christian educators journal

MARCH 1970

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CHRISTIAN EDUCATORS JOURNAL, VOLUME 9, NUMBER 3, MARCH, 1970. 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.

CHRISTIAN EDUCATION AS INVESTMENT

Amid all the talk lately of the increasing costs of Christian education, it is well to remember that Christian education is more an investment than a cost. Even though we say that teaching in Christian school "costs" us so much in loss of salary or that it "costs" us as parents so much per child, let it never be forgotten that money used for education, Christian or otherwise, is an investment more than an expenditure. Money viewed as expenditure is money gone, departed; money viewed as investment is money stored up, money still bringing a return.

Cars depreciate, clothes wear out or become outdated, and bicycles rust and break down; these represent costs, money put out never to return. Education is different. In our bookkeeping ledgers-of-life money devoted to Christian education is not money spent and gone, but money stored up for Kingdom possibilities.

M.J. Rathbone, Chairman of the Board of Standard Oil Company put it this way: "The most important capital that any economy possesses is the skills which people carry around in their heads." He perceives what we tend to forget: money put into people is not spent but invested; it is working capital for future returns. Children and their talents are like natural resources, needing only investment of capital to bring a return in the future.

These returns on the money invested in Christian schools are many. The expected returns are in the form of competent laymen and leaders in all the areas that church and community require. From Christian schools, and hopefully *because of* them, come the deacons, church school teachers, ministers, and active committee members of the organized church. From Christian schools, and hopefully *because of* them, come the businessmen dedicated to the ethic of Christian service in selling, the construction workers committed to show their love and concern in carpentry, the mothers motivated to exhibit Christ-like qualities for their children to imitate, the citizens who see where the will of God can work in the voting process at the polls.

Note that the whole Christian community benefits from these returns, and not just the investor, and that is why the whole Christian community, and not just the parent, should support Christian schools. The entire community is strengthened in its work and witness when one child is strengthened in his work and witness. There are no investments for purely private gain in Christian schools; they inevitably draw interest redeemable by any organization, corporation, political party or civic committee that needs the talents developed in the young. If all members of the Christian community, pre-parent, post-parent, and single person, could see this investment opportunity, support for Christian schools would be more widespread than it is now.

Parents and pedagogues who catch the vision invest not only many dollars but many days of energy in the younger generation, and do it gladly, for they see that putting money into Christian schools is one of the best ways to invest in the coming of the Kingdom of God. Without the emerging talents and developing potential of the next generation of Christians, the onward march of the Kingdom will surely be slowed. Some wag paraphrased a familiar hymn to say, "Like a mighty tortoise moves the Church of God; brothers we are treading where the saints have already trod," but it moves, however slowly, at least partly because of dedicated teachers who see salary loss not as "cost" but investment, who pay tuition and enter it in their ledgers-of-life in the capital investment column and not in the profit-and-loss columns.

It is they who are not a debit but a credit to the Christian school and the Kingdom.

– D.O.

THE "ASYLUM"

THE VISIT

H. K. ZOEKLICHT*

"Will you fellows *please* tell me how to be 'distinctively Christian' in teaching factoring in my algebra class?" Jack Nieuwsma slammed the door of the faculty room behind him and slapped his math text hard on the table, the two loud sounds being angry exclamation marks behind his dismayed tone.

Bob Den Denker and John Vroom looked up quizzically. The three teachers shared the third hour as their "free" period. Most days they spent the hour quietly, reading a book, preparing lesson plans, or grading papers, with perhaps an occasional remark on the recent basketball game. Today, Friday, would apparently be different.

Without waiting for their answers, Jack went on to explain his frustrations. "I just had one of our esteemed Board members sit in my second hour, and after class he chewed me out in no uncertain terms for not teaching distinctively Christian math. He accused me of giving them secular education because I never once mentioned God or Christ. He said I had failed to teach that numbers are part of God's creation, and that laws of factoring are God's laws, and that God's greatness comes out in math as well as in anything else. He ended by telling me that the Board had apparently been mistaken when they hired me as a *Christian* math teacher. Then he left me without giving me a chance to reply." Jack paused for breath, and then he said more quietly, "I guess I wouldn't have known what to say at the time, anyway. What *do* you say to something like that, Bob?"

The dejected mathematics teacher sat down, and unscrewed the top from his thermos, and began to pour himself a cup of tea, his hand still visibly shaking.

Bob heard him out with a slight smile on his face. "So Mr. Wachter finally made it to you too, huh? I guess I should have warned you. But I doubt that you or I or anyone here could have an answer for Wachter – at least one that would satisfy him. There are lots of prior questions that have to be asked and answered first, Jack. And the Wachters of the Omni community wouldn't likely have the patience, even if they had the philosophical bent, to listen to all the in-between stuff before we could talk sensibly about your math or my history class."

"But Bob, isn't there something wrong if the supremacy of God is not clearly revealed in every classroom, during every lesson?" John Vroom glanced challengingly at Bob as he put a stick of Spearmint in his mouth.

Bob sighed. "John, we have this Christian school here because we believe that God is supreme. I will grant you also that all of our education here should reflect that faith. But the *how* is the question here. Do we tell the kids every period every day that God is supreme, *ad infinitum, ad nauseam*? And by stating propositions such as that, do we thereby make the leap from secular to Christian education? Does the student receive *Christian* mathematics when he hears the teacher preface or conclude the lesson by the reminder that God's greatness is also found in numbers?"

"Boy, I know how that would go over with my students," Jack broke in. "They've heard about God's greatness at home and in church and in school so often that they put on their ho-hum looks as soon as you say something like that. It just seems so redundant and phony to them, and, frankly, it does to me too." He rolled his eyes toward the ceiling, shrugged his shoulders, and wondered, "What's a guy gonna do?"

Vroom popped his gun before he answered, "By nature we are all one hundred percent corrupt and hate God in our hearts. But by the grace of God and through the cleansing power of the blood of Christ we may be changed, and our students too. Sow the seed and God will give the increase, I always say."

There was silence for a moment. Bob broke it finally, and there was forced patience in his voice when he said, "Look, John, I think all Christian teachers agree, basically. But when will you get it through your sententious mind that that isn't the point at all? The question is not whether we ought to be Christian but how we might best reach and affect and equip our students with that Christian faith and perspective and commitment. And Jack here is suggesting that merely reminding students constantly of well-known propositional truths might not make for the most effective kind of Christian education. What would happen, for

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** This column is written under the illuminating pen name of H. K. Zoeklicht by several experienced Christian teachers working in concert over coffee cups.*

example, if you kept reminding your son Mark that his parents love him? 'Get up, Mark, and remember that your Mom and Dad love you!' 'Here's your breakfast, Mark, and remember that we hereby express our love for you.' 'We hope you'll do your best in school today, son, because we love you.' 'Change your clothes before you go out to play, and never forget that we love you.' 'Time to do your homework, Mark, and we remind you because we love you.' 'Mark, we're telling you that you simply must improve in your arithmetic because we love you.' 'Turn off that radio and go to sleep, Mark, and remember that we love you.' See what I mean, John?"

The Bible teacher winced before announcing, "I would hope that my son would not need constant reminders to know that his parents love him. That should be perfectly obvious to him in lots of other ways."

"Exactly! You got the point! Now we can start talking about all those other ways, and maybe begin to answer Jack's question in the process."

The bell sounded the end of third hour, and the immediate rumbling in the hall confirmed the signal. It was time for the teachers to start for their classes.

"Couldn't we have a professional meeting sometime to discuss this whole question?" asked Jack?

Den Denker nodded slowly. "That's a good idea. High time, in fact. But I wonder if Rip cares enough to even approve such a meeting, or if any of the others care, for that matter."

He had hardly finished when Ginny Traansma burst into the room obvisouly upset and straining to hold back the tears. Her voice quivered when she said, "I just got a verbal spanking from Mr. Wachter, right in front of some of my students, for not teaching Christian home economics."

The other three looked at each other. "Maybe we'll have that meeting sooner than I thought, Jack. What do you think, Vroom?" Den Denker looked at John, who had taken the gum from his mouth and was carefully aiming the wad for the basket across the room.

"Yes, Bob, maybe we all need to remind ourselves of how we must train our covenantal youth in the way they must go, and when they're old . . . ."

Vroom's voice trailed off as Peter Rip, the principal, ushered in the visiting schoolboard member. "P.R." rubbed his hands happily as he said to no one in particular, "Isn't it wonderful that we have people like Mr. Wachter here who's interested enough in our schools to take time off to visit our classrooms!"

And he poured him a cup of coffee.

RELIGION IN SCHOOL

R. I. A. INTRODUCED

DAVID BARR AND JAMES PANOCH*

* *With this issue we begin another new continuing column on some aspect of Christian teaching. This column will be written in each issue by James Panoch and David Barr, staff members of the Association described in this initial column.*

Religious Instruction Association serves as a clearing house and consultant service on matters pertaining to the relationship between religion and public education. The purpose of the organization

is to promote the legal, proper, and significant study of religion in the public school. The major emphasis is on methods and materials designed to include the study of religion in the curriculum. Minor attention, however, is given to other areas where religion affects public school learning such as baccalaureate, released time, prayer, dual enrollment, and Christmas programs.

RIA advocates the *legal, proper,* and *significant* study of religion in the public school. *Legal* study is that which the continuing process of litigation and court decision determine to be within the framework of existing law at a given time. *Proper* study is that which produces an understanding of religion commensurate with the abilities of the student and goals of the curricular unit. *Significant* study is that which is in the curriculum as part of what the student is required to study and know, and upon which he is tested and graded.

The study of religion includes religious themes, religious movements, religious events, religious personalities, and religious literature. This study is included in the curriculum through *courses, units,* and *enrichment.* Examples of *courses* include a course on the Bible or other religious literature in the English department, and a course on the History of Religion or Comparative Religion in the Social Studies department. Examples of *units* include a unit on the literary forms in the Bible as part of an English course, and a unit on the influence of the Reformation as part of a History course. Examples of *enrichment* include the effect of religion on whatever subject or object is under study; i.e., art, music, literature, science, history. (see CEJ, November, 1969, p. 2 for an instance of the latter)

RIA does not develop school activities or prepare curricular projects itself, but rather serves as a clearing house and consultant service to publicize and strengthen existing activities and projects – and to motivate new ones. RIA maintains accurate, extensive, and up-to-date files which classify by geographic area, academic subject, and special concern the many interested people, classroom teachers, and relevant organizations that have the potential or desire for developing or contributing to the development of responsible activities or projects. By using these files as a catalyst to acquaint (clearing house) and sustain (consultant service), RIA becomes a motivational force that produces an interaction between groups and individuals which enables or compels each to make his unique contribution.

RIA does not adopt official views, has no theological position, and is not part of any other organization. RIA does not adopt official views or make evaluations of commendation or condemnation on legal opinions, policy statements, or curricular projects. However, these matters are described thoroughly and accurately for all to understand. RIA has no theological position and does not propogate particular views. However, all religious views are represented for study and understanding. RIA is not part of any other organization but is administered and funded independently by those who consider its goals to be important.

