



Christian Educators Journal

Official Copy

MARCH 1977

VOLUME 16,
NUMBER 3

**Violence, Sport and
Christianity** < page 5

**Drama on the Christian
Campus** < page 7

**Step Ahead for Spelling
Reform** < page 11

Meditation

Past Graduate or Post Graduate Studies

I...never...met...a...good...teacher...who...wasn't...
still...learning...

We've all been reminded of the retiring teacher who, it was said, taught one year, forty times. We laugh and bury our stack of annual plans and goals a bit deeper in our file lest someone discover its year-to-year similarity.

There's no harm, clearly, in staying with a winning game plan as long as you're undefeated. It's frightening, however, to be reminded that every year brings new rule changes in the game of learning. Or to discover that you ought to be a learning coordinator (catalyst), instead of an ever-verbalizing artesian well of knowledge. Or to hear, via the grapevine, that one day, perhaps soon, someone will be around to ask you if you know what you've been doing all year (accountability), or measure how well you've done it (assessment).

By informal interviewing here and there I've learned that: many teachers do not belong to the national or state organization of their teaching area, that few subscribe to the journal of their discipline, and that fewer still read the current research in their field.

Where do you fit in this classification? Are you growing professionally? If you are not a growing teacher, chances are you're a routine, run-of-the-mill, obsolete pedagogue. He who would instill a love for learning in others, must love it himself.

Would your Lord consider you a dedicated professional? O FATHER Teach me the value of learning. Remind me, daily, that I ought to excel, "heartily, as to the Lord, and not unto men. . . ?

TODAY I WILL Read a journal in my field or a book written to help me improve as a teacher. Or—consider joining the national organization of my field.

BIBLE FRAGMENT: Colossians 3:17, 23-24

From Good Morning, Lord: Meditations for Teachers by Don Mainprize. Copyright 1974 by Baker Book House, Grand Rapids, Michigan, and used with permission.

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 evangelical 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 encourages those contributions that evaluate as well as describe existing trends and practices in North 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.

MANUSCRIPTS AND BUSINESS MATTERS

Business correspondence concerning Subscriptions or membership in the Association should be sent to the business manager. Subscription price is \$3.00 per year if a majority of the members of a supporting organization subscribes and if a single check and mailing list is forwarded to the business manager. Subscription price is 3.50 per year for individual subscriptions for all members of a school faculty; if a single check and mailing list are submitted, \$4.00 per year for individual subscriptions, and \$10 for three years. Checks should be made payable to the Christian Educators Journal Association. Issues are published in the months of November, January, March and May.

Manuscripts and correspondence concerning articles should be sent to the Managing Editor or Regional Editor. Book reviews should be sent to the Book Review Editor.

Permission to reproduce any part of this issue is hereby granted by the Board of Trustees of the Christian Educators Journal Association. Any publication wishing to reprint any material may do so by observing the following:

1. Provide credit line stating "Reprinted with permission from the (month, year) issue of the Christian Educators Journal, Grand Rapids, Michigan."

2. Send two copies of the issue containing the reprint to the Managing Editor.

3. Provide honorarium for the writer, if that is your policy.

The Christian Educators Journal is published quarterly by the Christian Educators Journal Association, 4341 Kimball Ave., SE, Grand Rapids, Michigan 49508. Second class mailing permit pending, Grand Rapids, Michigan.

CHRISTIAN EDUCATORS JOURNAL: A medium of expression for the Protestant Christian School movement in the United States and Canada.

MANAGING EDITOR: Lillian V. Grissen, 2300 S. Birch Street, Denver, Colorado 80222

ARTIST: Delores Lagteman

MANUSCRIPT EDITOR: Jean Hoek

BUSINESS MANAGER-TREASURER: Arie F. Doombos, 4341 Kimball Avenue, SE, Grand Rapids, Michigan 49508

REGIONAL EDITORS:

Don Coray, Eastern Christian High School, 50 Oakwood Avenue, North Haledon, New Jersey 07508

Gerald Baron, Trinity Western College, Box 789, Langley, British Columbia V3A 4R9

Bruce Hekman, Covenant College, Lookout Mountain, Tennessee 37350

Melvin Huizinga, Lambton Christian High School 295 Essex Street, Sarnia, Ontario, Canada N7T 4S3

Ray Klapwyk, Calvin Christian School West, 14345 McQueen Road, Edmonton, Alberta, Canada

Ronald Boss, Oak Lawn Christian School, 10110 S. Central Avenue, Oak Lawn, Illinois 60453

Jack Wiersma, Education Department, Calvin College, Grand Rapids, Michigan 49506

BOOK REVIEW EDITOR:

Norman De Jong, Bellflower Christian School, 17408 S. Grand Avenue, Bellflower, California 90706

BOARD OF TRUSTEES:

For the Christian Educators Association:

Joel Brouwer, (chairman of the board), Edward Boer, Dick Voetberg, Harry Vriend, Cheryl Postma,

For the National Union of Christian Schools:

John Vander Ark, Gordon Oosterman

For Calvin College: Henry Baron, Leroy Stegink

For Dordt College: Make Vanden Bosch, Abe Bos

For Trinity Christian College: Dan Diephouse (secretary of board)

For Covenant College: Jack Muller

For the Pacific Northwest Christian Teachers Association: Charles Pasma

For the Southwest Minnesota Christian Teachers Association: Linda Beckering

For the Eastern Christian Teachers Association:

Eileen Vandur Meulen

For the California Christian Teachers Association: Sandy Faber

For the Denver Christian School Association: Ray Lucht

For the Association for Advancement of Christian Scholarship: Robert Vander Vennen

For the Ontario Christian Teachers Association: Ary De Moor (vicar)

THE CHRISTIAN EDUCATORS JOURNAL

EDITORIAL



VIOLENCE, SPORT AND CHRISTIANITY, Don Tivolacci

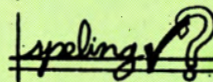
4

5



THE PLACE OF DRAMA ON THE CHRISTIAN CAMPUS, Gerald Baron

7



A STEP AHED FOR SPELLING REFORM, Helen Bisgard

11



DANCE EDUCATION FOR CHILDREN, Shari Farrow

16

PRINCIPAL'S PERSPECTIVE, George Groen

20

IT WORKED, Greta Rey

23

CARTOON, VISUAL AIDS, Robin Jensen

26

MEDIA REVIEW, Frederick Nohl

27

BOOK REVIEW, SCIENTIFIC CREATIONISM, Gary Parker

15

MEDITATION

2, 32

MARCH, 1977 VOLUME 13, No. 3



Editorial

In a world where change is as rapid as artillery fire, the barrage of criticism directed at educators in general furnishes more than ample fire for Christian teachers to counterattack as well.

Christian educators committed to cause and King cannot duck. Theirs is the charge to discern the real enemies in order to overcome them, knowing that if Christ be Commander-in-Chief victory is sure.

Enemies, however, are camouflaged in sober educational curiosities:

Teaching techniques and technology seem to improve methodology *although college entrance exam scores continue to decline.*

Diagnosis of learning disabilities becomes increasingly sophisticated, *while the cost of specialists becomes increasingly prohibitive.*

Salaries have become respectable *while the capability of many parents to pay declines.*

Christian schools proliferate *although enrollment declines.*

Recognition of secular humanism as the "religion" of public education grows among the populace, *but sacrificial commitment among parents (most of whom are Christian school alumni) appears to wane.*

The need for emphatic, lucid interpretation of the absolute truth of God's Word in all disciplines and areas of life becomes increasingly important *as relative "truth" continues to devour its victims.*

The enemy refuses to stand up for clear and certain recognition. This, of course, precludes specific, detailed planning for the future of Christian education and its journal.

We do know Who holds the plans, and because He does, I, as the new CEJ editor, see an exciting and challenging future.

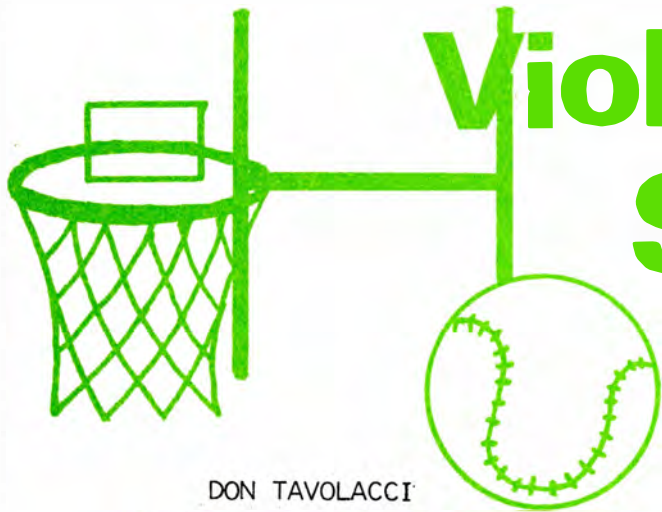
The CHRISTIAN EDUCATORS JOURNAL speaks through and to Christian educators. It seeks to be the forum for direction from and dialogue among Christian educational leaders, innovators, researchers, theoreticians and practitioners. It seeks to stimulate and assist Christian educators who desire to maintain professional excellence becoming to servants of Him whose name they bear and teach.

For a dozen years CEJ has developed and advanced under the excellent editorial direction of Dr. Donald Oppewal of the education department of Calvin College, Grand Rapids, Michigan. His departure does not leave empty shoes, but it does leave very large footprints to follow.

Following is not enough, nor is it the task of the editor. She must lead. Hopefully, a publication mirrors the profession it speaks to and for as much as a profession reflects the periodical it publishes.

A magazine is as good as its contributors. If the Christian educational profession and its journal need each other (and I think they do), I pray the excitement and challenge will be yours, as it is mine, to serve and to be served by the CHRISTIAN EDUCATORS JOURNAL.

