Court
The Federalist Papers and The Constitution
McCulloch v. Maryland . . . . . (John Marshall)
Calhoun . . . . . *Disquisitions on Government*
Edmund Burke . . . . . *Selections*

Winter Quarter
Supreme Court cases on church and state, conscience, freedom.
Thoreau (selections)
Meiklejohn . . . . . *Political Freedom*

Spring quarter

Marx (selections)
Freud (selected works)
The Education of Henry Adams
The Autobiography of Lincoln Steffens
The Autobiography of Malcolm X
Meiklejohn . . . . . *Education Between Two Worlds*

specific discipline can in-and-of-itself arrive at moral truth; if it makes such a claim, then it has gone beyond its own appropriate methodology. This is because the determination of moral ends is essentially a matter of personal, or communal, existential choice; it is not the end product of any sort of scientific procedure.

For Christian scholars this means that they each take the specialized scientific accomplishments of their respective disciplines and devote them to the common moral ends outlined in the Word of God. The unity of a Christian university is not that its individual schools are any less scientifically specialized than non-Christian universities. The unity of a Christian university is to be found in the common, pre-scientific moral ends toward which all the specialized scientists are working. Hence, as Tussman argues in his own way from his own program, the unity of Christian liberal arts education is to be found in a curriculum organized around a normative moral principle. The Christian student learns to integrate chemistry, psychology, and history only as he comes to see how each of these has a peculiar place in the Kingdom of God.

Whether or not the integration of Christian liberal-arts education can best be achieved by Tussman's massive renovation of the first two years is, of course, another, more practical question. But with regard to his primary concern for coherence in collegiate liberal arts education, and with regard to his conviction that such coherence is achieved by a prescriptive moral approach, Reformed Christian educators have long been in hearty agreement.

☐ LANGUAGE ARTS

Knowing In Literature And Sequence In Teaching

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sible, especially if we use brief oral examinations. Another objection might come from the defenders of the "cultural heritage." Are there not certain works that every educated person should have read? This argument always sounds impressive to me, but neither I nor anyone else I know can really claim to be educated if we take it seriously. For example, I have, at least on paper, a tolerably sound education in the field of English, but I have never read any of George Eliot's novels all the way through, a matter that somehow gives me less concern each passing year. But how about articulation? If a student moves from one school to another or from one grade to another in the same school, is he not likely to have to read a work two or three times, and may he not hear different interpretations of it? My answer is that most works that are worth reading once are worth reading several times and that few things would contribute more to our students' education than the lovingly respectful disagreement among adult Christians who have freshly responded to works of literature. Besides, if the teachers in a particular school are working together as brothers and sisters in Christ's kingdom, they can keep one another informed on what they are reading and studying with their students, and thus avoid undesirable duplications.

One final objection might be that by not emphasizing the cognitive and practical kinds of knowledge connected with literature we are denigrating our field of study. I would answer that, on the contrary, we are treating literature according to its nature and according to our needs. What, after all, is the purpose of sequence and organization in the study of anything? Such structures should serve to reflect orders inhering in the subject as God's creation and providence have made it, and they should serve to provide convenient help in our attempt to love and obey God. Obviously, in connection with convenient help, we would be wise to introduce our students to the relatively simple before immersing them in the relatively complex. But what orders inhere in literature as God has provided it? If literature is the kind of art I have described and if the arts were made for man and not man for the arts, then the most important structure of literature is the unanalyzable order of our need for many kinds of experience that touch us at many points and that we come to know as whole, maturing people. Which one of us remembers, as anything important, the structure or sequence of the literature classes we had as students? Which of us reads according to such a system? If we were free from the demands of graduate schools and of our own classes, we would read as we felt the need. We would seek, by knowing works of literature, the profitable experience of expanding ourselves and increasing our thankfulness to our Lord. It is this personal and, I believe, genuinely literary structure that should underlie the study of literature in our classes, not the irrelevant cognitive and practical sequential patterns we have so often labored so hard to impose on our subject, our students, and ourselves and have so foolishly obliged ourselves to follow.

College Forum
DR. PETER DE BOER
Editor

Improving Calvin's Teacher Education

A LEARNING CENTER

By P. DeBoer*

According to Charles E. Silberman (*Crisis in the Classroom,* pp. 473-4), two of the qualities most strikingly *absent* in most American public schools are *present* in the exciting teacher education program of the New School for Behavioral Studies in Education at the University of North Dakota, a school which

> strives to educate students to acquire the qualities of mind and behavior which will assist them in nurturing the creative tendencies in the young, and in introducing a more individualized mode of instruction. . . .