The most important function of the clearing house aspect of RIA is the collection and distribution of "reprints". The reprints are reproductions of original material from books, magazines, newspapers, reports, and scholarly papers selected to represent a wide variety of opinions and activities. They are used to:

1. Investigate the relationships between religion and public education.

2. Indicate what relevant curricula are being developed.

3. Issue materials adaptable for classroom use.

The three reprint groups are available for $1 each. Introductory materials are free: Religious Instruction Association, Box 533, Fort Wayne, Indiana 46801.

The first group of reprints (those which investigate the relationships between religion and public education) include excerpts from relevant court decisions, interpretations by constitutional lawyers, policy statements, portions from important books, articles, speeches – all designed to clarify the issues, suggest the solutions, and understand the divergent opinions. The second group of reprints (those which indicate what relevant curricula are being developed) include outlines of classroom activities, articles by teachers describing their work, and specific suggestions for curricular projects. The third group of reprints (materials *adaptable* for classroom use) include maps, charts, human interest stories, background articles – all selected for possible use by the student in the classroom.

JUNIOR HIGHS—
Small and Large

In Defense of the Small Junior High School

In describing the positive aspects of administering a small junior high, I am taking sides, not based on research, but from a completely personal point of view. It is naturally true that points I see as advantages will be seen as disadvantages by others. The topic will be discussed in the following order: 1. staff administration, 2. student administration, and 3. parental relationships.

The strength of a small junior high lies in the fact that it is easier to provide a personalized education to the students. The most important factor in developing this "humanness" approach is a staff which knows all the students well and tries to set up a program with the needs of the children considered first. In our school, three full time teachers and the principal touch elbows many times through out the day and have a strong feeling of unity in working with our seventy-five junior high students. The fact that so few teachers are involved allows for a great deal of flexibility on a day by day basis. When we gather together to discuss a student having difficulties, we all know who we are talking about. Because there are fewer variables in a small school, "administrivia" is kept to a minimum.

The rewards in education come most often from the students we serve. This being true, an administrator in a small junior high has a high potential for rewards because he has a direct contact with all students in the school. In many cases, he is seen as a counselor and consultant, rather than the stereotyped principal sitting behind the big desk in the office. In handling discipline cases, he is working with students he knows. There is also great spirit and loyalty within the student body because there is almost one hundred per cent involvement in such areas as plays, athletic teams, and many other activities. Where you have a high percentage involvement, you have a high percentage of satisfied students – and parents.

Finally, there is a great potential for the administrator to have a direct personal influence on the atmosphere within the school and on parental attitudes concerning the school. I am convinced that the most exciting age to work with is junior high students. The differences in maturity levels with resultant individual problems is so great that in order to have a "successful" school you must be sensitive to these young adults and little children which are found in the junior high. This requires a close working relationship between parents and teachers. In a small junior high, it is easier for the staff to establish a healthy atmosphere and to have a personal and open relationship with the parents we serve.

The Advantages of a Large Junior High School

In thinking about the advantages of a large junior high school, my mind wanders back to the time when our school was much smaller. Compared to junior high schools in the public school system, we are still not large, but we have added some things to our school over the years which we could not have done if our enrollment had not increased. Continued growth may prove to be even more beneficial to the students we serve.

Because of our large student enrollment we are able to make individual schedules for each student. Therefore, he no longer is blocked with the same thirty students all day but has new associations in

* *This column, reflecting the administrator view of Christian education, is under the editorship of William Kool, principal of South Christian High, Culterville, Michigan. In this issue James Kool of Western Springs defends the small school and Warren Otte of Sylvan the large.*

each class. When every student has his own schedule it makes it easier to offer elective subjects to those who are interested. These elective subjects can be of the exploratory non-credit type where you introduce the students to new areas of study or they can be enrichment courses for which they can receive credit. This program has been a big asset to our school. Mechanics, drama, French, German, and mechanical drawing are some of the courses we have been able to offer the students.

As Sylvan grew to its present size we were able to employ specialized personnel to offer a more complete program to our students. These people were trained in guidance, library management, reading development, teaching art, and physical education. They have helped many of our students who can be easily overlooked in the regular curriculum of a school.

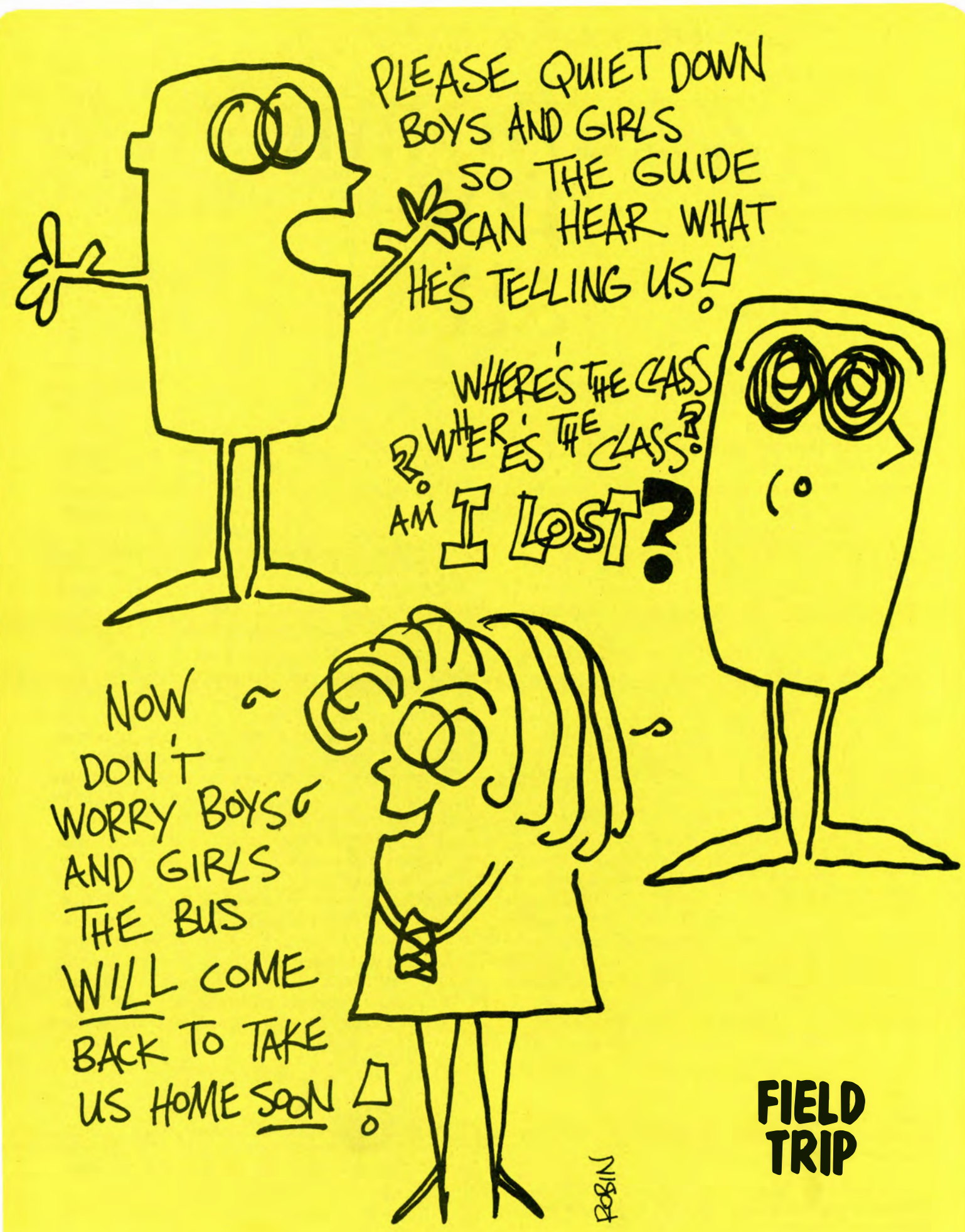
The advantages of a large junior high go beyond scheduling techniques, course offerings, and specially trained teachers. The classroom teachers can be given teaching assignments that do not force them to spread themselves thin over several different subjects and three grade levels. This is an advantage to the student because he receives better instruction in all his subjects from teachers who are most comfortable in teaching his grade level. It also adds up as a big advantage for teaching in a large junior high. The science teacher in preparing for his classes can concentrate on the field in which he is interested. He does not have to prepare for teaching all three science courses we offer; Life Science, Earth Science, and Physical Science. When teachers take additional courses themselves, it is usually in areas in which they are interested. If he is also teaching in that same field, all the students benefit from his advanced training. If he taught three different courses, two of these courses would not change and the students in these courses would not benefit from his having gone back to school. The same is true in the social sciences. The teacher no longer has to teach U.S. History, Civics, Geography and World History, but in his teaching he can familiarize himself with one body of knowledge and how to teach it in the best manner. The development of curriculum departments allows for daily exchange of ideas among the teachers and this, in turn, reflects an improvement in the classroom and to the student who receives a more varied program.

The curriculum area that has been improved the most by our growth in size is the Bible curriculum. At one time every teacher taught Bible to his home room class or first hour class. Some were qualified and did a fine job. But now, with full time Bible teachers organized in a department, all our students get the benefit of having good instruction in Bible class. We can also work on a new curriculum which we feel will improve our instruction in teaching our students the Christian way of life. We can continue in other areas with similar results.

Don't overlook the value of having teachers teaching one grade level. There are several advantages, in this aspect, of a large junior high. Too often the ninth grade attracts all the attention in a junior high school. It can become the grade on which teachers focus their attention to the detriment of the other two grades. By having their own teachers, the seventh and eighth graders get just as much attention as the ninth graders. But even more important, each grade level has its own personality and teaching implications. Therefore, one teacher teaching all three grades has a difficult time functioning at peak efficiency in each grade. In a large school a teacher can teach in the grade where he is most comfortable and relaxed, therefore creating a good environment for learning.

There are some dangers that can arise in a large junior high but if you are aware of them they are not so great that they cannot be overcome. One danger is that teachers become subject oriented rather than student oriented. Teachers also could lose sight of the total program when they teach one subject to one grade. They may not be as aware of the sequence of topics the students have studied before coming to their class. This can be overcome by working close together in departments. Another charge that is leveled at large schools states that individual students become lost in the bigness. But individual schedules and concerned teachers can best combat this danger. Another real danger could be that discipline or student control become a major factor in determining what the students can do at school. Strict rules about where they may go and what they may do can cause unnecessary friction between students and administrators. Class trips with one hundred forty-five eighth graders may be too cumbersome and unwieldly so no class trip is planned. However, many of these dangers can be overcome with good organization to provide for a bigger group of students.

In summary, I feel we are serving our students better today by giving them more opportunities. We can give them these opportunities because of our increase in enrollment and our increase in teaching personnel.


PLEASE QUIET DOWN BOYS AND GIRLS SO THE GUIDE CAN HEAR WHAT HE'S TELLING US!
WHERE'S THE CLASS? WHERE'S THE CLASS? AM I LOST?
NOW DON'T WORRY BOYS AND GIRLS THE BUS WILL COME BACK TO TAKE US HOME SOON!
ROBIN

FIELD TRIP

Zoenomics for all

D. ROBERT LINDBERG*

John: I wanted to teach *Zoenomics* this year! But our principal wouldn't go for it.

