VOLUME 31
NUMBER 1
OCTOBER 1990

The Lutheran Educator

The WELS Education Journal

The Liberal Arts in the Training of WELS Ministers

The WELS worker-training is designed to produce generalists

The Lutheran Secondary School Choral Program: A Perspective for the 90s

The heritage of the singing church

The Lutheran Educator

The education journal
of the Wisconsin Evangelical Lutheran Synod
edited by the faculty of Martin Luther College

Volume 31 Number 1
October 1990

Editor—John R. Isch
Editorlal Board—Arthur J. Schulz, Martin D. Schroeder, Irma R. Paap
Editorial correspondence and articles should be sent to *The Lutheran Educator,* Editor, Dr. Martin Luther College, 1884 College Heights, New Ulm, Minnesota 56073. Phone 507/354-8221.
Subscrlptlon servlce information on a new subscription, a renewan a change of address, or an inquiry should be sent to Northwestern Publishing House, 1250 N. 113th Street, P.O. Box 26975, Milwaukee, Wisconsin 53226-0975. Phone 414/475-6600. Subscription rate for U.S.A. and Canada is **$5.00 for one year,** payable in advance to Northwestern Publishing House, postage included. For all other countries please write for rates.

The Lutheran Educator (ISSN 0458-4988) is published four times a year in October. December, February and May for $5.00 per year by Northwestern Publishing House 1250 N. 113th St., Milwaukee, Wisconsin 53226-0975; and edited by the faculty of Dr. Martin Luther College. Second Class Postage paid at Milwaukee, Wisconsin. POSTMASTER: Send address changes to *The Lutheran Educator,* clo Northwestern Publishing House, P.O. Box 26975, Milwaukee, Wl 53226-0975.

ARTICLES

DEPARTMENTS

NURTURE

Nurture is an honorable word. It still retains its sense of a mother's warm embrace and a father's steady hand. Husbands and wives nurture each other, parents nurture children and children nurture parents. Friends nurture, brothers and sisters nurture, communities nurture, churches nurture and schools nurture. Nurture is a good word to think about as you begin your school year.

Nurture is a good word for teachers to think about because schools can do a good job of nurturing. A major study of six Protestant church bodies reported last March, "Of all the areas of congregation life we examined, involvement in an effective Christian education program has the strongest tie to a person's growth in faith and to loyalty to one's congregation and denomination."

Schools are asked to do many things. Children must be taught to read and do their sums; they have to be able to locate Argentina and tell what happened in 1492. Schools are to teach children to deal with drug abuse, AIDS, family breakdown, and the mid-East oil crisis. National commissions annually issue reports on what schools should be doing better. Our Lutheran schools are encouraged to increase their evangelism efforts, to strengthen their role in helping parents and to counsel students more effectively. All these requests and suggestions to teachers and schools are well-meaning and many have an appropriate place in schools. But when you become confused about where you should start or what your priorities are, think of nurture.

Nurture is also a good word to think about because it is a slow and deliberate process. It is for the long-term, not for the achievement test next spring. Thinking about your task of nurturing will slow you down in the busy rush of teaching. You will look beyond tomorrow's assignment, you will listen more closely to the interminable story of the six-year old, and you will notice more readily the anxiety of the seventh grader. The results of nurture are not the measurable outcomes of schooling; they are seen in life and in eternity. Nurture gives you a good perspective of your work.

Finally, nurture is a good word to think about because it requires no special preparation on your part. Actually nurture did require something hard and special, but He already did that when He died on the cross for you and those you teach. You don't need a lesson plan for nurture, DMLC has no workshop for nurture and nobody has a workbook for it. What you need is what you already have: a love of your Savior which reflects itself in your love for your students. So, write nurture on a little card, maybe color it and even laminate the card. Use it as a bookmark in your Bible. Then as you read that source of your faith and your teaching, you will be reminded of your great and noble work: nurture.

JRI

THE ROLE OF COMPUTERS IN EDUCATION

James Grunwald

At the present time, many schools have more than one computer. However, the computers are often being used by only a few teachers in the school. What are some of the ways in which these computers are being used by educators? One use is to expedite administrative chores, such as keeping track of student grades or composing letters to send home to parents. Other teachers use the computer to decorate their room, making impressive looking signs, posters and banners. Still other teachers use the computer to generate handouts, such as crossword puzzles, worksheets, quizzes and tests.

Although all of these are not improper uses of computer technology, they generally focus on the teacher and not on the student. They do not tap into the great potential of computer technology as a tool to enhance the education of the student. One question which sometimes arises is what should be the main emphasis of computers in education? Should computers be used as a subject of instruction or as a tool to aid in the instruction of the core curriculum? In other words, do we teach about computers, or do we use computers to aid us in the teaching of the other subjects of the curriculum? The answer to the question is probably that we need to do both. However, at present,

teachers seem to be concentrating too heavily upon the computer as an object of instruction.

The purpose of this article is to expand upon the second idea, the computer as a tool to be used by the teacher and student alike in all curricular areas to enhance the education of the student. The effective use of computers in the classroom hinges on the attitude of the teacher towards this educational tool. In order for computers to be effective in schools, they have to contribute to the professionalism of teachers, and not make teachers feel as if they have been written off (Snyder, 1988).

If teachers don't feel comfortable using computers, or don't know how to use computers as a tool in their curriculum, we need to invite to our inservice sessions speakers who can demonstrate some of these uses. One very effective way to increase one's knowledge about computers and available software is to read. There are many excellent periodicals filled with articles on hardware, software and the integration of computers into the classroom. Two very worthwhile periodicals, without becoming

machine-specific, are *The Computing Teacher* and *Electronic Learning*. Each issue of *The Computing Teacher* has feature articles on computers in education as well as monthly columns on "Computers in the Sciences," "Computers in the Math Classroom," and "Computers and the Language Arts." Teachers can also improve their computer competence by attending workshops and summer courses.