I think Mr. Silberman would approve of what's happening at Oakdale Christian, too. For, beginning in the fall of 1971 there will be a Learning Center in operation at the school.† I am not certain that the Center will "nurture the creative tendencies in the young," though indeed it may do just that. But it will assist the classroom teachers at Oakdale and the student teachers who "intern" there to introduce "a more individualized mode of instruction."

*Mr. DeBoer is editor of "College Forum," and a member of the Education Department of Calvin College. He is also a representative of the Oakdale Christian School Board to the Grand Rapids Christian School Association board, and Chairman of the Education Committee of the Association.

How Did It Start?

In 1970-71, Oakdale Christian School, Grand Rapids, Michigan, had an enrollment of approximately 730 students in kindergarten through grade nine. To staff such an enterprise, the school used the services of one principal, 30 teachers, and four specialists in art, music, physical education, and reading.

There has been, of late, a growing concern about the effectiveness of the educational program at Oakdale. This school, which for 79 years now has been offering Christian education to a largely Reformed Christian white middle-class clientele, found itself, rather recently, enrolling increasing numbers of non-English speaking pupils (partly due to the re-settlement of Cuban refugee families in the Oakdale area under sponsorship of churches throughout Grand Rapids) and Black children of Christian families who perceived the value of such education for their children. Sometimes these children were not well prepared for the academic programs in use at Oakdale. The teachers have come to sense that the usual academic fare is not as effective as it should be in reaching these children. Increasingly the teachers have come to sense that the traditional methods of teaching *all* the children at Oakdale should be re-examined in terms of how children best learn.

At the same time the Education Department of Calvin College has become increasingly aware of the need to improve its teacher education program, partly in response to the calls for such reform sounded from the platform of the American Association of Colleges for Teacher Education and affiliated organizations. In 1969, for example, an AACTE report called for "radical *reform*," including reform of "the institutions which prepare people to be teachers" (quoted by Silberman, p. 414). And, interestingly enough, just as the need at Oakdale to re-examine the education offered to *all* children grew out of a perceived need to educate the so-called educationally disadvantaged, so the recent need to radically reform education, including teacher education, grew out of a perceived failure to educate adequately the disadvantaged (Silberman, p. 414. See also p. 113: "In good measure," Silberman writes, "the defects and failure of the slum schools are but an exaggerated version of what's wrong with all schools.")

A year ago the Education Department thought it

had a vehicle which would help improve teacher education and at the same time help provide quality Christian education at Oakdale. That vehicle was the "experimental school" concept, essentially a "school" within a school (in this case, Oakdale Christian), where, in grade levels one through three, initially forty students (say, half white, and half Black) were to be enrolled in a non-graded class situation, with student interns from Calvin College helping the teachers individualize instruction. For a variety of reasons that "lab" school never materialized.

For reasons which should become apparent, the Learning Center soon to be effected should be an even more effective vehicle for making a particular kind of impact on the students at Oakdale, the teacher corps at Oakdale, and the students who intern there.

How Will it Work?

The Center will be located in one of the larger rooms at the school where a teacher, with no regular classroom duties, will be assigned as head of the Center. He or she will be assisted by at least four groups of ten elementary interns who will work at the Center for periods of seven weeks each. This schedule fits the College schedule of 14-week terms, fall and spring, and the desire of the elementary educators at Calvin to have each intern enjoy a dual student teaching experience: in this case one-half an experience at Oakdale, and half elsewhere. To supply the Center with aides during the College's January interim session, senior students will be encouraged to enroll in an independent study course which will allow them to be assigned to the Center. This staff will be supplemented by a College supervisor, half of whose time will be spent tending to the requirements of the ten interns assigned at any given time.

By means of a referral program, classroom teachers will decide which students can benefit from the services of the Center. Upon proper diagnosis and prescription of the learning disability by the teacher in charge, aided by the College supervisor, the interns will carry out on behalf of the pupil referred the appropriate learning experience in tutorial or small group sessions.

Another aspect of the Center is direct aid by means of consultants to classroom teachers as they seek such aid for individual cases. It is assumed that the College supervisor assigned to the interns at Oakdale, as well as other staff personnel in the Education Department or on assignment to the Broene Center for College and Community Services (the former Psychological Institute), will serve in such a consultant capacity.