Ellen: What's that?

John: It's a word I've coined for the study of the "laws" of life (from the Greek *Zuń,* life and *vójios,* law).

Ellen: What did he say?

John: Nothing. He just smiled, as if to say: "The curriculum, you know; the Board...."

Ellen: But, heh, maybe you've got something? Just what in the world do you have in mind? What would you teach in Zoe—what'd you call it?

John: Zoenomics. First of all, I'd make a bid for the *whole* person. I'd try to structure the course so that no area of thought would be *verboten.* We might study 20 or so different "subjects" during the year—all as interrelated as possible.

Ellen: Well, John, I can see that would be interesting, and er, well, challenging—to put it mildly! But you're beyond me. I've enough trouble in my field. Still, now you bring it up, there are a lot of students I can't touch with a ten foot pole! Do you think we have compartmentalized human life more than we should?

John: Exactly. And the way it shows up is right in my Biology classes. From the first day I walk in the door I know the majority aren't interested. But, I go ahead and try to "sell" them on the idea that Biology is "the most"—so—yes, I know what you're going to say—so does every teacher. As a Christian teacher I know Biology isn't the measure of things—you know, *everything.* So even if I did succeed, I wouldn't be fair to my kids. I've got to show him that the world God made and put man in is a *whole* world, not just a Biological world, or even a Scientific world.

Ellen: I know the big thing now is uniting the courses, like Bio-chemistry.

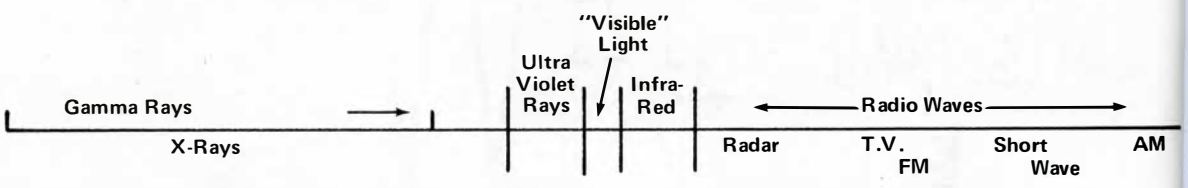
John: Sure, men are driven to this position. The only thing is they don't go far enough.

Ellen: What do you mean?

John: Well, let's take one illustration from the idea of *light.* I know it's not taught as a separate subject, but it is a part of all of our science courses, and comes up in the arts occasionally. But looking at Light from a Christian vantage point, we turn to Genesis 1:3 and God's first declaration, "Let there be light!"

Ellen: I've sometimes wondered—what did God mean? He couldn't have referred to the heavenly bodies. They were created on the 4th day, weren't they?

John: Well, Ellen, some try to point to different kinds of cosmic radiations but I think this sidesteps the issue. When we look at the energy spectrum it looks like this:



Mr. Lindberg, B.A., Seattle Pacific College; Th.M., Dallas Theological Seminary, is a teacher of Latin, Biology and Bible at Watson Groen Christian School, Seattle, Washington.

So we see that light, radiation rays and sound or electrical waves are all traceable to the same source. Visible "light," as we call it, makes up but a fraction of the whole spectrum. When God said "Let there be light" He could have been putting the whole atomic structure into operation—not just "light" in the usual sense of the word!

Ellen: Great! But what's the connection with your pet idea—"Zoenomics?"

John: You see, for one thing, St. Paul ties Gen. 1:3 with the revelation of Jesus Christ to the individual, saying the same Being acted in both cases (II Cor. 4:6). When a student "sees the light", we don't go too far astray when we say God's Spirit has illumined him, just as he acted at first at creation.

Ellen: Now you're confusing! "Light", that's something physical—You see it—but you've shifted to a...a "spiritual" idea.

John: Maybe. But just a minute. Light refers to energy, yes? Well, energy as we know it starts from the sun, huh? If we, then, start from God's master plan in Genesis 1:3, and afterwards we are in a better position to explain the atomic reactions of the sun itself which keep it going indefinitely without dying out, and from there we can go up or down the light spectrum, connecting all life, power, and action throughout our universe—even our ability to think with our brains and talk like we are doing!

Ellen: You still leave me "cold"!

John: Get out in the light—girl! The sun, or the creation of light back of it, is everybody's business. Poets write about it; advertisers capitalize on it; myths and religions make over it! Here's a theme which is big enough to include all our "subjects."

Ellen: Yeh, guess so...but, well—so what?

John: Oh, suppose I'm teaching a class in Physics and the theme of "light" comes up. Why not take the opportunities to tie this theme together with the biological aspects of light, or why not have an art class for a day or two talking about colors and color harmony. Then, since laser has brought light "into focus" (get it?) in nearly every area, from tooth decay on* why not talk about how light relates to health problems. A discussion of the historical aspects of light would add interest, I'm sure. Then, of course, relating all this to the One who is "the light of the world", and tying it all in to Gen. 1:3 might clinch things. It might even lead to an interesting discussion of the connection between God, who is pure "Spirit" and the atomic nature of so called "physical" creation, the unseen particles which make up our universe.

Ellen: Now let's be practical! If I did this sort of thing with each concept, I'd never get through my text book!

John: Maybe not, but really and truly, is that your goal? Still, you might be making more progress than you think, because you are struggling to relate the whole *uni*-verse to your student as a whole person. And if he gets this—if he can see, for example, how *light* ties in with himself, his work, his future etc., haven't you done something for him?

Ellen: But isn't this playing down to students just for interest's sake? Shouldn't we make them come *up* to our level of thinking on a subject?

John: Now who's being idealistic? One thing is sure, these kids aren't going to "come up to our level" if they don't "give a hang" about the subject we're trying to teach!

Ellen: Maybe "Zoenomics" ought to be the real name of *anything* we teach!

John: Now you're talking! I know there are good reasons for setting up the curriculum the way we do. All the teachers and administrators like it that way. Make neat little packages and label them—"Math," "English," "Chemistry" etc. But this isn't for real! And the kids know it—watch them "turn off" about the 7th grade, and from then on!

Ellen: You sound like a "progressive" guy!

John: I know "progressive education" has been toying with some of these ideas for a long time. But they've no corner on truth—not by a long shot. They'll just use this idea, as others, to go down another dead end street. Now, we've got our problems too—plenty of them. But God has given us a "key" to knowledge, a unifying and purposive concept and let's not take the back seat, Ellen. Let's kick the inferiority habit! We ought to think big!—at the whole person of our kids, and the whole creation of our God!

ORFF AND KODALY COMPARED

MARVIN RITSEMA*

Introduction

When I first began my project I had a preconceived plan. I intended to explain briefly what the Orff method of music education was (I knew nothing about it before) and then explain briefly what the Kodaly method of music education was. (I have used the Kodaly method in my teaching for three years.) The third and final part of the report was going to be a comparison of the two methods or, if you wish, my choice.

Since I already knew that Orff was an instrumental method and Kodaly a vocal method, and since I am a vocalist, I'm afraid I was prejudiced before I began. I confess my fault, but at the same time I pledge to be as objective as possible.

I feel that one other point of clarification is necessary also. For the most part, when I refer to the Kodaly method I am actually referring to the *Threshold to Music* program by Mary Helen Richards. Mrs. Richards' work was the Americanizing of the Kodaly method, which was used in Hungary. Therefore, since the Richards plan is based on the philosophies of Kodaly, I will refer to this method as the Kodaly method.

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Similarities

One excellent point which both programs have in common is that they are both geared for children. In fact they are geared for all children, not just the talented few. The Orff method refers to an age group of 8-12 while the Kodaly used K-6 or if you wish, age 5-12. This speaks highly of both Orff and Kodaly. In music history we don't often find good composers bothering themselves with the music education of small children. Both men did a great service to their countries in raising the standards of music education.

A second point of common ground is their beginnings. Each method begins with rhythm (pulse, beat, etc.) just as primitive music must have begun. Both methods begin melodically with the falling third interval (sol-mi). This led to the childhood chant (sol-mi-la-sol-mi) and eventually the pentatonic scale. It is interesting to note, however, that each method has its own reasons for the use of the pentatonic scale. The Orff method, for instance, uses this scale because tonality is absent from it. Songs in this scale can then be easily accompanied since no distinction exists between consonance and dissonance.

On the other hand, Kodaly uses the pentatonic scale because he believed that children cannot hear or sing half-steps and because so much folk music is pentatonic.

A third point of similarity is that both methods stress bodily movement to music. Orff's original inspiration came from a school production in which the Dalcroze Method i.e. coordination of music and bodily movement, was used. Both methods, however, suggest clapping, walking, jumping, or stamping as they sing or play. In other words, they want total involvement of the children.

I don't think that either program intends that it be the only music education the child gets. The Kodaly, for instance suggests many other activities. Just because the program deals with pentatonic songs does not mean that the children may never sing diatonic songs or listen to diatonic recordings. Although the Orff program does not say this, I am sure it is permissible, in fact even recommended. Ruth Hamm, in her defense of the Orff Method, tells of other activities which she uses, like taking her classes to symphony concerts by the Cleveland Orchestra. So let us assume that other activities may be added to both of these basic programs.

I must add that both methods insist that music be enjoyable, and if either program is conducted successfully, it *will* be enjoyable.

Differences

Any two music education methods will differ in some areas. Perhaps the Orff and Kodaly methods differ more than some. Let us look at some of these.

The Orff Method uses basically an instrumental approach. The child will get most of his musical experience from playing either rhythmic or melodic instruments. Naturally some singing will take place, but a typical music score will include one voice and 4-5 instruments. Instrumental accompaniments are used exclusively. In direct contrast, the Kodaly Method uses basically a vocal approach. Most of the suggested activities are singing activities, although instruments may and should be used occasionally. Mr. Kodaly says that the best accompaniment for the human singing voice is another voice. It is in this choice (vocal approach or instrumental approach) that choral and instrumental teachers take sides.

Since the methods originated in different countries, slight differences will exist. The Orff Method was aimed at music education needs in Germany while the Kodaly Method was aimed at needs in Hungary. The real point of difference which I want to expose is that the Kodaly Method has been translated and adapted to music education needs in America. The Orff Method, on the other hand, has only been translated.

Probably the biggest difference in the two methods is in their respective philosophies or goals. Orff wanted more than anything else in his *Schulwerk* to enable children to improvise, to invent their own rhythms, melodies, and accompanying figures. Music reading was only incidental, or as Orff himself said, "Reading was rather uncommon; the music was learned by heart and played from memory."

Kodaly found the children of Hungary unable to read music, so his purpose was in teaching music reading. It seems incredible that in a short time a third grade child who could *not* read music would be considered illiterate. I would guess that improvization or creativity was given about as much attention in the Kodaly Method as music reading was in the Orff Method.

At this point I must make one observation. I cannot conceive of anyone teaching poetry or literature in general by rote. The ability to read literature is assumed. In fact, the need for this skill is so obvious that it is no longer even thought about. Now comes my question: If the ability to read literature is so important in the study of literature, isn't the ability to read music equally important in the study of music?