The rest of this article deals with several ways in which computers can be used as tools in different areas of the curriculum to enhance instruction and the learning process. Specific programs are not mentioned because not everyone uses the same hardware in their school and what one teacher considers to be an excellent program might not suit the purposes of another teacher. Also, choosing from specific software is not nearly as important as understanding the types of software programs available and their function as educational tools. Thus, the primary requirement for successful use of the computer in the classroom isn't the software or hardware selected, but the teacher, the principal and the curriculum. Those teachers who have a clear idea of how they want the computer to be used in the classroom can often find the software to meet their objectives. It also takes a supportive principal for the educational use of computers to grow.

The computer should be integrated into the core curriculum across all curriculum areas. It should be used by the teacher and student to enhance the educational process. This can be done in a variety of ways. Some typical forms of CAI (Computer Assisted Instruction) are drill and practice, simulations, tutorials and educational games. All four forms will be used across the curriculum where deemed appropriate by the classroom teacher.

Table 1

Integration—Application of
Computer Based Tools in the Classroom

COMPUTER-BASED TOOLS	Mathematics	Science	Reading/ Writing	English	Social Studies	Foreign Language	Vocational Education	Music/Art	Business Ed
Simulations		X			X	X	X	X	X
Word Processor		X	X	X	X				X
Database	X	X		X	X			X	X
Spreadsheet	X	X			X				X
Graphing Utility	X	X							
Measurement Probes	X	X					X		
Atlas Package					X				
One-line Database		X		X	X	X	X	X	X
Logo (Turtle Graphics)	X	X							
CAD Package							X		
Desktop Publishing		X	X	X	X		X	X	X
Graphics Generator								X	X
Sound Synthesizer			X			X		X	

Table 1 lists some types of computer related tools which teachers or students can use to enhance the educational process and some applicable curriculum areas where these tools might be employed. This listing isn't meant to be all-inclusive, but rather a sampling of some possible areas to start using the computer as a tool in the curriculum.

THE EFFECTIVE USE OF COMPUTERS HINGES ON THE ATTITUDE OF THE TEACHER

Simulations have been popular computer tools for many years. Simulations are often used to demonstrate experiments which would be too dangerous or expensive to do with actual equipment in the science classroom. A popular simulation used in social studies is traveling west by covered wagon along the Oregon Trail.

Computer journals recently contain many articles on the use of word processing programs in English classes. Students can use the computer as a tool to write a rough draft, revise it and then print the revised version of their report (Balajthy, 1988). Once the student learns to use a word processing program, he can use it to write and revise printed material for any subject area.

Database and spreadsheet programs are often associated with mathematics, science and business classrooms. Students can use these tools to gather, organize and display information in a variety of formats. With a spreadsheet, students can change one factor and see how it affects the final calculations.

A very valuable tool for the mathematics teacher and students alike is a graphing utility program. These programs allow the user to enter a function and then have the computer plot its graph. Usually, multiple graphs can be plotted on the same set of axes, allowing the user to observe how changing some part of the function changes the graph (Hoffman and (Kussatz, 1989). The graphing utility program can be used along with a data projection pad and an overhead projector to display the graphs on the overhead screen so they can be viewed by the entire class at one time (Moyer, 1988). Two excellent articles comparing graphing packages have been written by Jerry Johnson (Johnson, 1988).

Measurement problems can be interfaced with a computer to take measurements such as temperature, light and PH readings in science experiments. Such equipment is sometimes referred to as microcomputer-based lab (MBL) equipment (Imhof, 1989).

Social studies is one subject area filled with many possible computer tool applications (Vlahakis, 1988). One valuable tool is an atlas package. It is used to display detailed maps on the computer screen or, through the use of a data projection pad, on the overhead screen. Often overlay maps can be used which add other features of the area being studied such as elevation, vegetation and climate.

With the advent of CD ROM (Computer Disk Read Only Memory) entire data bases consisting of huge volumes of information can be accessed directly. CD ROM is commonly used in college libraries to store and access recently published papers and articles. CD ROM's could also be used to store large volumes of information ranging from scientific information to poetry. On-line data bases are also available to access the same type of information over the telephone lines.

The programming language Logo, along with Turtle Graphics, could be used as a tool in a math class to illustrate and experiment with angle and geometric constructions Logo is sometimes taught in grade schools as a first programming language to learn the structured processes involved with programming.

Other computer-based tools include CAD, desk-top publishing, graphics generator and speech synthesizer programs. CAD (Computer Aided Design) programs have become popular tools for drafting classes on the high school and college levels. Desktop publishing is a useful tool for the construction of printed materials for the English class as well as for administration. Graphics generator programs are sometimes used as a tool in art classes to design computer art. Many primary grade programs now use a voice synthesizer to interact with young students by pronouncing the words as they appear on the screen.

There are many drill and practice, tutorial and instructional game programs available also. Teachers should not use these as stand-alone activities, rather they should make them more applicable by integrating them into the regular curriculum.

If teachers and students start using the computer as a tool in the classroom, they can do much to increase their computer literacy level as well as improve the entire educational process.

WORKS CITED

Balajthy, Ernest. "Keyboarding, Language Arts, and the Elementary School Child." *The Computing Teache*r 15:5 (1988):40-43.