The Christian Educators Journal



Violence, Sport and Christianity

DON TAVOLACCI

WHAT IS THE RESPONSIBILITY OF A CHRISTIAN COACH IN DEALING WITH VIOLENCE IN SPORTS? OR, CAN A CHRISTIAN PARTICIPATE IN SPORTS THAT ARE BECOMING MORE INCREASINGLY VIOLENT?

In a society that obviously is becoming more impatient, a Christian's attitude toward and participation in sports could possibly change over the next decade if morality and Christianity no longer prevail. This statement is made in the light of increased violence in three areas; violence toward referees, fights between players of opposing teams and general disrespect of people towards one another at sporting contests.

Some months ago, while I was doing research on sports and Christianity, I became intrigued with John Wesley's work in England during the 18th century. What happened to English people during this period and how their life style changed through the efforts of Wesley is a most fascinating story. J.W. Bready in his book England Before and After Wesley states that England between 1660 and 1740 threw off the restraint of Puritanism and plunged into godlessness, drunkenness, immorality, dishonesty (in peasants as well as high government officials), pornography, obscene plays, gambling, and national lotteries. Did this occur be-

cause of a depression or recession? No! An affluent society existed. The problem, according to historians, was that a spiritual atrophy and moral decay had crept into the masses of people. They had moved to deism, which taught that whatever god there was was nothing more than the first cause, a force that made the world the way a clock maker makes a clock. To the English, who had already rejected the idea of moral restraint, deism proved especially welcome.

Along with this move toward deism came another phenomenon it was called the "Gin Craze." Gin, in the estimation of Bishop Benson, made the English people what they never were before, cruel and inhuman.

How did all of this affect sports? English society, changed for the worse, began to indulge in all forms of cruelty to animals and humans alike. People became so callous that they could look on suffering and delight on it. Of such present-day sports as baseball, cricket, or football rugby, its ancestry, they knew nothing. No, the popular sports of the day were baiting bulls, bears, badgers; teasing and torturing cats, dogs, rams,

cocks, and ducks; bludgeoning prize fighters; drunken brawling; gambling; and sex (yes, sex was considered a sport). These were the basic sports. Horse racing was far from what we know it to be today; then flogging horses and riders, jostling, kicking, beating other riders' eyes out, and knocking teeth out was all part of the game. Those who lost bets often beat the losing jockey with stones, sticks, ropes and whips. Advertisements in the press displayed names of men or women who challenged anyone to a fist fight. An advertisement in a 1717 London paper promoted a contest called blunts; it involved six young men fighting with sticks, "with the prize being given to the man who broke the most heads."

When Wesley saw all this, his problem was comparable to that of the early Christians faced with the decision to participate in or attend the Roman gladiatorial contest. How did he react to his problem? His decision was to attempt, through preaching the Gospel, to change the hearts of men and women and free them from the cruelty and barbarism, the lust, and the excessiveness associated with the name of sport. His aim was to see the nation's soul cleansed; then when this was completed to establish a new, elevated conception of sport and life style. He believed that any program to reconstruct society without redemption of the individual was unthinkable. He believed that saving sinners with no aim at transferring them into crusaders against social sin was equally unthinkable. Some have said his method of crusading against sin was a "thou shalt not" program. Whatever one may call it, the results were tremendous. The basis of his program was: do not harm; avoid evil; do good; attend the ordinances of God; do not profane the name or day of God; do

not buy, sell and drink liquors; do not fight, quarrel, or brawl; do not return evil for evil; give food to the hungry and clothe the needy.

What does this all mean to coaches, athletes and fans? One, we should never forget that sportsmanship and forms of recreation we now have may never have existed if it were not for the influence of Wesley's Christianity. Two, though participation in sport is not a sin, we must not become a part of the problem by becoming identified with the problem of sport; we must identify rather with the claims of Christ. Three, like the Christian converts of Wesley's time, we must do all we can to influence the standards of society wherever and whenever we can.

Don Tivolacci, Director of Athletics and Physical Education, Trinity Western College, Langley, British Columbia, Canada

Looking Forward May issue

**SPECIAL ISSUE
ON PROFESSIONAL
EXCELLENCE**

PROFESSIONAL GROWTH THROUGH
A PROFESSIONAL ORGANIZATION

Stan De Jager

TEACHING (IS) (IS NOT) A PROFESSION

Robert L. Mulder

SHOULD TEACHERS UNIONIZE ?

YES - Lester De Koster

NO - John Vander Ark

and more ...

THE PLACE OF DRAMA ON THE CHRISTIAN CAMPUS

GERALD BARON

It appears obvious that men were created with an insatiable curiosity. As humans we need to know about ourselves, our world, and our place in the world. This desire to know and understand has been manifested in a variety of ways during the history of man.

One of the more obvious and recent manifestations is the systematic means to knowledge known as the scientific method. The fact that this particular method has been so widely embraced by our culture is indicative of the kind of people we are, but it is not the only approach to knowledge and understanding. Another approach has been through the fine arts.

From the very beginning of time, man's creations in the realm of art have sprung not from mere curiosity, but from a confrontation with mystery. To the artists among men and the artist in every man, life has always been conceived as mysterious and ineffable. "What is the nature of life, the meaning of my existence, what purpose do I fulfill in the cosmos, who or what is God?" These are the questions that have confounded the artist through all time and continue to do so. Out of the desire to create some order out of the chaos of his existence, man has created his finest works.

There have been many attempts to

divert the nature and purpose of art from the concern with truth, beauty and understanding. Ultimately, these attempts have not been successful. Art is betrayed/violated if it is called upon to be mere decoration and quickly rejects attempts of reduction to homiletics.

The Christian Church has a rather curious history of relationship with art. She has stimulated and encouraged the greatest works from Michaelangelo's Sistine Chapel ceiling, to Handel's Messiah, to T.S. Eliot's "Murder in the Cathedral." And yet, as it was in the case of Medieval drama, the Church has often found herself soundly condemning the "monster" she has just succeeded in creating. Perhaps Dorothy Sayers said this best:

"THE CHURCH AS A BODY HAS NEVER MADE UP HER MIND ABOUT THE ARTS, AND IT IS HARDLY TOO MUCH TO SAY THAT SHE HAS NEVER TRIED. She has of course, from time to time puritanically denounced the arts as irreligious and mischievous, or tried to exploit the arts as a means to the teaching of religion and morals - but both these attitudes are false and degrading."

Regarding the arts, the evangelical wing of the Christian Church is in a very exploitive state of mind. For example, there appears to be a great interest in music in much of the church, but music is most commonly looked upon as something that accompanies or provides a background for words. It is the words, or more properly, the message contained within the words, that is important. Even when we hear instrumentals in our church programs or our worship services they are invariably instrumental versions of various hymns or sacred songs, and the "blessing" we receive from them comes from the associations of the words or message. Surely a musician must shudder at this exploitation. For him the music is the message - the melody and harmony, the very sound reaching into his whole being and touching his life at the level of his experience as a human being.

A similar thing is occurring in painting. Recently, a series of advertisements were placed in the major evangelical magazines for a product called "Witness Art." These were paintings especially prepared for the purpose of evangelism. Through the symbolism of the shape of the masts of a fishing boat coming out of a fog, or the bright whirr of a newborn butterfly, the hard core unbeliever might see the truth of the gospel. Any artist of integrity would laugh or scorn this ignorant exploitation of painting. For an artist cannot paint the idea "For God so loved the world," unless he is to use letters and words. It acquires meaning, as Arthur Holmes said, when it becomes my experience. And experience is the content of a significant painting.

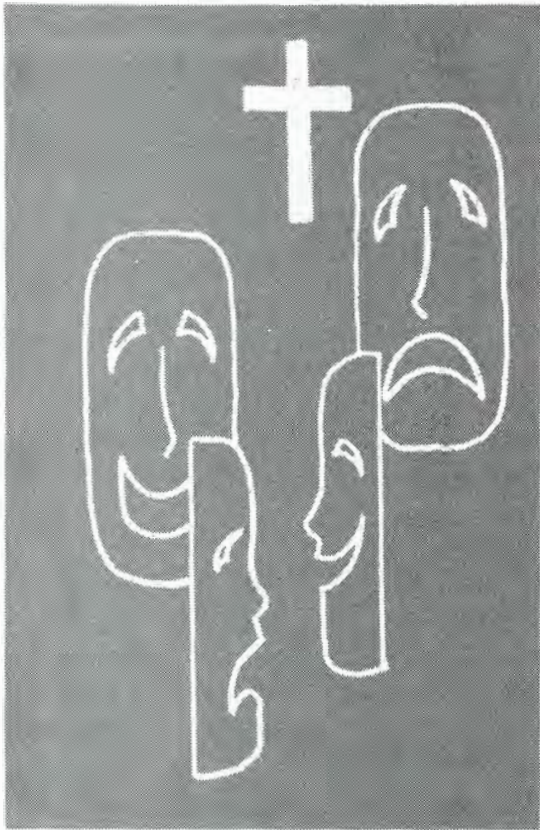
There is evidence that the church is once again becoming interested in the dramatic arts. This interest is not limited to theatre but extends to television and film. It also appears that the evangelical church may be rediscovering the dramatic importance of the scriptures and the very dramatic nature of Christian

worship. There seems to be an increasing interest in liturgical drama; that is drama which fits into the worship structure of the church, and drama as a means of Christian entertainment such as in church socials and Sunday evening worship services. Unfortunately, this interest appears to be exploitive as well. The Church seems interested in drama only to the extent that it is a measurably successful means of evangelism.

With this attitude the church will quickly destroy and make useless a form of art with great power and influence. Dramatic art can evangelize if by evangelize we mean to bring people closer to God, but it must do so on its own terms. It cannot live with rules imposed from without. For drama, like most other arts, exploitation means death.