If one wished to adopt either of these methods in his school, certain preparations, obviously, would have to be made. The Kodaly Method could be adopted quite easily. The only materials needed would be the charts and teacher's manuals. These are inexpensive. I am assuming that all schools have a phonograph and some record library. It would be helpful to have the teachers attend some type of workshop but not absolutely necessary. The Teacher's manual is explained in such a way that even a non-music person could understand it.

The Orff Method would be more difficult to adopt. The teacher-training program necessary to prepare teachers in the Orff Method is an important point to consider. In addition, the cost of instruments would also make the Orff Method prohibitive in some school systems.

In conclusion let me say that instrumental, creative, and reading experiences are all necessary in a music education program. None must be omitted. Therefore a music teacher does wrong if he uses either of these two methods exclusively. Kodaly has said: "It is much more important who the singing (music) teacher is . . . than who is the director of the opera house, for a poor director can be identified as a failure at once . . . but a poor teacher can exterminate the love of music for thirty years in thirty successive classes."

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CHOOSING YOUR FIRST PLAY

E. JUDSON MERENESS*

At some point in the English or Speech teacher's career may come the opportunity to direct a high school play. Such an opportunity was mine several years ago. I accepted the challenge and have found directing to be one of the most pleasurable experiences in high school teaching. One of the most difficult problems I encountered as a high school director was in choosing an appropriate play. The following eleven suggestions may help the high school teacher in choosing his first play:

1. Insist on the right to decide for yourself which play you will direct. No one should make the decision for you. If a director does not understand the play, feels he cannot direct it, has a personal dislike for it, or thinks the choice a poor one for any other reason, he cannot do the play justice. He should choose another. Some directors prefer having a faculty committee or a student committee choose the play. The director agrees to direct any play the committee chooses. Never agree to such a policy. Too much of *you* determines the success or failure of the play. Directing is too personal an experience, at times sapping one's physical and emotional strength. The director must be absolutely convinced that the choice is the right one for him.

2. Take time in making your decision. Think about a particular play for weeks or even months before tryouts and casting. Make no quick decisions. No one can make a worthwhile production from a mediocre or poor script. If the script is inferior, the production will be inferior, even if you have the finest actors, scenery, and costumes available. Choosing a script involves (1) much reading of plot synopses to narrow the range of possibilities, (2) actual reading and study of a dozen or more plays, and (3) reading and re-reading of the two or three most promising plays before making your final decision. Delay the final choice for several days or weeks. Think about it. Then reread the play and think about it some more. If you anticipate directing a play in the fall, start reading synopses and scripts the previous spring.

3. Use the public library. The local public library can be an invaluable aid in choosing as well as directing a play. There are many books available for the amateur play producer. As you read about how to build sets, make costumes, conduct rehearsals, etc., you will learn about plays that have been done successfully on the professional stage. When you hear of a play that sounds like it might be a good one, write it down. It might not be right for this year's play, but it may be worth investigating later on. Anything you read about play production will assist you in making choices for future plays.

4. Keep your standards high. Choose plays that have been proven excellent and worth doing. Plays that have had long runs on Broadway are wise choices. *Life with Father, The Late George Apley, The Barretts of Wimpole Street,* and *The Man Who Came to Dinner,* to name a few, are strong plays, proven successes, and worth the effort because they not only entertain but also say something worthwhile. To choose an unknown play by an unknown author and attempt to produce excellence with an amateur cast of high school students is a risk no high school director should take. Too much work goes into a play to chance producing a flop. Beware of the play-written-for-high-school-students-to-perform. Such plays are generally not worth doing. High school students are capable of adult drama and when properly motivated and stimulated and diligently rehearsed they can rise to the occasion and perform very well.

5. Choose a play that involves many students. Large casts are difficult to work with, but most rewarding when the final product is realized and the director experiences the thrill of having seen many work together toward a common goal. Choose a play that involves many students in work behind the stage. Some of the most pleasant experiences come from working with committees.

6. Choose a play that has the right number of male and female parts. Some plays must be eliminated because they are too lop-sided. Girls, especially, find the high school play an important vehicle for recognition. *The Caine Mutiny Court-*

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Dress Rehearsal for "The Man Who Came to Dinner"

Martial, an excellent tragedy with an all male cast of nineteen, would not be a wise choice for the typical high school. *The Magnificent Yankee,* a great comedy by Emmet Lavery, would not be a good choice with its cast of fourteen men and two women. Choose a play that gives girls a fair opportunity for trying out.

7. **Write for free catalogues of plays.** Catalogues of plays are invaluable in making preliminary decisions. There are many publishers of plays and each publisher will be glad to mail a catalogue listing hundreds of plays. The best publishers of plays are Baker's (Baker's Plays, 100 Summer Street, Boston, Massachusetts, 02110), Dramatists Play Service, Inc. (Dramatists Play Service, Inc., 440 Park Avenue South, New York, N.Y. 10016), and Samuel French, Inc. (Samuel French, Inc., 25 West 45th Street, New York, N.Y. 10036.) You can learn much from such catalogues. The typical play is described by title, author, type (comedy, farce, tragedy, mystery, etc.), the number of male and female roles, the type of setting (interior, period, exterior, etc.), a brief synopsis of the plot, the royalty fee, what the critics said about the play, and the price of the individual script.

8. **Precast your plays as much as possible.** In a large high school where you might expect a large turnout for tryouts, precasting is not as important as in the small high school. Make no irrevocable decisions, however. Surprises do occur during tryouts. A director should, however, have some notion as to the number of people available for tryouts and whether or not key roles can be filled by interested individuals. A director should be sensitive to the capabilities of the particular student body before making the final selection of a play. Too great a risk is involved in selecting *The Man Who Came to Dinner* if the director has no idea of whether or not there is a boy who can competently play the lead of Sheridan Whiteside. *Similarly, the demanding role of Elizabeth Barrett in The Barretts of Wimpole Street* makes some sort of precasting imperative. If one does not wish to precast, he should have several plays in mind at the time of tryouts and reserve his final decision of a play until he sees what students he has to work with.

9. **Read the script carefully for staging details.** Scenery, costumes, properties, lighting, etc., are important parts of any production. Do not attempt

the impossible. Rent costumes from a professional costume company or make your own costumes. Whatever you do, though, be sure that you give each aspect of the play, i.e., costumes, scenery, properties, etc., the care it deserves and which is necessary for the good of the whole production. If you cannot, for instance, afford to rent costumes and you do not have the facilities for making appropriate costumes, choose a play with contemporary costume.

10. Choose a play that will entertain and delight your audience. One of the most important rules about play selection is to know your audience. Never alienate your audience. Your first obligation is to provide a pleasant evening of educationally worthwhile drama. Be sensitive to the educational level of the community, their values, interests, expectations, etc., and choose a play that will be remembered as a delightful experience. You can find a number of plays that will entertain as well as uplift the spirit and broaden one's perspective and yet not offend. Don't approach play-giving with a now-I'm-going-to-raise-the-cultural-level-of-this-boorish-community attitude. Hope that the community will accept and appreciate fine drama through long exposure to quality productions.

11. Unfortunately, Christian plays by Christian authors are non-existent for the capabilities and range of high school performance. There are, however, many fine plays available that do expose the weaknesses of society and emphasize social reform. Many of these are worth doing. Satirical comedies like *The Late George Apley, The Man Who Came to Dinner, The Admirable Crichton, The Old Lady Shows Her Medals,* and *The Boor* make good choices for high school plays.

Accept the challenge of high school directing if you love drama and really want to direct a play. If you do not want to direct, don't. If you have the enthusiasm and love for high school play production, accept the challenge, even if you feel you have not had enough experience and practical knowhow. You can teach yourself by reading books and talking with others. You can learn a lot by watching other high school play productions. Accept the challenge if you love working with young people in a non-academic type of situation. Students who never show any interest in the academic classroom can be invaluable behind the scenes on any number of play production activities. The thrill of seeing and experiencing a number of students working together to produce a high school play can be an unforgettable experience.

The work of producing a successful play depends on the efforts of a large number of unseen participants.

DRAMA: CAN IT BE RELEVANT?

JAMES KOLDENHOVEN*

The artistic revolution in our country provides the Christian community with an optimum moment to get into the act. Dramatically, too. On the one hand drama has developed a psychedelic and electronic dimension that is intent on bombarding its viewers at gut level and shaking from them subjective truth. On the other, dramatic expression is intent on message, objective lesson. The strobe-lighted, rock musical-drama *Hair* urges the viewer to find in himself his own message; the lyric-dialogue speaks a message of concern for one another. Likewise, such movies as *Space Odyssey 2001* have a double direction: to shock you into self-awareness and, in case what you find is ugly, to soothe you with notions of rebirth.

No one is certain anymore what dramatic art is supposed to do or be. Existentialism has produced both the anti-hero who lacks exaltation and purpose and the desperate sense of wanting to belong, to communicate. Technology is exploited by the dramatic art form to say something new about a dying society. However, through the blinking strobe lights and cacophony of electronic music comes the cry for relevancy. A new society is born with every generation, but the twentieth century has not seen a society and life-style quite like the one being born at the moment. And, in my opinion, there is no greater opportunity than right now for the Christian community to act.

Relevancy, however, cannot be the kind of relevancy that is demanded by a misguided society. Accommodation to prevailing trends is not in the picture. What we need is a radical review of drama in the Christian community, but more, for society at large. The following paragraphs are an attempt to outline such a program.

Relevancy Calls for Review

We must first of all agree that the very existence of drama is God ordained. At the heart of every good play there is that which God spoke. His Word. And that is Law! Believe it or not, God's opening paragraph to man makes drama possible. Not by what man has done with physical action. Nor situation. Nor time. Nor subject matter. If you don't believe God created the very laws of art, the very essence of drama, then you don't believe that God created the heavens and the earth. It's that simple. A matter of faith. Make that relevant to your students and society and you are Biblically relevant!

We must also agree that every play, seriously sculptured, is rooted in a rather singular religious outlook. And I don't mean denominational theology. Like a vacation trip, a play starts at home. The entire trip is prejudiced by the conditions of home and family environment, though a playwright, like the vacationer, prefers to avoid talking about home during his trip. But sooner or later he comes back. Arthur Miller's play *All My Sons* leaves home assuming that man's condition is what it is because of material selfishness and that society can be restored by self-asserted integrity. This religious outlook influences the choice of subject matter, language, set background, and lighting. Make this relevant with each play you produce and you have done a service for your students and community, if the Biblical alternatives of sin (un-God-direction) and redirection in Christ are inherent in your relevancy discussions.

We Must Build Bridges

We must also agree to build, not burn, bridges between the society we serve and our own pig-headed notions about drama. We are a corporate body of Christ, and the body of Christ is the salt of the earth, that is, secular society. I'm talking about communal participation. I have an appreciation for the school board who will not permit the production of Wilder's *Our Town.* That board is no worse than the director who wants to do the play in the name of "humanizing experience", or because it is art, or because it has a simple set. The board, of course, is sensitive to the graveyard scene. But I have yet to hear a high school director give an adequate explanation of the play's norming, religious principle, or, for that matter, an adequate explanation of the ladder. But boards have cooled, directors have won, and *Our Town* has had its viewing. But where is the gain in communal understanding? The relevancy? A really Biblical account of the performance? Nowhere. And now there is confrontation over Osborn's *Luther.* Can we get together as a Christian community and really think positively about what happens on a stage, with a play, with student actors, in front of a living Christian audience?