Hoffman, Irwin and Kussatz, Dianne. "The Computer as a Tool." *High School Instructor* Spring (1989):13-17

Imlof, Heidi. "Computers in the Science Classroom: The Resources Keep on Getting Better." *The Computing Teache*r 16:9 (1989):30-32.

Johnson, Jerry. "Graphing Packages ... The #1 Headache Reliever." *The Computing Teache*r 16:2 (1988):34-38,56.

Moyer, Jim. "Using a Data Projection Panel for Computer Applications." *The Computing Teacher* 16:1 (1988):17-18.

Snyder, Tom. "Tools for Teacher." *The Computing Teacher* 16:1 (1988):8-16.

Vlahakis, Robert. "The Computer-Infused Social Studies Classroom." *Classroom Computer Learning* November/December (1988):58-61.

James Grunwald is the Mathematics/Computer Science Department head at Lakeside Lutheran High School, Lake Mills, Wisconsin.

THE LIBERAL ARTS IN THE EDUCATION OF WELS MINISTERS

Paul E. Eickmann

Students in WELS colleges preparing for the ministry take most of their course work in "general education." Such courses are "concerned with the Christian student's total being: his spiritual welfare, his intellectual gifts, his sense of values, his aesthetic sensitivity, and his physical well being as they stand in the perspective of Scriptural truth" (Status Study 87).

Freshmen and sophomores at Dr. Martin Luther College and Northwestern College have always wondered about that. An underclassman looking forward to service as a minister often feels that college courses do not take him or her much nearer to full-time ministry. At DMLC, for example, after they have survived the agonies of vocational choice during their high school years, freshmen find themselves studying Foundations of Mathematics, Elements of Music, History of Israel, Western Civilization I, English Composition. The new non-credit Early Field Experience (EFE) program at DMLC is designed to remind students that their education leads to full-time ministry. Nevertheless, the majority of courses in the WELS worker-training curricula are in "general education" or "liberal arts" (terms used synonymously in this article). Professional courses seem to take second place.

Yet the age in which we live emphasizes specialization. In a complex civilization, "each person concentrates his energies upon doing a few things well rather than many things poorly" (Philip Phenix, quoted in *Missions* 186). Today's students, influenced by society's increasing emphasis on vocational specialties, may consider their church's worker-training curricula to be out of date. Shouldn't we spend more educational effort on equipping teachers with pedagogical skills? What is the thinking behind a course of studies which makes students spend so much time with the liberal arts?

The Liberal Arts in Christian Education

Arthur Levine defines "liberal education" as "a curriculum more or less in its entirety organized around the cultural heritage of civilization and thus concentrating heavily on the humanities" (9)—religion and ethics; language and literature; history and archeology; philosophy; history, criticism and theory of the arts; and aspects of the social sciences which have humanistic content (e.g., psychology, sociology, anthropology, economics). Theodore Greene lists the disciplines included in a liberal arts education under the aims one might have in studying them: "to communicate clearly—language, mathematics, artistic idiom; to inquire accurately—the natural and social sciences, historical literary methodologies; to evaluate wisely—the humanities; to understand synoptically—history, philosophy, theology; to reason validly—logic (and mathematics)" (quoted in Toppe, 9;for a number of additional definitions, see Toppe).

Why do Christian educators gener-

ally give priority to the study of liberal arts disciplines? Christians do not see the vast house of human knowledge as if it were a loft filled with bales of hay, all its contents of equal status. Rather, the house of knowledge is like a spacious manor with many richly furnished rooms, serving various purposes for the residents. An order of value is established in creation: knowledge of 1) God, 2) man and 3) the rest of nature. 1) What God has prepared through Christ for those who love him does not enter our hearts except through the Spirit's working (1 Co 2:9,10), and so God's revelation of himself through Christ in the Scriptures will always be the heart of Christian teaching at all levels. 2) After theology, knowledge has to do with understanding man himself, the crown of God's creation. That puts the humanities, social sciences and fine arts right after theology in Christian education. An educated Christian would want to say, "I am a human being. Nothing that relates to man do I consider foreign to me" (Terence, *Heauton Timoroumenos*). 3) Even the crown is not the entirety of God's creation. Natural science, which develops in response to God's command to "Subdue the earth" (Ge 1:28), thus forms a third priority for Christian education. Finally, there are the "instrumental skills" which provide means and methods for dealing with all the rest: mathematics and logic, speaking and writing.

In all these subject areas we have the opportunity to apply Christian faith and values to a view of the world. Certainly the Spirit-born will to serve God makes the fulfillment of any honorable calling a good work before God and Christians lovingly serve their fellowmen as they design machinery, fill prescriptions, weld beams for bridges, classify books in libraries, bake bread. Yet there is no Christian teaching of engineering, pharmacy, welding, library science, home economics. On the other hand, the Scriptures do have specific teaching about God, about man, about how God would have man look at his world. Christian education teaches a Christian *Weltanschauung.* That means not only teaching theology but also teaching the liberal arts from a Christian viewpoint.

At creation God gave humankind an inbred desire to understand and the ability to learn and to know.

THE HOUSE OF KNOWLEDGE IS LIKE A SPACIOUS MANOR WITH MANY RICHLY FURNISHED ROOMS

When we Lutherans say, "I believe in God the Father almighty, Maker of heaven and earth," we also accept human learning and culture as gifts of almighty God, our Father through faith in Christ even though since the fall they are saturated with sin. For all such gifts and in my use of them "I ought to thank and praise, to serve and obey him." A historian of educa-

tion sees the Lutheran colleges in North America—largely liberal arts institutions—as "expressions of the irrepressible Lutheran commitment to learning, rooted in the love of the gospel, a sense of the mind as a gift of God, and of the world as God's creation in which the people of God explore their vocation" (Solberg, 350).