Further, the presence of the Center at Oakdale Christian may encourage inservice programs (demonstrations, workshops), so that increasingly the direction of pedagogy can be shifted from the somewhat large group, collective kind of experience to the more personalized experience which allows the pupil to develop "the desire and the capacity to learn for himself, to dig out what he needs to know, as well as the capacity to judge what is worth learning" (Silberman, p. 114).

The major accent in all of this, then, is to individualize instruction at the Center, and in the classrooms to a far greater extent than is presently the case, so that those students who are deficient in skills and curricular content and those who may suffer from the normal pace of classroom work can receive a quality Christian education. For the College, of course, the Center represents an opportunity to work with a nearby Christian community in a cooperative venture which should prove mutually beneficial.

Why Accent the Individual?

Why this recent accent on discovery in learning, and self-motivation? And aren't we, through such emphases, moving in directions which push Christian education away from the old moorings? These are important questions. And there is a lot of philosophical acreage here which demands attention.

For now let me suggest that our schools, as presently organized, tend to discourage students from developing the capacity to learn by and for themselves; they tend to make it impossible for a youngster to take responsibility for his own education. They are structured to make the student dependent upon the teachers. They tend to define education as something teachers do to and for the students rather than something students do to and for themselves, with a teacher's assistance (Silberman, p. 135).

I, for one, do not believe that such is the way schools ought to be organized. Neither do I think there is justification for doing so, or, for tolerating such. Some time ago already, Cornelius Jaarsma suggested that no teacher can "structurate the child" (i.e. mold him like plastic), not can he "build structure in the child." What we can do, he suggested, was to "work with the child . . . *that he*

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The Literature

Children need much more than just understanding with their minds. They learn most readily that which they first know with their hearts. That is what helps them grow to be a whole person with all the emotions, the deep appreciation of beauty, a love of laughter, and understanding of people, all of which God wants us to have as well as an understanding mind. I think that literature is one of the best ways to prompt this "heart knowledge," especially poetry. Thomas DeQuincy put it very aptly when he said that such literature, as poetry, which moves us is a "literature of power." Children need this "literature of power."

Poetry is a "literature of power" for children because of five of its aspects.

The first aspect is the rhythm or pattern of poetry. With poetry the child can feel or hear what is happening more so than in any other literature. Feel the heavy, confining rain clothes and hear the sound of clompy boots in this poem by A. A. Milne.

John had
Great Big
Waterproof
Boots on;
John had a
Great Big
Water proof
Hat; . . .

These types of poems are fun to use in creative dramatics because they affect the whole child, not just his mind.

Poetry also is comprised of genuine imagination windy day when the wind whistles around the corners of the house and school, read "The Wind" by Robert Lewis Stevenson, and see if you don't feel it.

*Miss Collins is a senior at Covenant College, Lookout Mountain, Tenn., and wrote this piece as part of an examination in Children's Literature.

Improving Calvin's Teacher Education:

A LEARNING CENTER

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may build structure in himself" (emphasis added). My colleague, Henry Beversluis, in a document soon to be published by NUCS, writes that learning must, in part, be "discovery," involving "active learning" which becomes "self-propelling." True enough, he cautions, the student needs to be led, guided into the "complexities of mathematical processes, of historical relationships, of Christian doctrine." Still, he must *learn how to learn.* He must "get caught up with the magic of discovery, with the power of searching things out for himself, with the rewards of struggling out through a problem in to the light of understanding."

Schools are hard to change because we teachers are loathe to change. But maybe, just maybe, we can help start something at Oakdale Christian which will have profound effects on Christian education everywhere.

Major credit for the Learning Center proposal is due Dr. Gilbert Besselsen, Associate Professor of Education, Calvin College.

*See Peter P. DeBoer, "The Experimental Christian School: A Unique Opportunity for Christian Teacher Education," *CEJ* (May, 1970), 21-23.

*See pp. 315-316 in "Teaching According to the Ways of Child Life," a chapter in *Fundamentals in Christian Education* (Eerdmans, 1953). Jaarsma was chairman of the Education Department at Calvin in the 1950's and 1960's.

# of Power for Children

By Sharon Collins*

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like Ladies' skirts across the grass–
O wind, a-blowing all day long
O wind, that sings so loud a song.

Thought or idea is the third very real part of the "literature of power." It may be simple as in this verse by Shakespeare:

jog on, jog on, the foot-path way,
and merrily hent the stile-a.
a merry heart goes all the day,
your sad tires in a mile-a.