When we have agreed to the origin of drama, agreed to the fact that drama is religiously oriented, and agreed to find out as a community our cultural mandate relative to play production, then

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we can shout, "Down with moralistic codes for the stage," "Down with sentimentality and unreality." But that takes time, patience, tact, and Godly leadership. When we have really come to understand how to serve our Loard with drama, then we can put into proper perspective discussion about nudity, profanity, drunkenness, coarse language, and sexual overtones in drama. Not until then, however. And not until we can be sure of the Christianity of our youth will we be able to condone any or all of the subjects just mentioned. But we will be irrelevant if we cater to the service of our youth at the expense of our Lord, if we arbitrarily select some sin-subjects for deletion, if we distort reality for the satisfaction of our own code of behavior or morality.

Whether or not we produce Christian writers of drama, we have a vital responsibility to the arts, among them drama. Whether we choose to use post-performance discussions, in-rehearsal insight breaks, or Christian critique mailings as a place to begin is not important, but we must begin. We must bring to the stage a renewed vision of our Biblical responsibilities. By our relevancy and modernity we may yet be heard by a visionless society.

DRAMATICS IS BIGGER THAN THAT

GARY MEYER*

The day when a high school drama program consisted only of class plays or an all-school play is hopefully past. In response to the question, "Do you have drama at your school?" one can still hear too often, unfortunately, the reply, "Sure we give a play every fall." In some places, such a reply would indicate a significant advance over the not-very-distant past when even to present a play was considered sinful. We obscure the basic values of drama, however, by aiming only at the annual performance that will evoke a second or even a third curtain call.

It Should Include Many

I feel we are too performance-conscious. It might be well to spare the junior and senior high school student from the big production altogether, with its cutthroat competition for parts, its endless committee work (which is often simply work without yielding benefits of dramatic experience to the worker), and the rigorous rehearsal schedule. We too easily copy the sports program, which concentrates most of its effort in popular interscholastic sports because they draw the audience, and neglects intramural sports. The same amount of effort and time by both drama director and students should and can produce more beneficial results for more students if it is not all geared to one big production, but is directed in other ways, such as in workshops or in producing, more frequently, shorter plays where the presentation is accompanied by discussion.

It Engages Children

Further, we make a critical mistake when we try to make Willy Lomans and Juliets out of students before they have learned how to be Jacks and Jills. We wait until the child has developed the inhibitions and self-consciousness of the junior high student before we begin to teach him drama. A first grader can act more honestly and spontaneously than a high school senior with little background in acting, because he believes in his acting just as surely as he trusts whatever he learns. He is creative, imaginative, and unashamed. Experience in acting can be of tremendous value for the elementary school child because it can teach him to observe closely the motivations and actions of others and in doing so, teach him to be more sensitive to the thoughts and feelings of others. Drama deals directly with the thoughts and feelings of others. Drama deals directly with the emotions and actions of man in a way that no other art does because the entire person, body and voice, is the material used. It can bring out the reticent and insecure child and help him to be confident and communicative about his own ideas and feelings.

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Improvisation is natural with younger children and older students as well as teachers can work with younger ones. Six seniors and I spent a marvelous afternoon conducting an improvisation workshop with first graders. We acted out situations which focused attention on simple emotions like happiness and fear; we conducted experiments in suspense; we became cats and tractors and hedges and wind. (High school drama directors ought also to consider doing plays for children. There is no better audience than small children and there are many short, excellent plays such as "Many Moons," "Winnie the Pooh," "The House at Pooh Corner," and "The Bad Children.")

It Encourages Creative Play

Workshops in improvisation and acting can be exciting and more beneficial to more students than the single production. Some of the following programs have been used: Give a group of students (five or so) a couple of objects and let them build their own scene, using the objects in as many imaginative ways as possible. Give five or six groups of students a one-sentence idea or maxim and compare the way they "act out" the idea. The Book of Proberbs, the works of Ralph Waldo Emerson, Benjamin Franklin and McLuhan are good sources. Use "mirror acting" in which one person serves as the mirror for another who moves to the music of Simon and Garfunkel or the Swingle Singers. Do physical exercises which explore what visible and audible effects bodies and voices are capable of producing on the stage. Place an object (a three-foot cube works well) on a stage and have students decide how to place one or more persons on stage in relationship to the object for different effects. Then imagine the object to be a bench, a gravestone, or a bridge abutment and experiment with positions and gestures which will identify the object more naturally and convincingly to an audience. Once students become involved in such workshops, alone or with the students from a neighboring school, they readily come up with good ideas of their own.

It Reaches Into Classrooms

Teachers should find acting and improvisation resourceful means towards interpreting literature. Students learn to understand characters in greater depth if they have to work at portraying them. For example, one could have a boy and a girl act out the breakfast conversation between Krebs and his mother in Hemingway's "Soldier's Home," or the "breaking the butter dish scene" between Mattie Silver and Ethan in Ethan Frome. Or improvise scenes not included in detail in novels or plays or those which would follow the conclusion of a short story, as the perceptive interpretation I saw of a father and mother in S.V. Benet's "Too Early Spring" given by imagining their conversation with each other after the story ends.

Drama has inherent appeal for most students, and is a valuable tool for learning. What are needed are resourceful teachers and drama clubs to explore the exciting potential.

THE SCHOOL PLAY: AN ENLARGING EXPERIENCE

ERVINA BOEVE*

Preparing a play for presentation is without any question a demanding and exhausting job, but perhaps the most difficult part of all is the selection of a play. I don't presume to be the final authority, but I'm willing to share a few of my ideas, hoping they may be helpful.

Education is our business, and this is my first concern. A student involved in a dramatic presentation spends most of his working hours for at least six weeks thinking about the play. He is busy defining his role, understanding the motivations of one human being over against other persons and situations. A student grows in his understanding of himself and others as he perceives the characters in a drama acting and reacting to each other. Therefore, a drama having well-defined characters would be one of my criteria for selecting a play.

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As the characters unfold a plot, we begin to see that the dramatist has something he wants to say. This becomes a very important part of selecting a play because our students must not only be able to understand the meaning of the dramatist, but they must be able to convey this meaning to an audience. I suspect that this is where many of us begin to falter. Because so much of drama is negative in its outlook, we resort to inane productions that will offend no one and fail to realize that we have betrayed our goals of educating.

Drama Presents a World-View

Most serious drama has been written expressing a profound religious idea of a playwright or a serious social conviction. These ideas relate directly to the physical, psychological, or philosophical environment of the writers, and our students will understand more clearly the world in which they live if they engage in a thorough study of the drama. Too long we have adopted the ostrich-policy or attempted to surround ourselves with walls. We have armed our students for a defensive battle with the world, not an offensive one. This does not permit us to win the world for Christ as we are commanded to do; we are merely protecting ourselves. Learning to know the thoughts of the dramatists as they reflect the world of their time helps us to know what our role must be. Of course, the Christian teacher will not stop there, but will always present the Christian option as an alternative. Some of the most important moments of my teaching occur when students and I share our responses to the ideas of a dramatist; it is at that moment that we are both most intensely engaged in Chrsitian education. Therefore, a second criterion in the selection of a drama is that it must stimulate and encourage discussion of basic ideas.

A practical consideration is available actors. Do you have the students necessary to do a good production of the drama you are considering? We know that classes vary from year to year, and perhaps the play you would like to do would be more effective at another time because you are missing someone to portray a vital role, or this group would not rise to the challenges of doing this drama well. To be able to answer this question you must know your students well.

Our Concern Includes the Audience

Not all plays are truly dramatic, so my next consideration would be, "Does it play well?" At this point the drama director must put himself in the position of the audience and try to anticipate what its reaction will be. Will it respond to the humor, the pathos, the excitement, and the suspense of the drama? The scene designer and the costume designer can do much to provide spectacle for an audience, but will the script be strong enough to move the audience emotionally?

Will your audience stay with you for the production, and will you by presenting this play build up an ever-increasing potential for an audience? Whatever your immediate response to this question, educationally we *are* responsible to the audience as well as to the students with whom we are working. This means that we will try to encourage an audience and cultivate it carefully.

Consider carefully worked-out program notes on the production. These notes must not be condescending nor attempt to mystify. If we think of the entire audience as our students, we should achieve the character we desire.

We might be able to sponsor discussion groups. Students could prepare a panel about the play or on the purpose of drama for school assemblies, parent-teacher groups, or organizations in your community. After-play dialogue with the audience can be effective.

As drama teachers, we are most qualified to show the sincerity of our appreciation of drama. I believe we do this most effectively not by what we say but by what we do in our work. In other words, the play presented to an audience must be a product of quality. We must know our craft and work diligently to perfect it. We must not tolerate a casual attitude toward producing a play if it is to be a part of the educational program of our school. The audience will sense this immediately. The intellectually curious will be stimulated, and the indifferent may even be aroused to wonder why all this is important. If so, the process of educating an audience is begun. What a challenge! Classes of hundreds with whom we may share the ideas of past and present in a vivid presentation!

"Education is our business," and to me, drama offers a tremendous opportunity to reach both students and audience in a way which only this art can do. In an age when communication falters, the responsibility of keeping avenues of understanding open is significant. Therefore, the selection of a play and its competent presentation is of utmost importance and calls for the drama teacher's committed best.

THE EXPERIMENTAL CHRISTIAN SCHOOL

A UNIQUE OPPORTUNITY FOR CHRISTIAN TEACHER EDUCATION

PETER P. DE BOER*

If present plans materialize, an experimental Christian school will open in September, 1970, at the Oakdale building of the Grand Rapids Christian School Association. Forty students would be enrolled in a non-graded class situation. They would range from six to eight years of age. Approximately half of the students would be black; half would be white. They would not be grouped according to age, race, nor achievement. Instead, the so-called "family plan" would allow eight and seven year-olds to freely mix with the six year-olds. An accent on individual differences would prescribe a maximum of work which capitalizes on the needs and interests of the children, and would allow them to progress in accordance with their achievements.

The decision to accept the recommendations of the Study Committee was made by the GRCSA Board at its January, 1970 meeting. According to the document adopted by the Board, the school is to fulfill the following purposes: "experimentation with new ideas in Christian education"; to provide an "opportunity for children to attend a bi-racial Christian school"; "research in Christian conpensatory education"; and "Christian teacher training in a unique setting."

That last purpose may sound as if the Grand Rapids Christian School Association is planning to do something which the National Union toyed with in its early years: to get independently involved in the education of teachers. Such is *not* the case.

What is being proposed is a highly cooperative arrangement with Calvin College, particularly through its Coordinating Committee on Teacher Education. What is being urged is the creation of a sub-committee of that Coordinating Committee, which would be concerned directly and wholly with the relationship and the interest that the College has in this enterprise. Perhaps the chairman of the sub-committee will be appointed to represent the College on the committee from within the experimental Christian school which is charged with the immediate, close-up care and governance of that school. Thus the College while not owning and supervising the school as such, would be represented on its "board," and would have opportunity to help shape the institution, and move it in educational directions which are in keeping with the nature of the school and the nature of the College's involvement in the project.