Students intending to become ministers in the WELS study first of all to become educated Christians, human beings with a Christian view of God's world.

Liberal-arts-based Worker Training

Our colleges build curricula to train pastors and teachers on the foundation of a Biblical approach to the world to man, to culture and learning. The truth that gives meaning to our lives is the good news that Jesus Christ, God's Son, humbled himself to be nailed to a cross in our place and rose from the dead to declare us mortal sinners forgiven. The crucial importance of the ministry of the Word follows, as in the Augsburg Confession Article V "Of the Ministry" follows Article IV "Of Justification." We "are freely justified for Christ's sake, through faith" (IV), and "That we may obtain this faith, the Ministry of Teaching the Gospel and administering the Sacraments was instituted" (V). The Lord Jesus Christ ordained the public preaching and teaching of the Word and the administration of the sacraments as an integral part of his plan of salvation for humankind. When they established worker-training schools, our synodical fathers showed that they valued the preaching and teaching ministry right after their love for Christ himself.

Partly by necessity but also by design, the curricula of Dr. Martin Luther College and Northwestern College prevent specialization. Only about one-third of the average American college student's graduation requirements are in general education. Another third is usually in the major, often vocational. The final third is made up of electives—but students tend to choose electives to add depth in their vocational areas, not to broaden their general education base, thus further neglecting the liberal arts. It is this deficit which has led some educators to call general education the disaster area of the American college curriculum. Allan Bloom, E. D. Hirsch and others have proposed remedies. More recently, Lynne Cheney, speaking for the National Endowment for the Humanities, suggested that Americans' education be broadened by increasing the curricular time devoted to the liberal arts to somewhat over 40% of the total.

But DMLC's general education requirements already amount to 59.2% of the total, not even counting the area-of-concentration courses; at NWC the proportion is 58.2%, disregarding the preprofessional religion courses and the required languages, which most colleges would classify under humanities. The WELS worker-training system is designed to produce generalists, parish pastors and teachers.[1]

An elementary-school educator would like to take college courses in each of the subjects he or she expects to teach. In that respect, general edu-

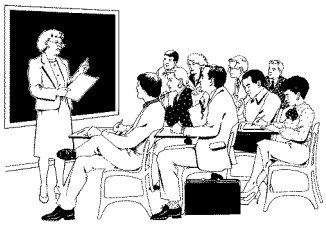
cation fulfills a practical vocational function. However, in view of the function of the liberal arts in shaping a broadly educated Christian, we probably could not agree in detail on a specific body of knowledge every teacher should possess. Teacher training aims to produce a certain kind of human being, not just a master of vocational skills.

How could we describe the church worker the WELS colleges want to present to the church? The graduates we aim to produce are Christian human beings. They are curious; knowing that they cannot know everything, they listen and learn, remaining open their life long to all kinds of knowledge. They are current, not only aware of the world of information, thought and imagination in libraries and museums, but interested in today's newspaper, in the world of people and nature around them. Yet they are also conscious of history; understanding that there is nothing new under the sun, they are accordingly wary of being carried away by the spirit of their own times. They are creative, making use of the gifts of imagination and of the problem-solving ability God gives them, and also appreciative of the creativity of others. They are critical; they think, weighing moral, aesthetic, and everyday practical values, and acting accordingly. They are cultured; their education and experience have enabled them to cultivate the above qualities in many contexts. Finally, we aim to produce graduates who effectively communicate thought in speech and writing, an ability to be exercised in acquiring and expressing all these qualities.

It should be clear that I am not listing here the Scriptural requirements for ministry: mature Christian faith, a sanctified life, a good reputation, knowledge of the Bible, ability to teach. Those talents and fruits of the Spirit are not only desirable but essential for ministry. Nor am I describing the love for people which Christ looks for in his pastors and teachers. As we seek to grow in the knowledge of God's will and in love for our fellowmen, we need to remember our baptism, to turn daily to God's Word and to receive Christ's holy Supper eagerly and often. It is not liberal arts education but the Spirit's means of grace which nourish Christian faith so that it produces God-pleasing spiritual fruit in the lives of Christ's ministers.

Blessings

I wrote to a number of WELS pastors and teachers about their college training. These church workers, who have spent from one to ten years in the ministry, were grateful for the education they received in WELS colleges, but their responses to my questions also were evaluative (producing



critical thinkers is one of the aims of liberal education!) and not all agreed with all the emphases of the college curricula. To conclude this article, let me list some of the blessings of a liberal-arts education as the teachers perceived them.[2]

1) Their liberal-arts-based education rounded out and opened up their own mental outlook. "Learning a little bit about many things opens and broadens the mind, so that new ideas may more easily enter in, if not for acceptance, at least for consideration."

2) Their education gave them helpful information to use in the classroom. "I teach all the basic classroom subjects, as I'm sure do most WELS teachers, and the liberal arts background knowledge is invaluable in the classroom. A teacher can catch the imagination of the students if she has the knowledge to go beyond the text."

3) Their education taught them how to learn. "You don't have all the answers, but you know where to find the answers."

4) Their education showed them how important it is to keep on learning. "Love of learning, learning for its own sake, is a trait which teachers should certainly own and freely reflect to their students."

5) Their education taught them communication skills. "In each school I had men [as teachers] who loved words and the power words could possess. More importantly, I had men who loved the Word of God and sought to bring it to our lives as students and members of Christ's kingdom."

6) Their education helped teach them to think. "Members of our congregations look to their teachers and pastors as leaders who are critical and creative thinkers and can respond on the spot in a God-pleasing manner. I believe that without the liberal-arts background our WELS workers would suffer from working inside a shell."