To understand why this is so we must return to our starting point. It is not objective fact that man tries to comprehend through art; it is subjective experience. J. V. Langmead Casserly said, "It is the habit of the poet to be fascinated by 'the singular-- the particular event, the unrepeatable experience, the unique reality.'" The artist seeks to understand the meanings of the particular and out of this understanding or lack of it comes a universal insight. Knowing this, it is not difficult to understand why the artist resists any attempts at the imposition of message from without. One cannot say to an artist, "Here, communicate this concept for me." What he communicates or what he creates must come out of his own experience and his own unique confrontation with mystery.

This requirement most assuredly applies to one of the oldest and most powerful of the fine arts - drama. Since its more or less formal inauguration into the history of man in Ancient Greece, drama has consis-



tently played a prominent rôle in reflecting and forming the life of human society. Although the theatre, a place for the live performance of plays, is not as active or popular today as it has been in other times, dramatic art plays a more significant role in the lives of the Western worlds' citizens than it ever has before.

Motion pictures have enjoyed unprecedented popularity; it was only television, with its immediacy and convenience, that wrested the major influence from the movies. Television is without question the most preferred leisure time activity besides sleeping and in some cases it may even exceed that necessity. Regardless of the comments one may make about the content of television programming, it is clear that upon its shoulders rests the mantle once carried by Sophocles of Ancient Greece and Shakespeare of Elizabethan England.

Drama is important to the Christian for two reasons. First, it remains a powerful means of sharing and communicating major human experiences including the human encounter with the Beneficial Supernatural. Because it is a unique art, some of the things that can be said about our experience with God can be said in no other way. To ignore drama or to destroy it by exploitation is to deny the world access to the depth of the Christian experience visible only through this medium.

The second reason for Christian concern about dramatic art comes from a realization of the tremendous impact that dramatic art is making on our world. While it is true that both popular art and fine art reflect the nature of the people of the time, it is also true that they are partly responsible for what we become. Evidence for this lies in the increasing concern about violence on our television screens. Christian influence in this area has been notably absent. It seems we have adopted a see no evil - say no evil - hear no evil attitude. Meanwhile, the world is left to feed on its own corruption.

IT IS PAST TIME FOR
CHRISTIAN INVOLVEMENT
IN THE THEATRE,
IN MOTION PICTURES,
AND IN TELEVISION.
INSTEAD OF SEGREGATING
OURSELVES IN A
SANCTIMONIOUS CORNER
WHERE WE CAN
SPEAK ABOUT OUR OWN
CONCERNS IN OUR OWN
SPECIAL LANGUAGE, WE
MUST BECOME INVOLVED
IN THE LIFE OF THE
WORLD AS JESUS DID.

Both of these concerns share a basic requirement. We must do away with our ignorance of dramatic art. We cannot hope to create significant statements for the world to hear if we are not familiar with the tools and techniques necessary. The Christian Church has produced dramatists of great significance and power - T. S. Eliot and Christopher Fry are two of this century. They were almost flukes or accidents, and flukes or accidents are all we can hope for until the church makes up her mind about dramatic art and decides to support it. We must also do away with ignorance if we are to influence the content of the dramatic art that fills the TV screens of our homes or that of the neighborhood movie houses. Knowledge and wisdom provide a basis for judgment; therefore, we cannot raise a critical voice without knowledge. If we cannot raise a critical voice, dare we hope to offer something better? Our duty to be shining lights in a dark world demands that we offer something better.

The Christian campus exists to serve man's basic instinct to know and under-

stand, and it does this within a framework that says "The fear of the Lord is the beginning of wisdom." Drama's place in such a setting will be secure if we realize that through dramatic art man can make significant discoveries. Drama's place will be secure if we realize that to exploit this art, no matter how pure or pious the motives, is to destroy it. Drama's place will be secure if the power of this art form to convey experience to other human beings is fully realized.

As Christian educators we are hopeful that the students that go out of these buildings have the capability of influencing a secular world rather than being influenced by it. Because dramatic art plays such an important role in our secular world, the study of this form of art should form an important part of the Christian student's curriculum.

Gerald Baron, Drama Instructor, Trinity Western College, Langley, British Columbia, Canada

GIVE US TIME TO HAVE YOUR
ADDRESS CHANGED...

AFFIX YOUR LABEL FROM BACK PAGE
HERE...

..and ADD your NEW ADDRESS here....

PLEASE PRINT

NAME

ADDRESS

CITY, STATE, ZIP CODE



a step ahead for spelling reform

HELEN BISGARD

MISSIONARIES' OPINIONS

Teachers, better than other professionals, know the difficulties inherent in English spelling. However, they have not been in a position to do much about it, as have been Christian missionaries.

Frank C. Laubach, the famous evangelistic linguist, recalls, "In the year 1930 on the Philippine Islands the problem was to teach the Maranaw people to read and write. Their language had never been written, and so to teach each spoken sound, I assigned a letter of our Roman alphabet. In a few months we developed a phonetic method of teaching which was so effective that practically everyone could pronounce all written words in his lan-

guage in a few days. Within a year, several thousand Maranaws were reading the Bible in their language.

The superintendent of schools for the Philippines invited me to devise the same method for the other Malay dialects. I found that the people had little difficulty associating a sound with the letter which represented it.

Reports of our success resulted in invitations to various parts of the world to make phonetic lessons. My associates and I reduced to writing over 300 languages in 103 countries. We found that any perfectly regular alphabet could be taught quickly and easily.

In 1967 we were asked to teach English to the Chinese in Hong Kong,

the British crown colony. We soon realized that the most difficult of all languages to teach is English, because its spelling is so chaotic and misleading. Half of the words in English are spelled one way and pronounced another, so that there is no reliable way to pronounce them.

We began a new approach, throwing out the irregular spellings of our traditional alphabet and substituting a one-for-one phonetic alphabet, that is one letter for each sound and one sound for each letter. We consider there are 42 sounds in English, and so used 42 letters or digraphs like /ch/. We showed on a picture chart a Cantonese word having the beginning sound of a letter being taught, and next to it the corresponding English letter.

It took the average student about two months to become proficient in saying every sound instantaneously. After that he pronounced 5000 words, or 10,000, or 100,000, or all the words in the dictionary! It is astonishing how swiftly the Chinese learned the English sounds from that Cantonese-English chart. Then with the utmost ease, they read *The Story of Jesus* written in new spelling.

Besides the non-English speaking Chinese there was another tremendous group in Hong Kong who were already using some English. They were the million students in the primary, middle, and higher schools. They too needed our course in the phonetic code, for they were trying to read and appreciate Shakespeare and Chaucer and to write good essays, but most of them could not pronounce the words they had

learned to read.

Those enrolled in the Hong Kong Baptist College and Augsburg Lutheran College were the first to use our new spelling, and were followed by students in many other institutions."

After Dr. Laubach saw how successful regularized spelling was for teaching beginners in the Far East, he urged educators in America and England to try the system when introducing read-

ing to beginners. He assisted in devising Word English Spelling which is the system promoted by the Phonemic Spelling Council, Box 96, Teachers College, Columbia University, New York 10027.

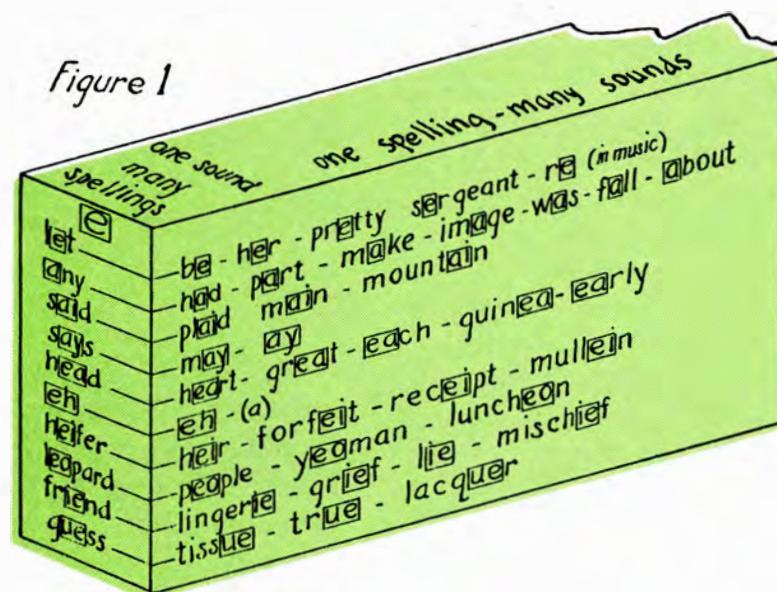
There have been other missionaries whose contacts with many languages and dialects have shown them the need for a simpler English system. During the time that Rev. Rolf Veenstra was stationed in Africa, he wrote in the *Christian Reformed BANNER*, "The Africans are eager to learn English and are making valiant efforts. Many speak it remarkably well. Writing it, of course, is a nightmare. The letter /c/ for example, can be pronounced as [k], [s], or [ch]. Even in America such absurdity is the cause of many dropouts from school."

ORTHOGRAPHIC ABSURDITIES

The inconsistencies to which Rev. Veenstra referred become evident when one considers that in English there are 342 spellings for the 17 vowel sounds--an average of 20.7 for each--and there are 219 spellings for 24 consonant sounds -- an average of 9 each.

Even the letter /e/ as seen in *men*, which is considered quite consistent, has exceptions. In figure 1 are ten of the letters and digraphs used. For each of these spellings there are other pronunciations.