What's In It For Calvin?

But why should the College wish to be involved? What's "in it" for the College? One answer is that the school could become Calvin's "lab" school. There have been established, on college and university campuses, so-called "laboratory schools" or "demonstration schools." Some of these, of late, are being phased out while others still thrive. Why some decline and others thrive may be due, partly, to local circumstances. Generally speaking, there is a trend away from the old "lab" school because (1) the student population was often not very well "mixed," i.e. did not, for testing purposes,

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adequately represent a cross-section of social class, ability, and even racial factors, so that the results of educational experimentation were not readily applicable to the public schools; (2) because present educational interests suggest that certain segments of teacher education, especially the "practice" segment, can better be done away from the university campus in the real world of the schools in city and suburb.

The school, as herein proposed, would avoid the first hazard, and capitalize on the second. For it would have (1) a deliberately planned "mix" in its student population of social class, ability, and racial factors, and (2) it would be located off campus in the real life of the community. By virtue of the cooperation of Calvin College, the school could become Calvin's "lab" school. This would help the College provide leadership in educational research and classroom innovative practices.

Another answer is that the school would provide the College with an opportunity for "cluster placement" of its student interns. Due to the enrollment increases at colleges and universities, the increased student interest in social service, and the interest, among such students, in the teaching profession, there is a vastly increased competition among the colleges for "places" to put student interns. Such is true in western Michigan and, pertinently, true in Grand Rapids and environs. The pinch is felt, with increasing pressure, here at the College.

This competition for places, in conjunction with a growing interest among college supervisors of student interns to cut down on the distance and/or "spread" of their travels and attention, has led the supervisors to consider the benefits of "cluster placement." That is, to place larger numbers of a particular college's student interns at a single school.

But cluster placement demands the consent of the cooperating schools, and even in cluster placement, Calvin must compete with area colleges and universities. The school would provide us with a readily available, non-competitive institution where we can place our student interns in clusters.

A corollary to this interest in cluster placement is the interest in giving to the teachers in the schools, in whose classrooms the student interns, a larger share in the responsibility for judging the quality of the work done by the student intern.

If we assume that the teachers at this experimental Christian schools, particularly the administrator, are qualified to do the job of "college supervisor" of the student interns, and, given the uniquely cooperative relation that the College would have with this school, the responsibility for judging the quality of the intern teaching performance could be left to the teachers and/or the teaching-administrator. This would relieve the College of the task of hiring additional personnel for the sake of intern supervision.

Such an arrangement, some of us feel, is actually superior to the present system of having a classroom teacher serve as a supervisor in addition to which the College uses its own "collegiate" supervisors. Given qualified personnel, the administrator of the experimental school may well be able better not only to observe and judge and evaluate, but may be able to conduct seminars with the student interns involved in the school and any others who may be interested in learning more about unique approaches to Christian primary education.

Finally, given the growing interest – in Detroit, Philadelphia, Passaic (N.J.), Miami (Fla.), Des Plaines and Lawndale (Ill.) as well as Grand Rapids – of black Christians and other minority groups in Christian day schools, there are educational problems and challenges of a theoretical and practical character being presented to the Calvinistic community which cry for attention and solution! For example, what do we really mean when we say that an overriding aim in Christian education is to help the child *live* the Christian life in contemporary society when we all know that contemporary society, including our own Calvinistic community, is shot through with racism! And even where, among us, and by the grace of God, there has been vital concern, all too often our missionary zeal dictates that we be our "brother's *keeper*" rather than our "brother's *brother.*" Again, what curricular materials do we have or can we develop better to help teach *all* the children who seek entrance into our schools? Or, are there Christian approaches to compensatory education for educationally disadvantaged children? Are there educational methods which, when directed toward the disadvantaged, will have greater success if put into effect by Christians, Christians who ought to have the highest kinds of expectations for these youngsters because they are seen as born in the image of God?

This experimental Christian school gives to the College an opportunity to face these and other problems in their concrete reality. It gives the College a chance to try to solve them for our Calvinistic Day Schools and for others.

You may have noticed that I have been talking about "the College" rather than the "Education

Department." I do that for at least two reasons. First, I have always maintained that teacher education is an all-college function. It is too important to be left to the Education Department. At Calvin it is an all-college function. But secondly, the cooperation that the College is planning to maintain with the experimental Christian school would involve much more than the Education Department. Several departments, and for various reasons, have expressed deep interest in the school and in its success. Personnel from our Music, Physical Education, and Art departments as well as from the Science Division have expressed interest in curricular innovations. Others from he Psychology and Sociology departments are interested in empirical research.

What's In It For the Children and the Teachers?

Some of the ideas which those who have been promoting the school are drawing on, thus far at least, have their source in the thinking of Jerome Bruner, Maria Montessori, and Jean Piaget; their source in the practices of British Infant schools, Montessori schools, and the research in the teaching of the educationally disadvantaged as discovered by Martin Deutsch and his associates at his New York Institute for Developmental Studies. From such sources one learns that education calls for the organization of the material on the part of the learner, that there be a continuous interaction between the learner and his environment, that there be a greater concern with the *process* of education rather than the end *product,* or that the child be a more active agent in his own learning. That, especially on the primary levels, there be little distinction between work and play on the part of the child; that layers of meaning in play may include highly conscious organization of the environment, exploration of physical and social relationships, and the like. That, for the child to learn there be created a "prepared environment," prepared by the teacher for the individual child. This would include "interest centers" where the child can learn math, science, music, reading, the arts, and to which centers he will have free access.

Lest one interpret the above to mean "chaos," one must realize that the teacher is not to abdicate her role as a preparer of the environment and the sustainer of learning. Some children may be able to be led to freedom from passive dependence on the teacher; others, in terms of their needs, may have to be stimulated to a greater dependence for the time being. Obviously much of the work-play must be individualized.

And such individualizing of the work leads us directly back to teacher education, and the use, in the school, of student interns. As presently planned, each of the two teachers will be aided by as many student interns as they feel they can use with profit. That may mean that each teacher would have three, or four, or even five student interns. It could mean that the teacher's role of *instructor* would, as traditionally conceived, decrease; it could mean that her role as *planner* would increase. Being not as caught up in the actual teacher-to-student relationship as is presently the case, she could rather be useful in making assignment cards, suggesting problems and ideas that a child (or groups of children) may wish to investigate. And she would have the student interns there to help her carry through the assignment.

Will It Work Anywhere Else?

Sound exciting? I think it does. But is it "exportable"? That is, can the future teacher learn something here which can carry over into other Christian (or public) schools once she (or he) leaves the environs of the experimental school? Much, of course, will depend on how receptive other schools are to some of the innovations suggested. But it is possible. Suppose, for example, that, instead of student interns from Calvin College, the teacher were aided by mothers willing to be instructed and to give of their time? Or, suppose a school used older students from the high school or junior high in the primary classrooms as aides? What a tremendous experience would be in store for them. And one ought to keep in mind that in many a British Infant School a single teacher is teaching under conditions described above, is doing so with up to forty children in a room, and doing it without *any* additional aides!

Further, one of the decided advantages of locating this experimental Christian school within the Oakdale Christian school building is that the student teacher who interns at the experimental school could have arranged for him a dual experience: in the experimental classroom and in the regular classroom. That way he could be prepared, in a future teaching assignment, to cope with what already is, and with what may be. Besides, the Oakdale Christian school is already integrated racially and ethnically, with between thirty and forty black students and an equal number of Cubans.

May God bless our efforts. Our children are too precious for us not to try to improve.

TEACHING OUR FUTURE TEACHERS

H. W. VAN BRUMMELEN*

"Half-baked teachers are the core of the classroom crisis," says Frank Rasky in *The Canadian Magazine* of January 11. Our methods of teaching teachers, he claims, are "increasingly outmoded and inadequate." There's no doubt that the training of teachers is important: the methods that the future teacher will use to teach a child influence the child greatly.

In our Christian schools, the problem we face is more acute than it is for the tax-supported schools. Every year, we face a shortage of teachers and school boards are sometimes happy to get a teacher, *any* teacher, who's willing to stand in front of a class. Yet our teachers need a *better* training than those in other schools: we need to be able to discern what is unchristian in the present-day philosophies and psychologies of education, and we must be able to help develop a program in the school that is truly Christian in both content and method. We should not overlook that a teacher who is a Christian is not necessarily a Christian teacher.

We should encourage our future teachers to attend an American Christian college where they are instructed in such a way that the Reformed world-life view will become a part of their teaching, where they learn teaching ideas based on a Christian philosophy. However, many students in the past have not been able or willing to spend four years after grade 12 before starting to teach. These students have done one of two things: attended a Christian college for a shorter period of time, often only for two years, or they have attended Teachers' College in Ontario or its equivalent in other provinces.

If they attended a Christian college for only two years, they were given courses in the liberal arts only, and none in education or in practice teaching. Such teachers faced their first classes without any training in education. As for Teachers' College, two of our ex-students now attending it told us: "We are overwhelmed in our classes by the philosophy of humanism. Mr. Dennis spoke to us and replaced the Bible on the lectern with the Hall-Dennis report and said: 'This is the Bible of education.' In the Teachers' College, that's exactly what's being done: the Hall-Dennis report is declared the gospel for education."

Such an education is not good enough for our teachers, even with the addition of the summer courses now being offered. Judging from the past, not all our future teachers will attend four years of a Christian college in the States. It also seems that the establishment of a full-fledged teachers' training program for Christian teachers in Canada is some time away yet. The Board of the Alliance of Christian Schools estimates that a staff of about five people would be needed, with an annual cost of at least $100,000. *Yet something needs to be done!*

I believe that it is possible to set up a program to fill this gap. It's not ideal (the only ideal is the establishment of a Christian university with a faculty of education), but it should help our schools in our present situation and lay a foundation for an extended program later on. I'll sketch the main outlines of my proposal; I hope that this may lead to some further discussion.

After Teachers' College, to teach in a Christian school, a student should be required to take a year of "study internship." During this year he would take courses in educational philosophy, psychology, and pedagogy from a Christian perspective. At the same time, he would teach half-time at a Christian school under the supervision of the principal or another qualified teacher. Such an "intern" would actually be "in charge" of a class for half a day, not just practice teaching. He would therefore receive some salary for teaching. There are many Christian schools in the Toronto-Hamilton area; if the course were offered in this area, several of these should be able to make use of such half-time teachers. In fact, if lectures for the courses are arranged for late-afternoons or early-evenings, one "intern" could teach the class in the morning; another, in the afternoon.

The advantages of such an approach are many. The beginning teacher would get a better understanding of Christian education than presently possible with the six-week summer course. He could work out problems he faces in teaching together with his professors and fellow students and try to approach these problems from a Christian perspective. He would be able to get help and insight from the teaching staff of the school where he "interns." Such a program would cost far

*Mr. Van Brummelen is Secretary to the Editorial Committee of the *Christian School Herald*, a publication of the Ontario, Canada Alliance of Christian Schools. Reprinted with permission from the author.

less than a complete teachers' college and is financially feasible even at the present time.