7) Their liberal-arts-based education helped equip them to "build bridges" to people of various personalities, occupations and cultures, to become "all things to all men" (1 Co 9:22). "When working with people it is most helpful to have at least some background in many areas to better relate to people of varying backgrounds." "Though our society may be one of specialization, yet in the ministry-I still must deal with people from each area of specialization."

8) Since during their college years they could not know to which fields their calls would take them, teachers are grateful for the breadth of their preparation. "Specialized courses have limited worth prior to the real life teaching experience. The teaching courses and workshops that I have taken since graduation, both from DMLC and public colleges, have been valuable because I could relate new ideas to past real-life classroom situations."

The young workers who wrote to me offered a number of suggestions to improve the college curricula. Many of them mentioned the family problems which children bring into the classroom and acknowledged lacking skills in counseling. Yet their criticism is not unthinking; they understand some of the problems inherent in training a new generation for ser-

vice in the ministry. They also have their priorities right. Faculties in the synodical schools are heartened to hear expressions like this: "I would like to encourage the worker-training faculties to keep up the level of training that they are giving their students. Their job is not an easy one, as the times keep changing so do the students' needs. But the spiritual training that they are giving their students is a gift that no one can replace."

WORKS CITED

Bloom, Allan. *The Closing of the American Mind*. New York: Simon and Schuster, 1987.

Cheney, Lynne V. *50 Hours: A Core Curriculum for College Students*. Washington, D.C.: National Endowment for the Humanities, 1989.

Hirsch, Eric D. *Cultural Literacy*: *What every American Needs to Know*. Boston: Houghton Mifflin, 1987.

Missions of the College Curriculum (Missions). A Commentary of the Carnegie Foundation for the Advancement of Teaching. San Francisco: Jossey-Bass, 1977.

Solberg, Richard W. *Lutheran Higher Education in North America*. Minneapolis: Augsburg. 1985

A Status Study of Dr. Martin Luther College, 1972.

Toppe, Carleton. "The Place of the Liberal Arts in the Northwestern College Curriculum." *Wisconsin Lutheran Quarterly*. 1986:43-60.

NOTES

This article is condensed from the paper which keynoted the WELS Professors' Conference June 6-9,1990 at Northwestern College, Watertown WI.

[1]The addition of the Secondary Teacher Education Program (STEP), adding a fifth year to the DMLC program, makes it possible for students to choose a subject area major and to become qualified to teach at either the elementary or the secondary level.

[2]My key questions were: "Do you consider your broad-based, liberal-arts training in high school and college to have been a blessing to you in your life and ministry, living as we do in an age of specialization? In what respects? Do you have anecdotal or other evidence to support your opinion?" Responses were received from 72 of the so workers surveyed (80%). Quotations in the present article are from responses submitted by teachers.

Professor Paul Eickmann teaches Hebrew and serves as vice-president of the faculty at Northwestern College, Watertown, Wisconsin.

THE LUTHERAN SECONDARY SCHOOL CHORAL PROGRAM: A PERSPECTIVE FOR THE 90s

Jon Peterson

At first, when I was contacted to write an article about choral music in Christian secondary education, I felt quite honored to be chosen as the first person to contribute an article on this topic in the history of The Lutheran Educator. As I began to consider the possible focus of this article, however, those thoughts quickly changed to ones of wonder, perplexity and humility. I was amazed by the countless possibilities and yet perplexed as to what specific topic might be of value. But most of all, I began to more fully appreciate the efforts on our behalf of all past contributors.

As I begin my 15th year (all at one school), I have been reflecting upon the choral program that has been under my guidance and direction, its strengths and weaknesses, strides and shortcomings. This self-examination was brought on not only by the search for a topic, but also by the impending self study of our Fine Arts Department. Since I am an alumnus of the school at which I teach, I feel that I have a special advantage in evaluating the program past and present. At the same time, it must be conceded that this familiarity makes it difficult to reach completely objective viewpoints.

In the fall of 1966 I began my personal association with the area Lutheran high school from which my sister had graduated just a year before. It was not with just a little disappointment that I learned that the one and only choir at our school was not open to freshmen. Thinking

back it is easy to understand, that in a program of one choir, the exclusion of freshmen made perfect sense, purely from a numbers standpoint. Little did I realize when I walked out the doors after graduation in June 1970, that in just five short years I would be walking back in again—this time to take my place in front of not just the choir, but choirs! What had happened during two of those five years was a total revision of the choral program. While this new curriculum was obviously adopted by the entire governing board, it took a very special individual to "sell" the program to those who would approve it. I am forever grateful for the blessings that God bestowed upon this program through his servant, a very special "music man," the late James Engel.

The program that I work with consists of a Freshman Chorus, Treble Choir and A cappella Choir (SATB). The Freshman Chorus is open to all incoming students who desire to have the group experience of choir. Admission to the Treble and A cappella groups is by private vocal auditions, held in the spring of each year. As a supplement to the program there is a co-curricular group, The Choraliers, which meets twice weekly from 3:45-5:00 p.m. This group functions as a chamber choir and a show choir, depending upon the season of the year. In addition to numerous engagements within the federation and community, it also takes part in the regular concert programs. The choirs, as well, appear numerous times throughout the year in federation congregations and present four regular concert programs.

While choral programs, such as the one briefly described, vary in their format from one Lutheran high school to another, yet there is one common goal or objective that forms the basis for their existence. That goal is to develop through the choral programs the students' God-given talents in the performance of music and to foster their appreciation for the gift of music.