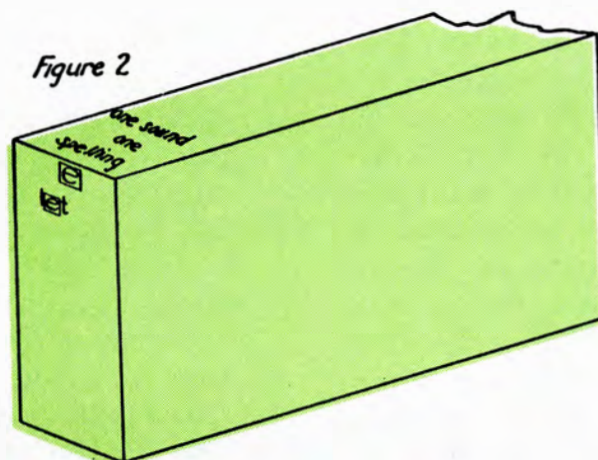
Even the "short" sound of /e/, which is considered quite consistent, has exceptions.



Different spellings for the /e/ sound are projected into a third dimension to show the many different pronunciations for these same spellings and the possibilities of error when learning to read them.

An example which comes to any teacher's mind is the /ough/ anomaly as heard in words: *through*, *though*, *thought*, *bought*, *cough* and *enough*. To add to the confusion, the vowel sound in the first word *through* is spelled differently in other riming words: *moon*, *crew*, *do*, *soup*, *truly*, *true*, and *fruit*. How confusing for the learner!

If there were only one way to spell a speech sound, confusion would be eliminated.
(see figure 2)



In a consistent one-to-one spelling system there are no third dimensional variations. There is only one way to spell the "short e" of speech.

This same illustration could be used for all other vowels and for consonants.

PLANS FOR IMPROVEMENT

In the days of our nation's founding, Benjamin Franklin and Noah Webster saw the need for eliminating inconsistent spellings, but they and the American people were diverted by the economic afflictions facing the country. Nevertheless concerned groups have kept the issue alive for two hundred years. Since 1876 the Simpler Spelling Association and its succeeding organization, the Phonemic Spelling Council have striven to develop an alphabetic code which will be as near ideal as possible without causing so much disruption that people will reject it. Adoption of a new spelling might be done by government decree if Congress first established a Commission directed to determine what the improved orthography should be.

However, as was shown by the government's acceptance of the metric system, Congress does not act until the citizens of each state demand it. Citizens do not act until they are persuaded of the need for and feasibility of change. A long incubation period always precedes a reformation. The Phonemic Spelling Council (PSC) has a plan for hastening the germination. PSC admits that the reform of adult spelling may be two or three generations in the future, and is resigned to devoting its efforts to research the effect of the simpler system on reading readiness, use of the standard keyboard typewriter by youngsters in the earliest grades, and similar details.

Other spelling reform groups, impatient with the PSC's emphasis on research, wish to accomplish something right now. One plan has been put into effect by the Spelling Action Society of Australia (SAS). The procedure is to introduce small changes gradually. When Step One has become thoroughly

familiar to and accepted by the public, Step Two will be added. When that is universally used, the third step is to be introduced.

Step One (SRI) states:

Write /e/ for the clear short vowel sound as in *bet* regardless of present usage. (Eny, redy, sed, etc.)

An example is: Agen the red hen sed to her frends, the hefer and the leopard, I gess I won't drop ded if I shed my fethers.

Only in a silly sentence such as this would a large number of /e/ words appear. In normal newspaper prose the number of changed /e/ words is estimated to be only six per thousand since the majority of short /e/ sounds are spelled consistently.

The SAS through its American branch representative, Robert Mayhew, Box 285, Calexico, California 92231, distributes printed slips to members to enclose in their correspondence: "I use S.R.l. I write e for the clear short vowel..." etc., and also rubber stamps to place the slogan on letters and manuscripts.

The members of SAS represent various professions, and have received coverage in the press, radio, and television. The Australian Teachers' Federation on January 8, 1975, adopted the resolution: "That this Conference of A.T.F. recommend to state education authorities and the Commonwealth Schools Commission that Spelling Reform Step One (S.R.l.) be introduced in all State Schools." High school student editors were among the first to adopt the use

of S.R.l. in their papers.

A STEP FOR TEACHERS

Spelling Action, the monthly publication of SAS urges that also in the United States a teacher who feels that future generations of children and adults will benefit from sensible spelling, influence fellow staff members, the school administration, and parents to allow the optional spelling. As people in general become accustomed to the short /e/ deviation, they will be more likely to realize how great would be the benefits of a thorough spelling reform. It

may be that American educators will take the step in order to help future generations.

Helen Bonnema Bisgard, Ed. D. University of Denver, formerly elementary teacher, principal, professor of education Colorado Women's College, now secretary of the Phonemic Spelling Council.



REVIEWS

SCIENTIFIC CREATIONISM Published by Creation - Life Publishers, San Diego, California (2100 Greenfield Drive, El Cajon, California 92021) 277 pages. Reviewed by Dr. Gary Parker, Associate Professor of Biology, Dordt College, Sioux Center, Iowa.

It ought to embarrass us that reformed scholarship, with all its vaunted the logical and philosophical underpinning, has not been able to produce anything comparable in quantity and quality to the creationist educational materials produced by

the Institute for Creation Research (ICR) during the first five years of its existence. A host of generally well-done classroom supplements, some for both public and Christian schools, have been prepared for use at most elementary and secondary grades. *SCIENTIFIC CREATIONISM* could be used as a textbook at the advanced high-school or collegiate level, but it is intended as a resource book for teachers who may want to adapt its material for use in different course units at various grade levels.

turn to page 29

Dance Education for Children

SHARI FARROW

Forget any preconceived images or judgment concerning dance and picture King David leaping and dancing for joy before the Lord (2Sam. 6:14). Indeed, there is "... a time to dance" (Eccl. 3:4), and there is a place for dance in the elementary school curriculum. It is the aim of this article to explain and defend this stance on dance.

First of all, what is dance? Dance, movement which is expressive and aesthetic, is a means of communicating with others and God. There are two types of movement, functional and expressive. Rudolph Laban, the renowned dance educator, called the first type "doing," and the second type "danc-

There are many forms of dance; not all of them are suitable for children. Ballet, tap dance, modern jazz, ballroom dance, and "fad" dance are not appropriate for use in dance education in the schools. They are adolescent and adult dance activities. It must be realized that there is a difference between

EVEN THOUGH FOLK DANCE
IS SUITABLE FOR USE IN
THE ELEMENTARY SCHOOL,
THE TYPE OF DANCE THAT
IS THE MOST APPROPRIATE
AND BENEFICIAL TO CHILD-
REN IS "CREATIVE DANCE."

ing." "'Doing' is purposive and preserves life; 'dancing' is necessary to recover from the strain of 'doing'." (Joan Russell, Creative Movement and Dance for Children, pg. 1) Functional movement such as is involved in games and sports, involves the mastery of the body in order to meet practical challenges; expressive movement deals with the mastery of the body in order to make creative use of the language of movement. (ibid).

dance that is often taught to children and children's dance. Some folk dances are too complicated and exact for children, but others are natural and informal. Many Christians object to the close contact involved in social dance; however, folk dance does not require this.

Even though folk dance is suitable for use in the elementary school, the type of dance that is the most appro-

priate and beneficial to children is "creative dance."

This art form is also known as "educational dance," rhythmic movement," "creative movement," and "creative rhythmic movement." Under the guidance of a competent teacher, children are encouraged to use their bodies to express themselves. They are not taught structured dances. Children learn to move their bodies in ways that will communicate what they want to say, or they creatively dance to music, percussion instruments, or poetry. The type of dance that will primarily be considered in this article is creative dance.

own movement capacities and limitations. Body mechanics and posture can be taught incidentally through dance; proper body carriage and the most efficient ways of moving should be stressed. Dance can be a vigorous activity and a child's level of physical fitness can be improved through it. Students can become acquainted with rhythm by moving to music or percussion instruments.

MENTALLY, CHILDREN NEED DANCE

The cognitive development of students can be aided by a planned pro-

A WELL-PLANNED PROGRAM
OF DANCE CAN CONTRI-
BUTE TO A CHILD'S PHYSI-
CAL, MENTAL, EMOTIONAL,
SOCIAL, AND SPIRITUAL DE-
VELOPMENT. EACH OF
THESE ASPECTS WILL BE
CONSIDERED INDIVIDUALLY.

Because creative dance has limitless possibilities, the dance experience should be an essential ingredient in the curriculum.

A well-planned program of dance can contribute to a child's physical, mental, emotional, social and spiritual development. Each of these aspects will be considered individually.

PHYSICALLY, CHILDREN NEED DANCE

Through creative dance and the exploration of movement involved therein a child gains the ability to control his body. He discovers his

gram of dance. A child can better understand the art form of dance and its components by experiencing it firsthand. Also, the nature of creative movement necessitates a problem-solving approach. "Creative opportunity is provided in dance activities for problem solving, experimentation, discovering, taking chances, designing, taking clues, making choices and judgments ..." (Gladys Fleming, Creative Rhythmic Movement, pg.9). Through the problem-solving approach a child learns to listen and follow directions, identify and solve the problem. He acquires an attitude of inquiry and experiences the joy of discovery. These things are all of extreme importance in the mental development of the child.

They readily carry over into other areas of schooling.

EMOTIONALLY, CHILDREN NEED DANCE

Creative dance can help a child to understand and appreciate the body God has given him. This adds to the student's emotional development. There are no failures in creative dance; children develop self-confidence. Creative movement helps in the achievements of body control;

SOCIALLY, CHILDREN NEED DANCE

The socially-developed individual is able to communicate effectively with others. "Creative rhythmic movement, with guidance and encouragement, give the child the ability to produce and control the movement he, as an individual, wishes to use so that he can 'say' to others what he wishes to say." (Fleming, pg.4) Children who share their movement discoveries with the rest of the



this physical control is directly related to emotional self control. Through the problem - solving approach to dance education, children learn to take responsibility for their own learning. Also, students tend to become less afraid of grappling with new problems; a confidence that they can cope with new situations results. Through the expressive nature of creative dance children learn to open up and be honest about themselves. This too, can build emotional health under the sensitive guidance of a wise teacher.

group get to know their peers and and gain respect and appreciation for others. Folk dance by its very nature, contributes to a student's social development.