How could such a program be implemented? The Board of the Alliance of Christian Schools correctly feels that "the Alliance should not actively operate or help operate any institute of learning." The only organization in Canada presently promoting Reformed Christian higher learning is the Association for the Advancement of Christian Scholarship. It already has provided valuable leadership in offering several in-service training courses for teachers, and in co-sponsoring summer courses with the Alliance. Only one or two additional staff members would have to be appointed to the Institute of this organization in order to start a program like the above. With the co-operation of the O.A.C.S. and the O.C.T.A., the A.A.C.S. could extend its services to include a program for teacher training.

Would students be willing to attend such a course? I'm convinced they would be—especially if school boards gave their support by being willing to hire "interns," and by recognizing graduates of such a program in their salary schedules. Having recognized that it should not operate an institute of higher learning, the Alliance should lend its full co-operation to such a venture. A first logical step would be for the Alliance to decide that summer courses should also be under the auspices of the A.A.C.S., though these should continue to be encouraged by both the Alliance and the Teachers' Association. This summer program could then be expanded by the A.A.C.S. into a more complete program in the near future

SOCIAL STUDIES

PSYCHOLOGY IN HIGH SCHOOL

HENRY DE WITT*

The teaching of psychology at the high school level presents both the teacher and the student with problems; at the same time, it offers many opportunities for dramatic, exciting, and valuable educational experiences. Many of the problems concern orientation of the student to material about which most students have preconceived notions which not only are erroneous but also interfere with the acceptance of psychological facts.

Psychology is a Science

First we hope that you will assume that psychology is a science. It may not always look like one – the complexities of experimental variables produce tailored conclusions; fuzzy thinking and fuzzy research produce fuzzy conclusions – but it is still a science. Psychology can uncover how fears develop; and the behaviorist is attempting to create technology which will provide for an effective means for conditioning and controlling man's behavior. But most psychologists cannot answer the question *why* nor the question *what to do.* It simply describes a behaviorial world and suggests ways to change it. The *why* and *what to do* has been the real challenge for me as I teach psychology to the high school student.

One Must Confront Self

Why should we understand ourselves and others? We can point to the fact that if one wants to achieve understanding there must be the will to understand. Besides the will there must be the desire to express oneself. Here the Christian teacher must care for and share with his pupils. If he cares for and shares with them, then he will love them. Students have a real need to be loved and understood. As an attempt to fill this need, one of the course requirements is to write a paper on the topic, "Who Am I?". This gives the teacher a wonderful opportunity to have a personal conference with each student. Sometimes it is very painful for the student to face himself. A thousand fears may keep him in check, but if he knows that he is really being listened to, feels sure of being loved and understood, then he finds the conference a beautiful and liberating experience. Yet he must be aware that there cannot be complete understanding unless there is personal submission to Jesus Christ. He must be fully congnizant of the

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fact that God is passionately interested in each human being.

Quantitative Thinking Essential

The nature and function of measurement is essential in present-day scientific psychology. To the high school student this fact often comes as an unwelcome surprise. When we examine such unfamiliar quantities as median, mean, mode, standard deviation, frequency distribution – these kinds of mental activities do not fit in with his prejudgments about psychology. He is thinking more about abnormal behavior, ESP, and "psyching out friends".

But the fact is that quantitative thinking is an essential rather than a peripheral feature of psychology today.

The one area of measurement which seems to be so mystifying and yet so interesting to everyone is intelligence testing. Everyone must have heard of the Stanford-Binet test. Almost everyone wants to know his numerical IQ. Unfortunately, in the past fifty years, the term IQ has become overly popular and has been used in numerous unwarranted ways. Reports of childrens IQ's were made to parents without their understanding the meaning of IQ. *Time* magazine even published the IQ of vice-president Agnew.

Misconceptions about the meaning of IQ are still very common. The student must realize that IQ is not the all-important capacity it is often assumed to be. They cannot give us an over-all index of human quality, as some discussions of "giftedness" in children erroneously suggest. They do not get at special talents for art, music and human relations.

Two Kinds of Intelligence

Neither are they pure measures of innate capacity. However, in the past decade there has been much research in this area. Research indicates that there are two kinds of intelligence, fluid and crystallized, and that the former, which is independent of culture, can be measured as accurately as the latter.

Crystallized intelligence shows itself in judgmental skills that have been acquired by cultural experience: habits of logical reasoning, vocabulary, numerical skills, good memory and good use of synonyms. It stretches across the whole range of cultural acquisitions.

Fluid intelligence tests have little relationship to a well-stocked memory. They are culture free perceptual and performance tests. Their main characteristic is that they lead to perception of complex relationships in new environments. They involve solutions to tests of classifications, analogies, matrices and problems that do not involve much educational procurement. Some might call it common sense.

Stress

Since every individual finds himself having to cope with stress throughout his life, the psychology class is an ideal place in which to discuss the reasons for stress and the patterns of behavior that one uses to satisfy his self-concept. The degree of stress tolerance is related to the strength of the self-concept and the flexibility of the individual. It could be said that the person who is least troubled in life is at peace with himself, with others, and with God. We must see that defense mechanisms are self-defeating and are retreats from reality. Direct confrontation of conflict situations may seem more threatening than avoidance, but it tends to maintain the unity of the personality.

Questions Psychology Teachers Must Face

Is there help for the troubled person in the classroom? Can we suggest certain principles of mental health that would reduce the proportion of troubled personalities? Is avoidance of problems the best way to handle psychological problems? Is there a place for the concept of sin in psychotherapy? How can we help and understand the troubled person? These questions and many more must be faced and answered by the Christian teacher and Christian student in discussing mental health.

We have only touched on a few areas that challenge the teacher and student in a psychology course. Many of our Christian high schools are teaching psychology. We challenge those who do not have a course in psychology to study the merits of such a course in their curriculum.

Books

NUCS Curriculum Resource Paper No. 6

Minority Groups in Anglo-America — An Introduction and Bibliography of selected materials

Gordon Oosterman — Social Studies Curriculum Coordinator, National Union of Christian Schools

Reviewed by BURNIE WIERSMA,
Social Studies Department Editor

Not the least of the many changes occurring in the Social Studies Curriculum today is the increased emphasis on the role of minority groups inherent in both the history of Canada and the United States.

Aware of the need for a guide to aid teachers in Christian schools in dealing with this theme, the Association of Christian School Administrators, meeting in convention during the summer of 1969, passed a resolution asking the National Union of Christian Schools to recommend materials for use in this area by our teachers in their classrooms. It was in response to this request that Resource paper No. 6 has been prepared.

The booklet contains four sections; They are:

1. An introduction toward the plight of certain minority groups
2. A sample fact sheet concerning one minority group
3. A chronological listing of selected events in Canadian and United States history highlighting certain events which provide opportunities for discussion of minority groups
4. A bibliography of materials available for use in grades K through 12

In this review, the four sections will be treated separately.

I

In introducing the plight of minority groups, the author stresses the rationale of a Christian approach to the problem as opposed to the ever present humanistic idea that man's "baser traits" will eventually evolve out of him. Basically, since man's inhumanity to man reflects man's alienation from God, it is only in a completely restored relationship to God through Jesus Christ that man can really improve his relationship to his fellow man. However, having made this statement, we cannot now piously ignore our obligations to develop in our love toward and understanding of our fellow man. To properly perceive the nature of the "minority problem" will require real work in gathering valid historical and sociological data. To diminish evil in our dealings with minorities will require prayerful teaching within a matrix of our own Christian value system.

One mistake frequently made when dealing with minorities is failure to realize that society in Anglo-America is fundamentally pluralistic. We often share in the notion that citizens of North America *must* be made to appear as if they were all punched from the same mold. The author cautions us against equating the freedom which is promised in Anglo-America with sameness or duplication. He warns us to guard against the idea that in guaranteeing political and social equality we have to deny a minority's right to develop its own cultural differences.

Included in the first section is a list of penetrating questions which we as Christian teachers should consider as we study the plight of minorities.

II

In section two the author presents a 'Fact Sheet'. This is a "mini-history" of the American Indians with emphasis on the "plight" of this group as it interacts with other groups throughout Anglo-American history. This fact sheet serves as an example of what each teacher can and should do regarding any minority group before beginning an in-depth study.

III

Because the history of the various minority groups is interwoven through the fabric of a nation's history, the author has included a chronological arrangement of Canadian and United States history emphasizing the events in which minorities took part.

IV

The largest section of the booklet presents a bibliography of materials dealing specifically with minority groups. This section is divided with regard to interest and ability levels. Thus, an elementary, junior high, or senior high teacher would have no difficulty in finding the section which deals peculiarly with his or her level of teaching.

This booklet doubtlessly provides a much needed reference for those of us who desire to enlarge our Social Studies horizons. Too many have been wading through a seemingly endless morass of materials constantly being ballyhooed. In this resource paper, we will have at our fingertips not only an extensive selection of materials available on this subject, but also a clear analysis of how we as Christian teachers can deal with this area.

A CURRICULUM DESIGN

SHERI HAAN*

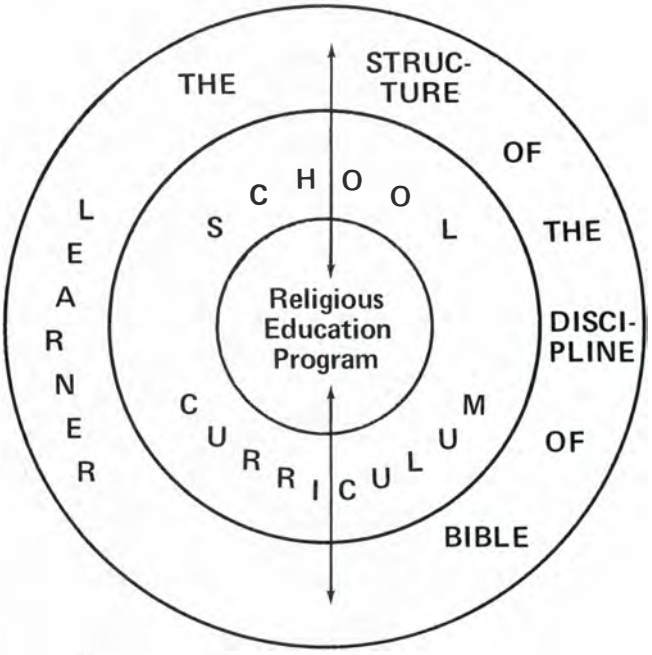
On February 16, 1968 the Board of Directors of the National Union of Christian Schools authorized the appointment of a Bible consultant to perform the following duties:

1. To prepare a set of Bible curriculum materials for the schools.
   a. These materials will be offered to schools as an alternate to present NUCS Bible study guides, not to replace them.
   b. To offer the schools a real choice, the basic organization of the curriculum should be different from the present NUCS Bible study guides.
   c. The curriculum should promote knowledge of the Scriptures and an understanding of the continuous interaction between the Scriptures and the whole developing Christian life of the individual pupil.
2. To continue delineating the task of the Christian School in religious education as distinguished from the tasks of the home and church.