The spiritual benefits to be derived from such a program in the worship and witnessing experience are obvious, since a majority of worthwhile or classic literature is sacred-text oriented. Faith-life is enriched by a close study of the text and musical vehicle for its expression. I have observed many times that students develop a much deeper understanding for a certain article of faith or doctrine through their study of a piece of choral literature. Doctrine, therefore, truly becomes more personal for them.

Opportunities also abound for the witnessing of their faith. Concerts, singing for school chapel and participation in services of federation congregations are obvious examples. In addition, the production of recorded albums, as well as seasonal television presentations afford other possibilities for our young Christian men and women to give testimony to their faith.

While sacred choral music is a major focus of the Lutheran secondary program, the abundance of secular literature provides for a well-rounded program. Works by past and present day composers of serious music, folk tunes (domestic and foreign), Broadway and show tunes, the jazz idiom, and carefully selected

STUDENTS DEVELOP A MUCH DEEPER UNDERSTANDING FOR A CERTAIN DOCTRINE THROUGH THEIR STUDY OF A PIECE OF CHORAL LITERATURE

arrangements of the pop style all provide a wealth of material to serve a valid need of the Lutheran secondary program. There is a need for introduction to these styles on the elementary level as well, for the gift of music encompasses a wide range of acceptable styles to be explored—both sacred and secular. The use of sacred text music is, indeed, uniquely significant within the setting of Christian education. On the other hand, just as all honorable callings in which Christians engage are ministries of God wherein there is the assurance of serving him in a vocation which he blesses, the use of secular music provides further opportunity for young Christians to present their entire bodies to him as living spiritual sacrifices. To ignore the use of secular music in a curriculum only serves to deprive students of the ability to make sound discriminating choices of their own within this vast genre of music. When one considers the inscription J. S. Bach placed upon all his works, sacred and secular, there should be no conflict of interests—"Soli Deo Gloria!"

So far I have been addressing goals and objectives The means by which these are accomplished lie in the rehearsal setting. The human voice is the original musical instrument, and the only one created by God! It is part of the human body—a portion which is intricately more complex in its use of nerves and muscles than the functions of the human hand. Herein lies a great paradox. The need to train the brain, eyes, and nerves and muscles of the hand to be able to write legibly is a matter of course. So too, it is readily understood that the ability to play the piano, clarinet, violin or any other man-made instrument proficiently requires a formal and thorough study of technique. And yet, persons who would find no dispute with the last two statements find it difficult to understand that a thorough and complex system of technique must be cultivated in order to use the voice effectively as an instrument and wisely to protect its health. I believe that the greatest obstacle to this understanding lies in the internal location of the voice. One can easily demonstrate the position of fingers on the keyboard for a certain chord, yet one cannot demonstrate the positions of the vocal folds on the vowel "ah" at a pitch of A440. This limitation also complicates the teaching of proper vocal technique.

Among the basic concepts of technique are mind and ear training, posture, breath control, projection, articulation, tone, blend and the physical care of the voice. Within this list, top-

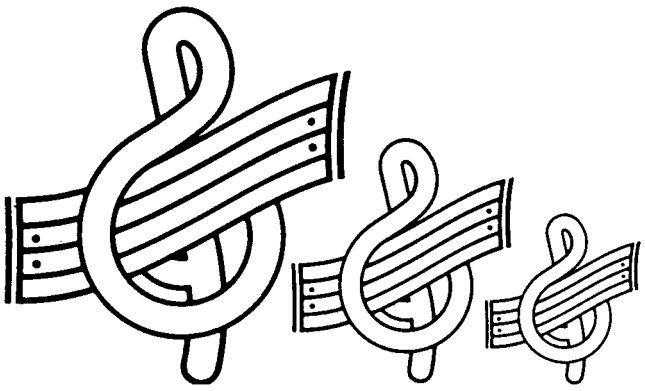
ics abound for future consideration in this publication. In addition to vocal technique, the following also take their turn in the rehearsal process: elements of theory, musical styles (historical and cultural), interpretation and expression (the emotional element), and a bit of the theatrical in staging. When efforts in laying the foundation for all of these concepts are successful on the elementary level, both the quantity and quality of what is built upon that foundation during the high school years is greatly enhanced.

Once again I return to the idea that the voice is an "invisible" instrument. Limited understanding of this idea is, perhaps, why we have people specially trained and called to teach instrumental music in the grade schools, but at the same time expect all grade school teachers to accomplish proper vocal training without the necessary reinforcement of complete training and a curriculum that will serve to accomplish this task.

At the beginning of this article I made reference to the self-examination of the program which I administer. Aside from my own inherent personal shortcomings that I must confront every time I walk into the rehearsal room, there are two major shortcomings of the program itself which I believe are worth mentioning.

When I described the program that I knew as a student, I didn't mention that the person conducting it at that time also directed the band, taught German and business courses, and served as Assistant Principal and Business Manager. No doubt there were other duties of which I remain unaware. By this comparison alone I could probably feel totally content with the present status of the program. However, a teaching load that consists of three choirs, drama class, two photography courses or two sections of literature (depending on staffing needs) definitely places limitations on the growth of a program. There simply is no time to devote to individual or small-group voice lessons—teaching hours which exist in programs that are structured for achieving the maximum potential. Staffing situations such as this will continue to exist as long as the needs for developing the singing instrument are not completely understood. The existence of the new secondary teacher training program at DMLC could be of great benefit toward correcting this situation.