SPIRITUALLY, CHILDREN NEED DANCE

Dance is not only a means of communicating with others, it is also a way to communicate with God. Do not

lose sight of David dancing before the Lord. Wouldn't it be wonderful to watch children express by means of dance what God means to them. It is a thoroughly scriptural way to glorify God. "Let them praise His name with dancing: (Ps. 149:3 cf. Ps. 30:11; Ps. 150:4). Of all the means by which God can be worshiped, surely dance is the most ignored. Perhaps God's children, if not His adults, can reinstitute it.

"There can be no doubt that dance under wise and competent leadership is part of the total educative process." (Ruth Murray, Dance in Elementary Education, pg. 6) It can contribute to every facet of the child and to every aspect of the curriculum. Since the basis of dance is movement, it fits as part of the program of physical education. However, movement and dance can be intergrated into other areas of the curriculum as well. Movement activities lend themselves to certain classroom learning situations in the areas of language arts and social studies. Children can be encouraged

to move to poetry or stories. Chants, folk dancing, and rhythmic movement can be incorporated into studies of cultural, national, or geographic backgrounds. Books on dance (see Bibliography) can furnish many other practical ideas; however, an alert and creative teacher can doubtless suggest other integrative ideas.

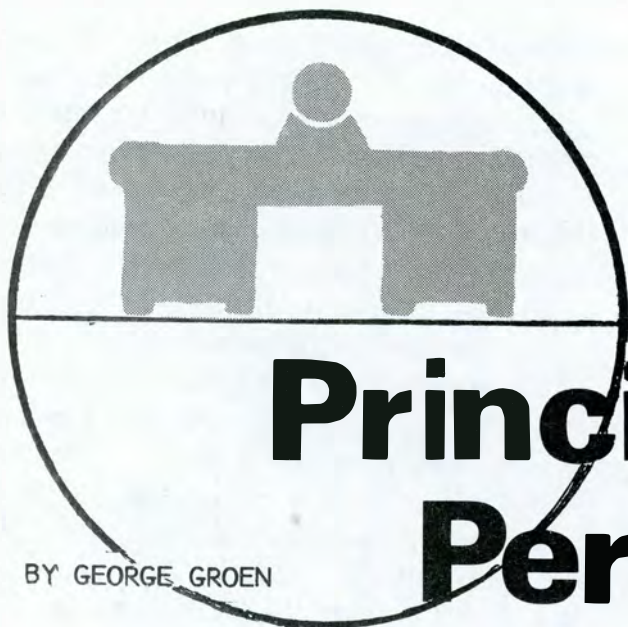
Jerome Bruner, in his book, The Process of Education, sets forth criteria for determining what to include in the curriculum. He poses the question, "Is it worth an adult knowing?" And he also asks, "Does having known it as a child make the person a better adult?" (Russell, pp. 5-6) As Christians we might ask the question, "Does it make the person a better servant of God?" Hopefully, it has been made evident that dance meets all of above criteria.

Christian educators are hereby encouraged to affirm the concept that there is "... A time to dance" and a place for dance in the school curriculum.

Shari Farrow, student, Covenant College, Lookout Mountain, Tennessee

BIBLIOGRAPHY

- Dauer, Victor P. and Robert P. Pangrazi. Dynamic Physical Education for Elementary School Children 5th ed. Minneapolis: Burgess, 1975
- Fleming, Gladys Andrews. Creative Rhythmic Movement: Boys and Girls Dancing Englewood Cliffs, NJ.: Prentice-Hall, Inc., 1976
- Murray, Ruth Lovell. Dance in Elementary Education, NY.: Harper & Row, 1975
- Russell, Joan. Creative Movement and Dance for Children, rev. ed. Boston: Plays, Inc., 1975
- Taylor, Carla. Rhythm: A Guide for Creative Movement. Palo Alto, CA.: Peek Publications, 1974



Principal's Perspective

BY GEORGE GROEN

One of the priorities on most school board topic agendas over recent years has been the matter of admission policies. This had been an item of concern in earlier years of the Christian schools' existence, but the tenor of recent discussions has a different ring. That this matter of admissions policies is now appearing on programs at annual teacher conventions is an indication that the effects of decisions regarding admissions are far-reaching.

The purpose of this article is not to give simple answers but to stimulate discussion within your own school system related to your school's admission policies.

To assess admissions policies and enrollment procedures in District VIII N.U.C.S. schools, information was compiled via a questionnaire sent to each of the district school administrators last fall. Some of that information is shared here for your thinking and dialogue:

A. OBSERVATIONS MADE FROM REVIEWING APPLICATION FORMS AND ADMISSIONS POLICIES OF VARIOUS SCHOOLS

1. There is a concern about keeping our distinctiveness in terms of our Reformed position in Christian education.
2. Regular church attendance and membership is a prime criteria used on application forms.
3. Information mailed out to parents interested in enrollment is often very "wordy".
4. Many "foreign phrases" in our enrollment information may have little or no meaning to the non-Reformed Christian i.e. "Basis of instruction shall be the infallible Word of God as expressed in the three standards of unity - Heidelberg Catechism, Canons of Dort, Belgic Confession".
5. Parents are required to sign their agreement to certain codes, philosophy and/or medical information.
6. Parents are required to write a statement of reason for wanting child(ren) in Christian School.
7. In junior and senior high, several schools require the student to be

present at the interview to determine his reason for wanting to attend.

8. Types of information requested on application forms in District VIII schools are quite uniform.
9. Only one application asked the marital status of parents - living together; - divorced; - separated.
10. Only one application form indicated that the information would be kept in strict confidence.

B. GENERAL COMMENTS MADE BY PRINCIPALS WHO RESPONDED TO THE QUESTIONNAIRE.

1. Pastors' letters of recommendation paint flowery pictures about the family; not a good test for admitting a family.
2. People in crisis situations who desperately want children in our schools are not always honest about their children.
3. If parents from Reformed and Christian Reformed Churches were screened as closely as parents from non-supporting churches, we would have to release several families now in our schools.
4. At times we are really concerned; at other times concern depends on expediency. "Open or Closed" idea of admissions depends on who the board members are that are interviewing. We need things spelled out more clearly.
5. Teachers tend to have "tunnel" vision when they accept children of other faiths. If he does not cause additional work, he's okay!
6. Families whom we turn down often question how we can "judge" a Christian family.
7. Difficulty usually comes in implementation of the policy rather than the policy itself.
8. Some people are really Christian without active church membership;

others are active church members but not Christians.

9. We become concerned about actively promoting only when we need more desks filled.
10. I wonder if we really know how the non-Reformed parent feels when he tries to have his child admitted? Maybe we should solicit his help in developing a comfortable procedure.

C. SOME OF THE TRENDS WHICH ARE AFFECTING THE CHANGING PICTURE WITH REGARD TO CHRISTIAN SCHOOL ENROLLMENT

1. There are fewer children in Christian Reformed or Reformed families. Not as many students enrolling in the elementary grades.
2. Increasing problems in the public schools steer more parents to our doors.
3. Teacher strikes, decentralizing of authority, decline of public teacher image say to the public that public school teachers are less dedicated today.
4. Thrust of the Reformed witness in the community has exposed "otherwise non-Christian school people" to Christian education.
5. More American people are seeing the need for an alternative to public education.
6. More broken homes have a way of transferring parent responsibility to the school. Many such "single" parents want the Christian school for that purpose.
7. More parents can afford private education when they consider the alternatives.
8. I.R.S. clause regarding non-discriminatory policy has forced boards to have solid rationale for denying a student.
9. Greater premium is being placed

on quality academic education and teacher qualifications as well as spiritual emphasis offered in the Christian schools.

10. Board members are becoming more sympathetic to other Christians in the community who wish to have an alternative to public schools.

Who should be admitted to the Christian schools? What is our Christian duty related to actively promoting our Christian education programs to serve the needs in our community? Should families from non-supporting churches be treated differently in terms of financial obligations and society membership? What voice should teachers have in determining admission policy?

What type of screening process should be used? Who should make final decisions regarding admittance? What really motivates us in terms of our admissions policies - decreased enrollment or the mandate "Train up a child"? These and a host of other questions come to mind. Our responsibility is prayerfully and conscientiously to consider such questions and deal with them at our local levels.

George Groen has joined the CEJ staff as editor of this column. He is superintendent of the Ontario (California) Christian School Association and principal of Ontario Christian High School.

TEACHING ART?

Let the NUCS put the pieces together for you.

K-9

CHILDREN'S ART and the CHRISTIAN TEACHER
Second Edition

Edgar Boevé

Art, among other things, is an instrument for the expression of belief. Filled with well over a hundred excellent reproductions of children's artwork, many of them colored, this book presents workable ideas for helping children express their faith visually. The first part of this new edition gives an overview of art and the church in history and explains the classroom situation—the goals, the motivation, problems that might be encountered, and evaluation of student work.

Use of craft materials—objects from nature, scraps, cut paper, wood, etc.—discussion of design and art appreciation, and a graded sequence of art activities for children follow in the second half.

Detailed bibliographical information is also an aid to the teacher interested in further study.

6-12

11 Super-8 mm films
6 cassette tapes
1 student guide

This personalized series informs students of the basic elements of design and stimulates them to express themselves through various art media.