In August of 1969 the annual meeting of the National Union of Christian Schools convening at Philadelphia, Pennsylvania passed a resolution which read:

> "BE IT RESOLVED that the NUCS take immediate steps to re-evaluate its present religion-theology program and course of study with the goal being to make the program more relevant with respect to the problems of our contemporary society so as to prepare our students for wise decision-making and *consequent involvement* in problem solving."

Appointment of a Bible consultant was extended with the understanding that the writing of materials should begin with the intermediate grade level. Taking all of these statements into consideration, I submit this curriculum design as a model for a new religious education program for our schools.



The Structure of the Discipline of Bible

The Bible is God's divinely inspired revelation to man from whom He demands a response. It is God's record of His interaction with particular people in their own individual life situation. Yet this Book provides us with a guide for living the Christian life in the twentieth century, specifically in the 1970's.

While it is true that the structure of the Bible can be said to be historical-chronological and social-cultural, a meaningful mode for the individual is its revelation-response structure.

Certainly there are times to study the Bible for its history and the chronology of people and events just as we do for its cultural and social dimension. The new Bible program will recognize this and

** Mrs. Haan, A.M., Michigan State, prepared this as the NUCS Bible Consultant and is used with the permission of the National Union of Christian Schools.*

there may be times to study the Bible in these ways. However, the basic structure will be revelation-response.

Students will respond to the message of God in many different ways. They may write a hymn of praise and put it to music. They may write poetry, plays, or stories. There will be times to respond through the various media of art. At times they will surely find a need to respond through the action of giving, sharing, and showing love. This is the concept of revelation-response.

The Learner

Because the child and his needs will play a strategic part in curriculum planning, let's look briefly at his development.

Age	Grade	
5	K	Learns best through active participation Can consider only one aspect of a situation
6	1	Is ego-controlled Cannot reverse thought processes
7	2	Thought restricted to concrete situations Begins to reason based on concrete experience
8	3	Images become internalized Begins to reverse thought, can go back to beginning and check his own thinking
9	4	Peer group dominates
10	5	Begins to understand supernatural rather than superhuman
11	6	Bible is authority in a very literal sense Has positive belief in God
12	7	Beginning the age of negativism, rebellion Starting to think abstractly
13	8	Can formulate hypotheses and consider all possible questions
14	9	Beginning to question Demanding to look at varying opinions
15	10	Needs freedom to think and explore within a secure base
16	11	Struggling to apply the meaning of the Bible to their own lives
17	12	

The Bible as a Book is an adult Book. It was written by adults. It is intended for adult use. We err to think that we can use it from cover to cover with children. There is so much in it that young students do not have the background of experience or meaningful vocabulary to understand. The reading vocabulary is generally around the tenth grade level. We must choose appropriate material from the Bible that correlates with the student's development so he can make a meaningful response.

School Curriculum

Having established an overview of the discipline structure and the nature of the learner, we must look at the school curriculum to help determine the religious education program as part of the total curriculum. If we fail to do this, we fail to help delineate the task of the school as different from that of the home and church.

Learning from the Bible will be integrated with art, science, social studies, language arts, and music as closely as possible. Concepts studied in each of these areas at any given grade level may be related to the study of the Bible.

When simile and metaphor is introduced in the language arts program, a unit of work can be developed around God's message to man through the use of these literary devices. This would enable the student to have a fuller understanding of the richness of the Word.

God speaks to us through natural phenomena. Concepts developed in science will have a deeper meaning when related to the Almighty God and Creator of the universe. Think of the possibilities of praise through the arts. Certainly there is no end to the avenues of response to God through drama, song, writing, painting, drawing, and sculpting!

Content

Knowledge

Part of the religious education program of our schools will be the academic study of the Bible as a subject, much like any other subject in the curriculum. There are facts and ideas to be studied. There will be verses to be learned. And this knowledge can be tested to determine mastery. Periodic evaluation must take place. In this sense, then, Bible is an academic subject.

Attitudes

However, knowledge has often been overemphasized to the demise of values which govern a student's life. In this sense, religious education is more than purely academic. We can no longer assume that a student can learn the Bible as a cognitive body of knowledge and be religious. Religion is a way of life. The student must know the Bible *and* make a personal commitment to Christ.

There is certain knowledge about the nature and meaning of worship that a student must know. But

worship can also be a spontaneous outcome of school activities. We worship God through our studying and through all aspects of school activity. Students must learn to create their own school worship services, whether spontaneous or planned.

Skills

Our students must acquire certain technical skills. They must learn to use the Bible as a book of various parts. They must understand its organization so they can find passages quickly.

To help understand the vocabulary of the Bible students must learn to use Bible dictionaries. To help understand ideas they must use and have available to them various commentaries and concordances.

Map skills are a necessary part of the religious education program. Those skills learned in social studies must be applied to Bible study.

In the higher grades students must become acquainted with the Christian magazines available to them. They should realize what each one offers and how it will contribute to his continual spiritual growth.

Methodology

Religious education has over-used expository teaching and learning in the intermediate grades. Either we tell or students read for themselves. This often allows them to rely passively upon what has been said or written.

Students must learn to use many techniques in responding to God in their lives. They must think creatively in exploring God's directives for themselves. Therefore, we must expand methodology to include discussion, group and individual problem-solving, peer teaching, role playing, creative drama, and writing.

In addition we must build a greatly expanded utilization of visual aids into a new program such as films, filmstrips, overlays for the overhead projector, and resource books.

We must consider the life experience of the child when beginning any particular unit. For example, a unit on Covenant should begin with what an intermediate grade student knows about agreements. He often has secret clubs with agreements and regulations. So he comes with some idea of agreement-making. In this sense, God established a pact with man. But this covenant is also wonderfully different. God, man's partner, is a never failing God! Each child must struggle with what it means for him to be in partnership with God. There are responsbilities but also many promises and blessings. This concept must affect his life.

Implications

As this curriculum design is expanded and developed more specifically, certain implications for religious education become clear.

1. **Memorization.** Bible verses and passages will be chosen for their relevance to a particular unit *and* usability for the children of each age level. A core requirement may exist for all students. Beyond that provisions may be made for individual differences.
2. **Time.** The previously recognizable Bible period from 9:00 a.m. to 9:30 a.m. will sometimes be correlated with other subjects and therefore come at different times throughout the day. Spontaneous worship services may develop at any time of the school day. Planned worship services may or may not be assigned to a specific time schedule.
3. **Grading.** The idea of grading Bible as an academic subject may be reviewed for the elementary school. There is difficulty involved in determining the extent to which the child has internalized and accepted the message of the Bible. There is also the problem of attitudes that grades tend to generate. Furthermore, if attitudes are worthy objectives of religious education, how can they be graded?
4. **Translations.** Because the reading and speaking vocabularies of elementary school children vary so much from standard editions of Scripture, different translations and paraphrasing will be used.
5. **Teachers.** At the elementary level, the classroom teacher should also teach the religious education because the key concept is integration. At the junior high and high school level we may wish to have teachers trained in religious education. These people may team with teachers of other subjects for certain aspects of the religious education program.

A new religious education program should be developed based on the standards set forth in this curriculum design.

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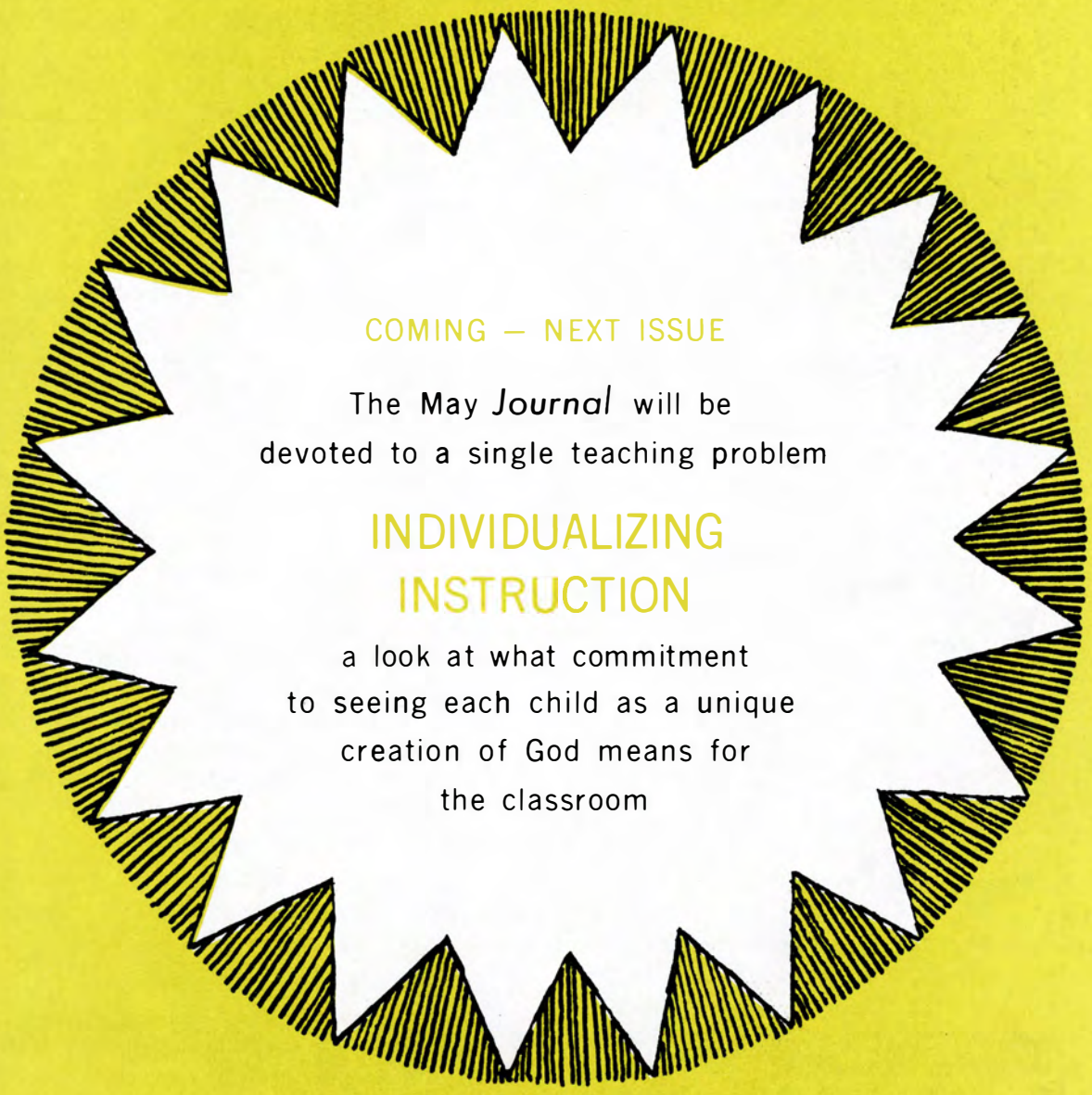

COMING – NEXT ISSUE

The May *Journal* will be
devoted to a single teaching problem

INDIVIDUALIZING INSTRUCTION

a look at what commitment
to seeing each child as a unique
creation of God means for
the classroom