There is another short-coming that I have been aware of for some time, which may be a fairly common one throughout the Association of Lutheran High Schools. Recently I



received a letter from a colleague which announced that the music sectional for our fall conference would be "Prerequisites for Freshman Music." The letter included this observation: "In our area here ... it seems as though our incoming freshmen have had very little training in their grade school music programs other than preparing songs to be sung in the worship service and then usually by rote." The key word in that statement, I believe, is "seems." The word "seems" implies a perception, which may or may not be reality. From my own experience I would say that there is some validity to that perception. However, it should not be construed as an indictment of grade school teachers and the music programs that they conduct in their individual classrooms.

A few years ago I asked federation grade school principals to evaluate their music curriculum with a short survey. When asked to give themselves an overall rating of their programs, three of 13 respondents rated themselves average, seven responded with fair to poor, and three rated themselves very good. Five principals indicated that they had a coordinated program for all faculty, one had a music specialist, and seven responded that each teacher had his or her own individual program. Six of them indicated that they would appreciate assistance in developing a uniform curriculum.

I am convinced that the high school program that I work with has much room to grow, and that one way in which this can be facilitated is by coordinating the high school and the elementary school curriculum. This would produce a continuity of efforts that would, in turn, greatly benefit both the secondary program and elementary programs. The real catalyst in this effort, however, must be the secondary choral director. Before assistance can be rendered to the grade schools that desire it, the goals and objectives of the secondary program must be clearly defined and made available to all on the elementary level. Just as certain mathematical skills are expected for the secondary curriculum, so too must the expectations for a secondary music program be clearly stated. To this end I would encourage further articles addressing the subject of curriculum, conference topics devoted to it, selfstudy of the music program at both elementary and secondary levels, and perhaps most important, dialogue between grade school principals and the secondary choral director.

Choral music programs in Christian education that are wellstructure, judiciously staffed (talent and time) and lovingly maintained produce many benefits. Some peripheral benefits are cognitive, motor and interpretive skills, and skills necessary for working together in a group effort to produce a common goal. When that common goal is achieved, then another peripheral benefit is realized: the preservation of a special heritage—the heritage of the "singing church."

Jon Peterson is director of choral studies at Fox Valley Lutheran High School, Appleton, Wisconsin.

YOU ARE AN AWAKENER: LITERATURE IN THE CLASSROOM

David W. Schroeder

A siginificant problem exists in thousands of classrooms across America. Teachers teach young children to read, but many teachers and administrators fail to promote the development of the literate person. The literate person is a student who not only knows how to read, but also wants to read and reads quality literature. Teaching literature in place of basals in the upper elementary and junior high years, together with several more traditional techniques and practices, will promote development of the literate person. To make real readers and not just students who can read), kids must read real books.

Most basal readers developed for grades five through eight are not encouraging. Many teachers who are serious about books agree with Betsy Hearne in her description of basals as deserts of non-literature. The trappings that go along with reading textbooks hinder rather than promote the growth of the literate person. As long as classroom reading is associated primarily with workbooks, dittos and insipid basals, teachers are losing rather than winning the battle for children's interest in reading. However, when teachers equate classroom reading with reading real books, students are more likely to develop a positive attitude toward reading.

In a typical school year, middle grade students are comfortably able to read between twelve and fifteen books in a literature class. Perhaps the prospect of picking fifteen novels for a year's reading curriculum is a bit daunting. It needn't be. There's plenty of help available. One need only browse the book review section of the library (Dewey: 028; L.C. Z1037.Al) to find literally hundreds of opinions on what books kids like and should read. A closer look shows that the majority agrees on a core list (albeit a long list) of children's titles. Several years ago California's department of education published *Recommended Readings in Literature* (two editions, one annotated and one not) to help teachers sort through the thousands of children's books available in libraries and bookstores. *Recommended Readings in Literature* categorizes books as core, extended

and recreational-motivational. Core literature includes books that should be taught in the classroom and are of compelling intellectual and social content. Books on the extended and recreational-motivational lists supplement classwork (in literature and history especially) and provide teachers and students leisure-time reading suggestions.

Another outstanding source is Jim Trelease's *The Read-Aloud Handbook*. As the title indicates, Trelease's main focus is reading aloud, but his "Treasury of Read-Alouds" is a fine list of excellent books and synopses.

While there is general agreement on a core list of quality children's books that can be read in place of reading textbooks, the list's length and scope make it unwieldy. A number of criteria help narrow the list. Content and vocabulary must be appropriate for the class's maturity. There is no reason to read books whose levels of difficulty surpass students' abilities. Some teachers make the mistake of using overly-challenging books when students are not intellectually and emotionally ready. Although parents might be impressed by seeing certain titles, most students will not benefit if the books are read prematurely.

The most important—and broadest—criterion is the book's content. The content should make students think deeply; the story should challenge them to make connections between characters and themselves. Each book should exemplify a rich and powerful, though not overpowering, idea or theme: perseverance, patience, beauty, maturation, individual differences, friendship and love, devotion, respect. The powerful idea should be clearly evident without preaching at the reader.

The second important determining factor is the book's language. It should be beautiful and model exemplary use of English. Good literature is precise and intelligent, colorful and sensitive. Reading and hearing good literature will have significant positive results on students' language skills. Vocabulary, though relatively easy to measure using readability formulas, is more difficult to evaluate. Each book's vocabulary should be at grade level, yet sufficiently challenging. Basals are written with narrow vocabulary to match the average (or below average) reading level of, for example, a sixth grader. Good children's literature contains a much broader range of vocabulary and the level of vocabulary must be evaluated for each book. Vocabulary that is too difficult frustrates readers; words that are too easy make reading tedious.

The book's characters must be believable and the conflict must be legitimate. The degree to which students can empathize with the characters and their troubles will determine in large part how successfully the book will work with students.