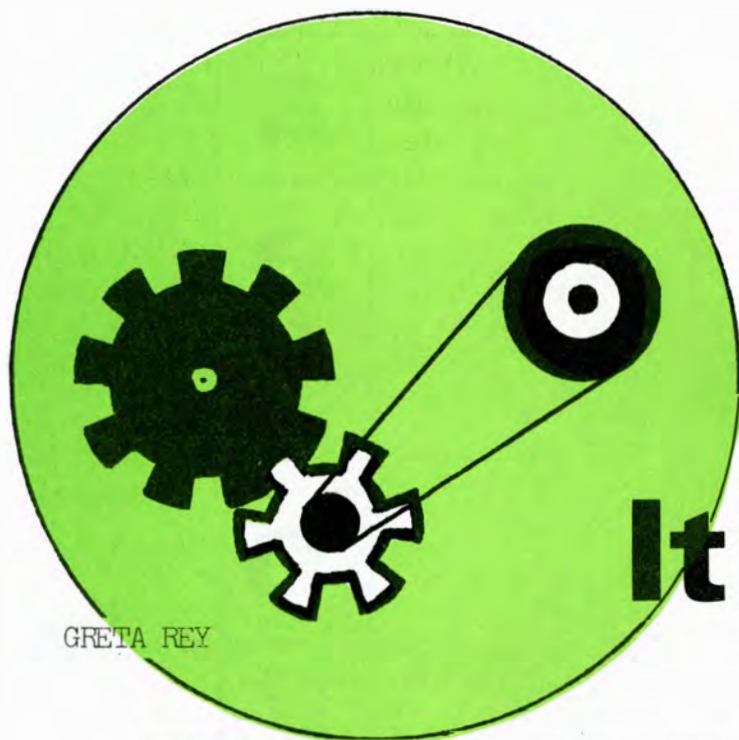
Art I & II	Collage
Environments	Assemblage
Contour Drawing	Stitchery
Gesture Drawing	Banners
Clay	Weaving

RESPONDING IN ART



NATIONAL UNION OF CHRISTIAN SCHOOLS

865 28th ST., S. E., GRAND RAPIDS, MICH. 49508



It Worked

GRETA REY

Those of us who are in charge of that great adventure, learning to read, are always needing help in understanding the process and in devising various strategies to meet individual needs. Nellie Barehead, language arts (reading) specialist at Calvin Christian School in South Holland, Illinois offers these helps.

I am aware of the importance of auditory perception in the learning process. I do not mean to minimize the value of visual perception, but the interrelation of the two enhances learning concepts. I believe auditory acuity is hampered because of the lack of listening experience in a quiet atmosphere. *Ralph Nichols of the University of Minnesota* has taught courses aimed at improved listening. He says, "we have to work at listening, and the younger we start the better." That could be one reason many schools today have listening centers.

Dr. Duggins, professor and chairman of the Council of Experimental Research in Reading at the University of Bridgeport, Connecticut, emphasized not only the value of auditory concepts but

also the value of relating letters to the child's body image. She says:

A child's reading must link lips, tongue, eyes, ears, hands and muscles of his body to help him listen. Teach the letters by acting them out. For example: If the letter "h" is presented, draw an "h". Let the child make it with his body. Let the child trace it and say the name of the letter. Let him hear the sound. Now the child knows an "h". His body, eyes, hands, ears, know an "h". Vision develops along with and out of the child's auditory-motor pattern, which follows in turn the developmental pattern of the child's speech. The strength of visual perception is dependent upon the foundation.

I feel indebted to Dr. Duggins for some of the ideas I've tried in my room.

When long vowel sounds are introduced it is important that a student be able to hear the sound and locate its position within a word. For example, if a child hears the teacher say "pole" he should recognize the long "o" sound and indicate whether it is in the beginning, end, or middle position.

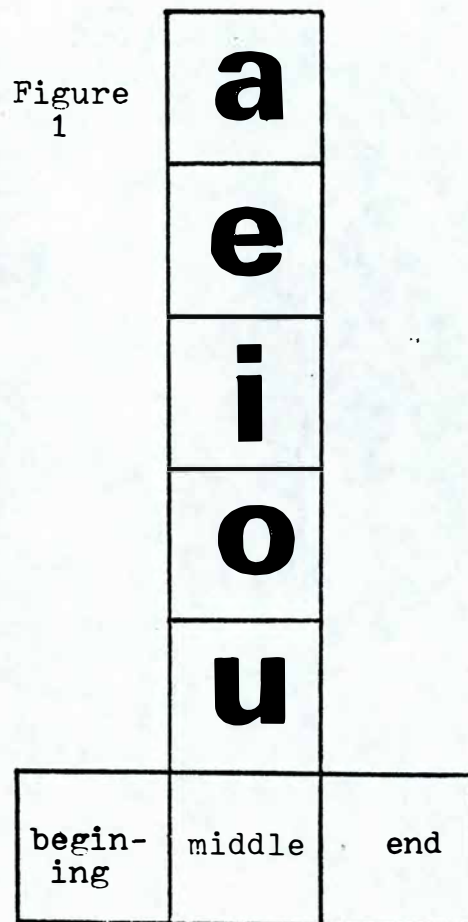
My pupils enjoy the following game. We place the diagram (see figure 1) on the floor. When the teacher says "pole" pupil "A" stands next to the block "o" and pupil "B" stands in the position of middle because the "o" sound is in the medial position of the word. This scores two points for that team. In a room of twenty pupils you have ten teams. (Five teams vs. five teams) One soon can tell who needs remediation in auditory skills.

This list could be used:

LONG	ape	SHORT	met
	snow		etch
	eat		Esther
	tea		fled
	play		Ed
	fry		us
	cube		apple
	cute		under
	flu		ant
	hoe		grab
	go		bath
	oats		run
	use		drum
			cot
			flit

Sometime nonsense words are used for auditory training. Here are a few:

bǃf	ǃb
ǃb	bǃs



běs	běn
ǃb	pěp
bǃl	ǃh
bǃf	

Some enjoy putting diacritical marks on nonsense words. Here are a few:

drěk / lā / těf

ǃs / tǃl / fā

sěn / nē / tō

rěg / dǃb

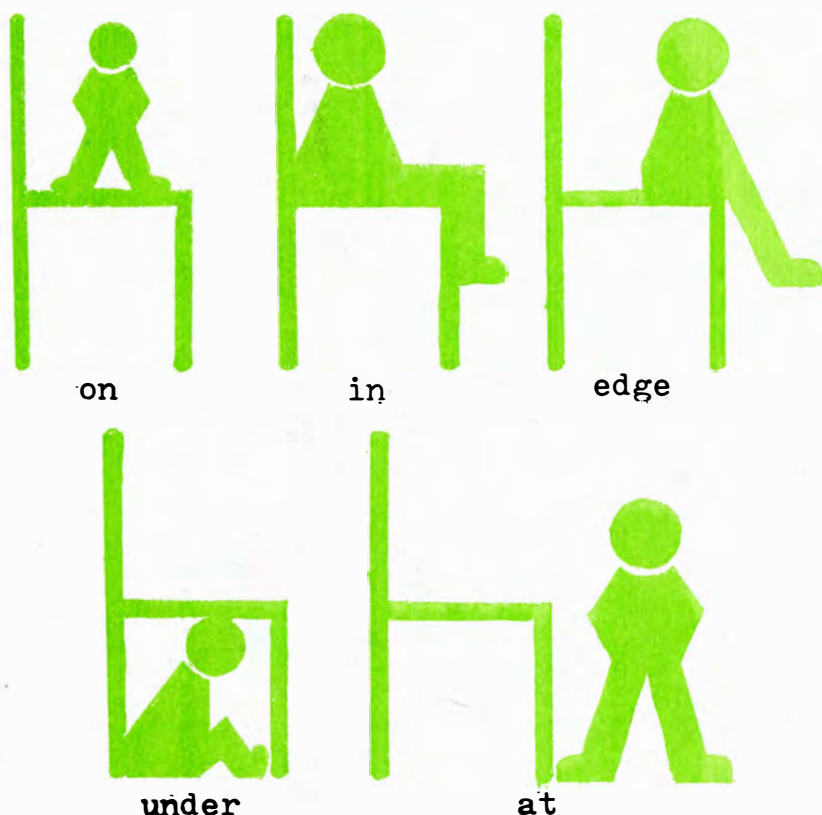
tātē / lā / sǃf

bǃffī / lōs

As short vowel sounds are taught, follow the same procedures. It is fun to throw in a long vowel word every now and then for auditory discrimination.

Another diagram pictured (see figure 2) is used to develop auditory skills with short vowel sounds.

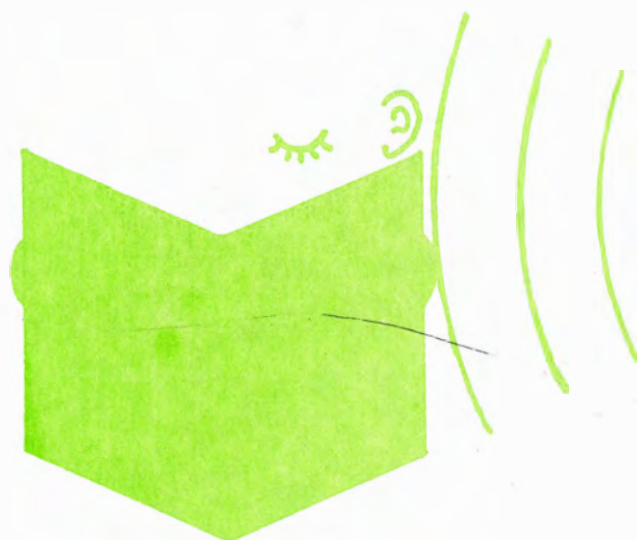
Another device for auditory discrimination I have used is taken from the Michigan Language Program for kindergarten and first grade. The teacher sits behind the students so they cannot read lips. The teacher pronounces three words and calls on one student to identify them. If they are the same, the student nods his head for "Yes." If they are not the same, the student shakes head. Here are a few:



fruit	flute	fruit
grape	gape	grape
grain	grain	grain
prop	pop	prop
pig	pig	dig
bread	bed	bread
flame	flame	flame

Figure 2

When each child has become well acquainted with the short sound of each vowel and can recognize it, you're ready for this game. Each child is seated on a chair. When the teacher gives the sound of short "a" or gives a word with a short "a" sound, each child stands "at" the chair. When the teacher says the sound of short "e" or a short "e" word, each child sits on the edge of the chair. When the teacher uses the short "u" sound or a short "u" word, the student should place his foot under the chair. If students copy or imitate by watching peers, it is wise to individualize.