Or the idea may be a little more difficult for the child to articulate as in this poem from *A Treasury of American Folklore,* edited by B. A. Botkin:

Seven-cent cotton and forty-cent meat
How in the world can a poor man eat?
Flour up high and cotton down low;
How in the world can we raise the dough?

Clothes worn out, shoes run down,
Old slouch hat with a hole in the crown
Back nearly broken and fingers all sore
Cotton gone down to rise no more.

Fourthly, poetry is also a "literature of power" to children because of its levels of meaning. A young child can read a poem on a surface level and an older child can read the same poem at a deeper level and see an entirely new meaning. Or a child can read a poem first on one level and then on another. This is especially true of William Blake's poetry, as in his poem "The Shepherd" (from "Songs Of Innocence").

For he hears the lamb's innocent call
And he hears the ewe's tender reply;
He is watchful while they are in peace.
For they know when their shepherd is nigh.

This seems like a nice little simple poem until you know Blake's life and philosophy and compare "Songs of Innocence" with "Songs of Experience."

Finally, poetry is also important as a "literature of power" because it is possible for the children to share themselves and open up and grow by writing their own poetry. They find out things about themselves they never knew before and often find some hidden talent and new potential.

If there is one thing I learned about poetry this year, it is that it is never too late to start writing it! Many of the students had never attempted it before and were literally "turned-on" and turned me on to get back to it. I had had one long "dry spell." Now I see that poetry is a real means of worship and can be a live response of love and praise to God. I want so much to convey this to my future students, to show them by my example and by their own experiences that our hearts should sing to God.

The Qualifications Essential In a Christian Teacher

– Continued From Page 7 –

knowledge, at least from the conscientious conviction that constant learning is indispensable for successful teaching; and, as well, that the development of knowledge in the race makes constant learning necessary to the claim to know anything at all, really and to good purpose."

Nothing could be more true. If the teacher is not a student, if he does not read something more than newspapers and magazines, whatever knowledge he may once have had will shrivel and atrophy, and ere long he will be one of those who teach the same old subjects in the same old way; and he will be about as inspiring as the minister, who once having made his barrel of sermons now deserts his study, and regales his audiences year after year upon the same old homilies.

I must not dwell too long upon this point. Permit me to proceed by asking whether you are making anything like a serious effort to know your pupils? Have you ever read a single book on child psychology? Have you ever read Rowe, or Shaw, or any of half a dozen others on the physical nature of the child? Yet the relation between the child's body and soul is not a whit less intimate than it is in the adult. Are you alive to the absolute necessity of observing and teaching your pupils sympathetically? Is your Christianity of the sort that it can safely be exposed to the searching gaze of children? Are you making any effort to gain a clear knowledge of Reformed principles? Is it possible that there are among us teachers who have never yet read and read again such a book as Bavinck's *Paedagogische Beginselen?*

These questions logically follow from what has been already said, and I repeat that in putting them nothing is further from my purpose than to injure or to discourage. But I cannot disguise the fact that one sometimes hears and sees things that lead one to ask whether all of us take our work as seriously as we should. I am bound to add too, even at the risk of giving offense to some, that I am of the belief that this is in part due to the fact that the women teachers outnumber the men. I am not hostile to the presence of women in the schools; I am hostile to the spirit, "let us have a man at any price." Even when it comes to the principalship, if I have to choose between a competent woman and an incompetent or semi-competent man, I shall vote for the woman every time. But it remains true, that from the very nature of the case the majority of women do not expect to make teaching their calling; therefore, they cannot possibly take hold of their task in the spirit of one who purposes to devote his life to the profession. Of course, the young man who teaches only to maintain himself till he knows whether he wishes to become a doctor or a lawyer, or what not, is not to be preferred above the young woman who teaches only to support herself till someone undertakes to do this for her.

What our schools need is more teachers who have capacities that will bring them far greater financial returns in some other profession, who give themselves to teaching as their life's vocation because the work appeals to them, because they regard it as their God-given calling, because they see its reward.

This is not irony. Teaching has its compensations. Not in the form of princely incomes. Indeed, I am convinced that the notion advanced by Professor Muensterberg in his *American Traits,* if I remember well, that the teacher's profession would be elevated if our best university and college professors received salaries equal to that of our captains of industry, is quite mistaken. Just recently I was strengthened in this conviction when I read the following passage in a lecture on, *The Ideal of a University,* delivered by Professor Bumpus of the University of Wisconsin. Said he (*Twenty-fifth Anniversary of Clark University,* Worcester 1914, p. 44):

"The directors of certain research institutions have discovered, to their disappointment, that the uncommon man, under a liberal endowment, is likely to become common—in short, that the intellectual output of the individual in some way seems to be inversely as the square of his means."