SLIDES ARE GREAT BUT
I JUST HATE TO TURN THE
LIGHTS

OFF! ☹️



THANK THE LORD FOR THE
SELF THREADING MOVIE PROJECTOR! ☹️



I BURNED MYSELF IN THE
OPAQUE
PROJECTOR
AGAIN! ☹️



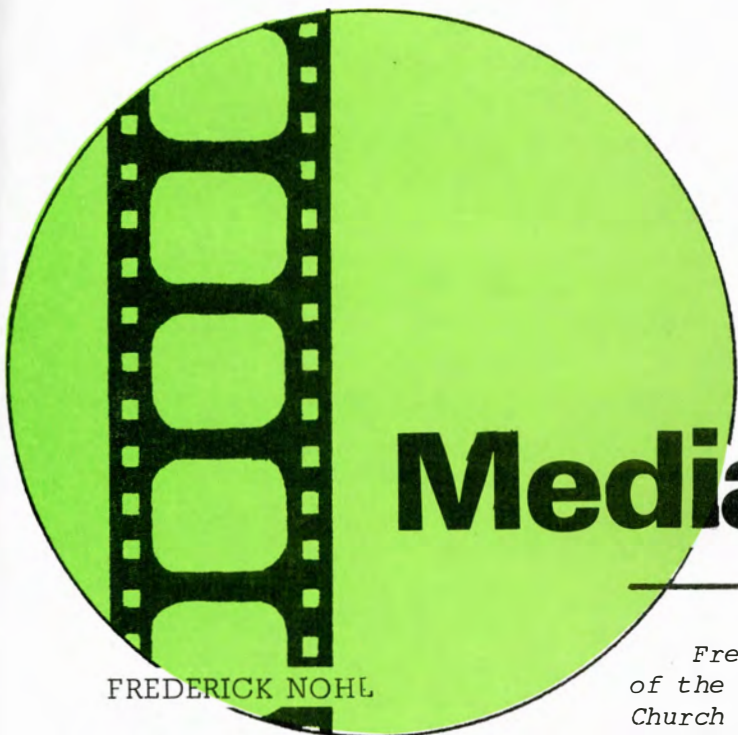
OF COURSE
I'M UP TO
DATE IN
MY TEACHING
METHODS...

I USE
THE
OVERHEAD
PROJECTOR
INSTEAD
OF THE
CHALK BOARD! ☹️



ROBIN JENSEN
VISUAL AIDS

ROBIN



Media Review

FREDERICK NOHL

Frederick Nohl is the Special Assignments Editor of the Division for Parish Services of the Lutheran Church of America. Dr. Nohl has been appointed editor of this new regular feature, "Media Review."

Ask any coal miner. No matter how advanced the machinery at Shaft No. 9, digging the black stuff continues to be hard work.

Mining educational media is no different. Though their packages hint of ease, extracting the most out of them takes real effort.

Even a short film, for example, has to fit your purposes. Then figure out when, where, and how best to project it. Finally there's the whole question of follow-through; having seen the film, what do you and your class do about it?

Contrary to popular opinion, using educational media does not make teaching easier. If anything, it demands more of a teacher's time, energy, and ingenuity than simply relying on talk or textbooks to carry the load.

But--and here's the payoff-- media do offer a promise unmatched by more traditional resources. When wisely selected and used, they promise teaching that is more efficient, effective, and effervescent... teaching that remains in touch with the times and meets students where they are.

The purpose of this column is to identify media resources that will help activate your teaching of bib-

ical, Christian, or religious subject matter.

Some of the resources mentioned will prove more useful than others, but all, I trust, will prove useful to someone. All, will prove a miner's delight, bearing within themselves the power to lift young Christians just a little closer to maturity, "to the very height of Christ's full stature" (Ephesians 4:13, TEV).



It could serve as a resource for your church history curriculum, or if you prefer, to enrich your American history courses. Either way, Gifted and Black will help introduce your junior and senior high students to the often overlooked contributions of the black church to American Christianity and life.

Basic to this multimedia package is a 48-page leader's guide that supplies activities or six flexible study sessions. The sessions are chronologically arranged and cover topics such as "African Heritage--from Africa to Slavery" and "The Reconstruction Era." Also included in the package are a 12-inch LP with narration and musical cuts for each session, a set of 10 prints picturing black leaders, and a 24-page illustrated student

book titled Mahalia Sings!

The goals of this biblically based unit are both informational and behavioral. Author William W. Morris states its purpose as follows: To help all persons recognize and affirm ethnic and cultural diversity within the Christian community and to give specific suggestions of ways our constituents can relate to all persons representing that... diversity as fellow members of the Christian community."

Gifted and Black is a graded publication. The package sells for \$9.95, with class copies of Mahalia Sings! priced at 35 cents each. It is available from all Cokesbury Stores and Regional Service Centers, including those at 201 Eighth Ave., So., Nashville, TN 37202.



Thanks to Milliken Publishing Company, the time has come to plug in those overhead projectors and to crank up those liquid duplicators! Milliken, well known for its overhead transparency and duplicating master books on secular subjects, has launched five new series especially designed for use in Bible and religion curriculums.

Three of the series feature books that include a dozen or so full-color transparencies, an equal number of masters containing activities based on the transparencies, and a teacher's guide giving background information, study suggestions, and answers to activities on the masters. Ten books make up the Bible History Series (from Genesis, a Book of Beginnings to Missionary Journeys of Paul), four the Bible Backgrounds Series (e.g., Biblical Geography, Religions of Biblical Times), and five the Contemporary Values Series (e.g., Developing as a Person, Facing Issues of Life and Death). Each book lists at \$7.95 and is intended for

junior high and up.

The remaining two series, Gifts From God and Friends of God, include five books each, one for each level from nursery to grade three. Each of the ten books contains 24 masters and a teacher's guide and provides young children with Bible story-based games, puzzles, and activities. The price is \$4.75 per book.

Teachers looking for ways to enrich their present curriculums will find these new resources a real boon. All transparencies and masters are detachable, reusable, and storable in the books from which they are taken. A special inking process allows the masters to be run either wet or dry on a standard liquid duplicating machine. The masters can also be duplicated by using a portable hand roller available for \$9.95.

For more information about these new books check with your religious bookstore or write the publisher, 1100 Research Blvd., St. Louis, MO 63132.



Games, gimmicks and gadgets have always intrigued me. The fewer such devices there are in a classroom, the less exciting and far-reaching the learning there will be.

I'm impressed with the possibilities presented by the Bible Study - Scope Kit, a product of Griggs Educational Service, 1731 Barcelona St., Livermore, CA 94550. Included in the kit, which lists for \$5.25, is a unique plastic Study-Scope Tube, a 4-page instruction manual, 25 printed Bible study programs, and 25 blank program forms.

Actually, the Study-Scope Tube is a kind of simplified teaching machine. The idea is to insert a program into the Tube's transparent core, then to cover the core with an opaque sleeve that contains two cut-out windows. The window shows the questions, the other the answers.

The printed programs supply ten questions and answers each on topics ranging from "Basic Bible Information" through "The Ten Commandments" to "Friends and Companions of Paul." Though largely factual in content, the reusable programs will provide individuals and small groups with many minutes of purposeful, self-correcting activity. At the same time they will

serve as models for teachers and students to write their own programs on the blank forms.

Middle-and upper-elementary classrooms should find this kit most useful. Extra Study-Scope Tubes may be purchased for \$1.75 each. Sets of 25 programs and 25 blank forms cost \$4 each; sets of 25 blank forms \$1.50 each.

BOOKS REVIEWS (continued)

The organization, documentation, and indexing of the book facilitate its use as a resource book, and the editor's ability to focus intently, briefly, yet often thoroughly, on key points of debate and discussion will be much appreciated.

Because the book does advocate a distinctive and uncompromisingly creationist position, it will inevitably draw fire from those scientists in Reformed circles who advocate theistic evolution, progressive creation, or some sort of day-age theory. The book does give those views "courteous" (more or less, on occasion) treatment and does raise real questions, both Scriptural and scientific, which require answers beyond cliché defenses of uniformitarianism and digressions on the indefinite meaning of *yom* (day). It is certainly hoped, of course, that antagonists of ICR positions will at least want their students and constituents to become familiar with ICR views, since these views are now becoming widely known in both Christian and public schools and at professional scientific meetings.

SCIENTIFIC CREATIONISM is divided into eight sections. Each is described briefly below, with comments on major strong and weak points. (Comments on the mountain of specific supporting detail, including some debatable points, is deliberately avoided.)

1. *EVOLUTION OR CREATION?* This section points out the presuppositional basis of both evolutionist and creationist world views. It distinguishes between scientific theories and scientific models, does an excellent job of explaining the interaction of faith and fact in the evaluation of scientific models and offers a challenging presentation of Biblical faith in action.

2. *CHAOS OR COSMOS?* Here expectations of evolutionist and creationist models regarding origins are contrasted. Some of the solar system data inconsistent with the evolutionary model and consistent with creationist predictions (somewhat artificially structured) is cited (e.g., composition differences of earth and moon, concentration of solar system's angular momentum in planets and many planetary satellites, earth's unique hydrosphere, etc.).

3. *UPHILL OR DOWNHILL?* Three major topics are treated: Thermodynamics, origin of life, and mutation-selection. The section explains the challenge to evolutionary uniformitarianism of the first and second laws of thermodynamics, and points out that shallow arguments (though thermodynamically strict) regarding the earth as an open system fail to account for the complex conversion system required to harness solar energy for biological evolution. Concerning the origin of life, several problems with evolutionary spontaneous generation are presented, but several

stronger arguments could have been included with a more positive development of a creationist concept. Mutation and selection are freely acknowledged as real processes, but it is clearly shown that the implications of these processes are diametrically opposed to evolutionary predictions and are consistent rather with Biblical concepts of Creation and the Curse (Fall). (The effects of the Fall on creation seem to have been largely forgotten recently in Reformed circles).

4. *ACCIDENT OR PLAN?* Statistical arguments against the spontaneous origin of life are presented in great detail, and comparative anatomy is considered in light of a common plan vs. common ancestry. Detailed and well-documented discussion of systematic gaps in the fossil record and the persistence of basic "kinds" is the highlight of the chapter, and such alleged "*missing links*" as *Archaeopteryx* are considered in detail. The Christian teacher sees the strongest arguments of the evolutionist presented and is given valuable help in dealing with such arguments in a Christian and scientific manner that involves more than just saying, "So long as we believe God created, the science does not matter."

5. *UNIFORMITARIANISM OR CATASTROPHISM?* These terms are defined clearly so that semantic problems are minimized, but many will respond to these terms emotionally, and a better term than *catastrophism* (one that distinguishes acts of creation and providence) might be helpful. Dr. Morris, author of a respected textbook on hydraulic engineering, has always been strong in his presentation of inconsistencies in uniformitarian geology and the "geologic column" hypothesis, and the development and defense of a catastrophist position in this chapter has grown in depth, detail, and documentation from its presentation in his earlier books.

6. *OLD OR YOUNG?* The ICR staff has

given much research time and thought to radiometric dating, and reference to a list of concordant dates or assertions that "all 20th century scientists accept an old earth" will not alter the challenging series of data and arguments presented. In a positive vein, a good deal of scientific data favoring a young earth is presented.

7. *APES OR MEN?* Even reformed scientists committed to the geologic column and an ancient earth should appreciate this contrast of evolutionary and creationist interpretations of human fossils and human societal origins. However, some of Francis Schaeffer's comments on the distinctives of human personality might have been included.

8. *CREATION ACCORDING TO SCRIPTURE.* For legal reasons, this chapter is omitted from the public school edition of *SCIENTIFIC CREATIONISM*, and in the earlier chapters of the book the Bible is not specifically used except as the basis for the creationist faith presuppositions in contrast to the faith presuppositions of the evolutionist. This chapter contains much meat for discussion among Christian students and laymen. Views of several Christians are presented, and several reasons for rejecting the day-age theories (theistic evolution, progressive creation, etc.), currently popular in Reformed circles, are offered. Even more time is spent with largely negative comments on the "gap Theory." The key Scriptural concepts of Creation, Fall, Flood, and Redemption are offered as the basis for the best scientific model, which like all scientific models, is in need of continual refinement and improvement as our knowledge grows.

SCIENTIFIC CREATIONISM represents the steady advance of a position once thought dead that has now attracted much attention from both Christians and the public at large. As such, the position represents a tremendous outworking of Biblical faith, not just a baptism of secular science, and it ought to encourage us to use, not just to hold, our cherished doctrine of creation.

MASTER OF ARTS in TEACHING at Calvin College



DR. CHARLES MILLER, Director of Graduate Studies

Calvin has introduced a M.A.T. program primarily designed to serve the needs of certified teachers who, after some experience, have identified their own areas of need. Dr. Charles Miller, Director of Graduate Studies, answers the following questions about Calvin's new M.A.T. program:

Q. What is the purpose of the M.A.T. program?

A. The M.A.T. has these two objectives: 1) developing master Christian teachers and 2) doing it in a way that satisfies state and provincial requirements.

Q. What are the requirements of the program?

A. The M.A.T. requires the minimum of one academic year or three summers with a third of the courses in classroom subjects, a third in professional education, and a third flexible. Nine course units are required.

Q. What programs of concentration are available?

A. Classroom concentrations are possible in art, English, history, mathematics, and music as well as in the fine arts, language arts, social studies, and science studies, with additional programs being developed.

Q. What additional directions will the program take?

A. The college is responding to the concerns of teachers and is adding courses in reading, early childhood education, and similar fields and is considering concentrations with such professional focuses.

Q. What are the admission requirements?

A. A bachelor's degree from an accredited college or university is required for admission. Students are expected to have teaching credentials either before they enter the program or to complete the requirements while working on the M.A.T.

Q. Does all of the work have to be done at Calvin?

A. Students enrolled before September, 1977, may include up to four course units—14 semester hours—of graduate work completed elsewhere if the courses are applicable to the Calvin degree. After that date, two course units or 7 semester hours may be included.

Q. How does the M.A.T. tie in with requirements for a permanent certificate?

A. The first 5.2 course units in an approved M.A.T. program satisfies the needs of those teachers who have Michigan provisional certificates and must complete an 18 hour planned program.

Q. Can the M.A.T. degree be earned during summers only? Do you plan to have courses available in the evening?

A. Although the M.A.T. program may be completed in a single academic year, the preferred schedule would have an employed teacher take courses during summers and evenings. To meet the needs of teachers in Ontario, the summer school schedule is being modified to provide a number of M.A.T. courses beginning in the last week of June. In addition, some M.A.T. courses will be offered in Ontario between July 4 and July 22.

Q. Why should I choose Calvin for M.A.T. work?

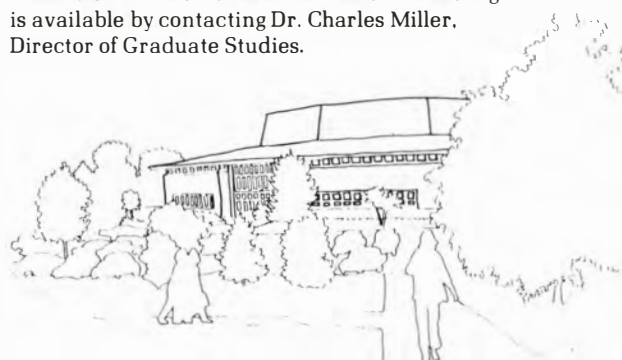
A. Calvin's M.A.T. is different from most master's degrees offered for teachers because of its Christian perspective, its balance between theory and practice, and its requirement of some work in the classroom subjects.

Q. When will a schedule of summer courses be available? Is housing available on campus during the summer? What is tuition cost?

A. The preliminary schedule of summer classes which are applicable to the M.A.T. will be published in late February. Summer tuition will be \$205 with a \$15 grant-in-aid for members of the Christian Reformed Church from Michigan and a \$40 grant-in-aid for out-of-state members. Housing will be available in college residence halls at \$36 double and \$52 single for a three and a half week term, with family rates available on request. Academic year tuition is the same as for undergraduates and the same scholarship and financial aid is available.

Q. To whom do I write for more information?

A. Information and application materials for the M.A.T. are available from the Admissions Office. Counseling is available by contacting Dr. Charles Miller, Director of Graduate Studies.



**CALVIN
COLLEGE**

GRAND RAPIDS, MICHIGAN 49506



Meditation

Treasures in Heaven

SCRIPTURE: Matthew 6:19 - 24 "...store up for yourselves treasures in heaven. For where your treasure is, there your heart will be also" (Matt. 6:20, 21, NIV).

Have you ever had to declare all of your assets, that is, exactly how much of this world's goods you might have to pass on to others? Recently I discovered that what I had as a will had been illegal for four years. I decided I ought to get business in better order. When the lawyer asked me to list approximately what my assets were, I was embarrassed. I had very little to declare, and I said, almost apologetically, "Not much, is it? I guess I've been investing in people most of my life and my return on such investments can't be listed."

He responded so quietly that he startled me when he said, "What better investment could you have? Money and power are still the most corrupting influences in this world." Such a comment prompted me to inquire a bit into the man's sense of values and his innermost commitments. And he, in turn, was very curious about my commitment and my reasons for staying in Christian teaching. In the end we spend a most profitable hour together - twenty minutes making up my will and the rest of the time discussing what really counts in life.

On the way home and many times thereafter, I've come back to that encounter, and I realize how the Lord put me on the spot that morning to help me reassess my values. I've thanked the Lord for that confrontation. I'm beginning to see that one of the ways to "store up treasures in heaven" is to invest in people here on earth. People - your students and mine - "do not rust" as things do. People are treasures - lasting treasures. And it's fun - sheer delight - to seize opportunities for investing whatever the Lord has given in the hearts and lives of others. Also, I find increasingly, and no doubt many of you do, too, that by making such investments my heart is really in my work, for it is just as Christ said, "Where your treasure is, there will your heart be also."

From Devotions for Teachers Nelle VanderArk. Copyright 1975 by Baker Book House, Grand Rapids, Michigan, and used with permission.

NON-PROFIT
ORGANIZATION
BULK RATE
U. S. POSTAGE

PAID

GRAND RAPIDS, MICHIGAN
49508
PERMIT NO. 414

Christian Educators Journal Assn.
Arle F. Doornbos, Business Manager
4341 Kimball Ave., S.E.
Grand Rapids, Michigan 49508
Address correction requested