This last mathematical formulation must, of course, not be taken too literally. To do one's best work one must not only live but let live. But living well fortunately, even in these troublous days, does not mean a fifty or a hundred thousand dollar salary. I believe that if not all teachers at least teachers of all grades among us, should as soon as possible receive very substantial additions to their salaries. Yet money is generally the last thing a teacher thinks of as he goes about his work. Neither is it his chief reward. The love of his pupils, their devotion to him throughout life, the knowledge that he has helped to ennoble many a character, possibly even been instrumental in attaching one jewel to the Master's crown, the approval of his conscience, and, above all the approval of his God, these, these are the teacher's real reward.

THE HOTHOUSE ARGUMENT

— Continued From Page 13 —

common experience. An educator who had been a public high school administrator for many years told the writer that of every ten pupils who came from Christian homes, nine compromised with the world, while in the public school. Not being able to take the scorn and ridicule of their classmates they yielded to worldly influence. It is characteristic of youth, he said, that they follow the crowd of which they form a part. How true to fact is this statement of this public school administrator!

C. C. Morrison, the former editor of the liberal paper, The Christian Century, knows that our Christian boys and girls in the public school are fighting a losing battle there. Said he in an editorial article, "Public education without religion creates a secular mentality faster than the church can Christianize it."

We have seen, first, that, generally speaking, the Christian pupil in the public school does not become spiritually strong and hardened. Instead of being a Christian witness, he rather yields to the worldly influence of the public school. We shall now point out, in the second place, that the Christian pupil in the Christian school does not become weak—as the hot house argument contends—but instead he is daily being strengthened for his future task of witnessing against a worldly world.

ERROR NUMBER TWO

The "hot house" argument implies that a hot house exerts an unwholesome, weakening influence. This is a false assumption. In fact, the opposite is true.

We place young plants in a hot house in order to make them strong enough to weather the elements outside. We do not put young plants in hot houses to make them weak. We put them there because they are weak—too weak for outdoor exposure.

Likewise with our children—we do not place them in a Christian school to make them weak. We place them there because they are children—too weak to discern and to resist the ways of the world. Let us bear in mind that children in the nature of the case are as susceptible to evil influence as they are defenseless against it.

I repeat, we place young plants in a hot house lest they die from exposure to the elements of the weather; and we place little chicks in an incubator lest they die from exposure due to the uneven temperatures. For similar reasons we place our immature children in Christian schools lest they be "tossed to and fro and carried about with every wind of doctrine, by the sleight of men, in craftiness after the wiles of error." (This, the Bible says, is the nature of children.)

To train our children in a Christian home and then to expose them to non-Christian training in a secular school is as nonsensical as to keep a house plant in the proper temperature for part of the time and to expose it to freezing temperature outside of the house for the rest of the time. We know how to bring up our house plants but some of us do not use the same common sense to bring up our children.

ERROR NUMBER THREE

Finally, it is maintained that if a child does not go to the worldly public school, in his future life he will not be properly adjusted to the world. It is not true that a worldly school ADJUSTS our children to the world. It has been the sad experience of countless Christian fathers and mothers that a worldly school CONFORMS their children to the world.

Would you properly adjust your child to the world? Then send him to a Christian school where he is taught, on the basis of God's Word, how to combat the evolutionary theory, socialism, communism, and other modern evils. Such instruction is absolutely essential to his proper adjustment to the world.

The problem of the child's adjustment to the world is important. The best way to adjust our children to the world is to train them for adjustment. A child is properly related to the worldly world when he has systematically learned in a Christian school how he must witness against all manner of evil in the world.

Where is your child the better forewarned and forearmed against evolution and other current evils—in the Christian school or in the average public school? Answer this question truthfully and you have a convincing answer to the question: "Why send your child to a Christian school?"

We do not rush our boys to the battlefield until we first give them boot training. The Christian school is the boot training camp for our immature soldiers of the Cross.

Without doubt, the hot house argument is the most trumpeted argument against the Christian school. If rightly understood, it presents one of the most valid reasons for sending our children to the Christian school.

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Observing The Student Teacher

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behind her blonde head upon the powderblue wall
her bright dry smile her swollen eyes
implore her wet hands invite their hands
to know and participate in Great Expectations.

a high school student