Each book must stand on its own merits, but each must fit into the broader scope of the entire year's selections. Several balances must be maintained. Half the books read each year should have male protagonists and half should have female protagonists. A well-balanced mixture of genres is important. Realistic fiction, historical fiction, science fiction, folktales, poetry and fantasy should be

represented in the year's choices. Each teacher must avoid his personal bias toward a particular type of story. A comfortable mix of ethnicities is desirable, though it shouldn't be forced or contrived as in textbooks where quotas are being met.

Once the year's titles are chosen, purchasing the books can be a sizable task. Each student should have his own copy of each book, which amounts to 450 paperbacks for a class of thirty in a given year. Those responsible for budgets might cringe, but there are three sources from which schools can purchase paperbacks inexpensively. With the high costs of textbooks and other teaching and learning materials in a basal program, purchasing several hundred paperbacks can save schools money.

One supplier, often overlooked, is least expensive. Good student book clubs such as The Trumpet Club and Scholastic sell quality literature very reasonably; most selections are priced under $2.00, and many are less than $1.50. Book clubs ship free and sales tax is not charged on out of state orders.

The second supplier is harder to track down and its prices and services are not as good as the book clubs'. Paperback wholesalers are trying to capture the school paperback market early in anticipation that literature use will gain momentum. Books are priced in the $1.76 to $2.75 range, and shipping usually Costs extra. The third vendor is the local bookstore. Most bookstores, especially those in larger cities, offer schools discounts of ten to thirty percent.

How do students learn skills? What about the workbooks and worksheet? How do you "teach" a book? Primary grade teachers who emphasize phonics and provide many and varied opportunities for reading (both silent and oral) and writing will build a strong foundation of reading skills. When a thorough job is done in the primary years, students in the upper elementary and junior high grades need little skills teaching. Review and practice on compound words, alphabetical order, synonyms and antonyms, outlining and the host of other skills presently taught in basals can be accomplished easily using literature or, perhaps more appropriately, in language class. Teaching and practicing comprehension skills must continue through the grades and comprehension can be taught very well using literature.

What about workbooks and worksheets? A crop of new (or improved) materials is being published with an eye on the basal-less market. The Perfection Form Company[1] has a series of study guides for well-liked novels. Their "Portals to Reading" series features word attack, comprehension and study skills. Perfection Form also publishes "Reading Beyond the Basal" and "Reading Beyond the Basal Plus." The latter is oriented toward grades four to six and contains activities for before, after and during reading. Most activities involve writing (keeping a journal) or discussion, though ideas for drama, art and music are included.

A fair amount of material is being generated at reading workshops and seminars across the country. District, county or state offices of education or curriculum libraries have study guides written by teachers. A word of

caution is in order: The bulk of such material does not represent the quality and quantity of effort good books deserve. Nevertheless, teachers may find some well-crafted study guides to fit class needs.

Study guides and activities a teacher develops may be his or her best resource. Study guides should be weighted toward teaching prediction and making inferences and not merely recalling facts. Guides should support instruction about plot, setting, characterization and theme.

How teachers can best "teach" books is more elusive. Teachers who view teaching a story as a problem demonstrate a reliance on teachers' editions of basals. An elementary school teacher must be a reader, a lover of books and an eager sharer of the joys books give. It is doubtful a teacher who is not enthusiastic about books could make the literature approach work well; it is equally doubtful he or she will have any success regardless of what method or series used. A teacher who is excited about books will have little trouble "teaching" a book. After all, stories are not taught so much as they are shared. Research leaves no doubt that teachers must improve how much and how well they teach comprehension. Direct instruction is imperative and it must be distinguished from low-level questioning and recall and guided skills practice.

As often as is possible, literature should be correlated with other subjects. Connections between books and history are abundant, even if the books do not fit neatly into the historical fiction pigeonhole. A history unit on medieval Europe and *A Door in the Wall* complement each other nicely. Other examples include *The Slave Dancer* and slave trade, *The House of Dies Drear* and the Underground Railroad, and *By the Great Horn Spoon* and the California gold rush. The literature-history/geography connection is the easiest to make and teachers should take care not to overdo the correlation.

Literature in the classroom is easily complemented with several techniques and practices. Reading aloud to students every day is still the single greatest motivator for students to read and to read good books. Trelease's *The Read-Aloud Handbook* emphasizes that reading aloud creates or strengthens a positive attitude toward reading, and enhances students' reading, writing and speaking skills. In short, reading aloud promotes the development of the literate person.

Sustained silent reading (SSR) is another facet of a successful reading program. In classrooms where literature is used in place of basals, students should be encouraged to read books other than their class novels. My class abandoned SSR this year; we now use SQUIRT (Super Quiet Undisturbed Individual Reading Time).

Oral reading is a skill for which students should have numerous opportunities for practice and performance. Teachers can assign students to read orally to parents at home once a week with assigned passages taken from class novels. Since most students should read the selection silently before reading it aloud, the section should first be assigned for silent reading. At the end of the day, after

most students have read the section to themselves, it can be assigned for oral reading at home. For in-class oral reading, keeping a record of readers will insure all students get their chances to perform. The degree to which frequent oral and silent reading contributes to a successful literate person cannot be minimized.

Finally, a well-structured book report program will contribute to the positive effects of a literature program. Whether rewards (pizza certificates, pencils, bookmarks) or letter grades are given, students should recognize the significance of book reports in the literature program.

Our Lutheran elementary schools, as well as other non-public schools, have the rare occasion to take advantage of using literature in place of basals. The latitude our principals and faculties have in making curricular decisions allows us a unique opportunity to teach reading in more interesting and successful ways. While public school districts haggle over which textbook will please most teachers and parents (and in the process often pick the blandest series), our teachers can provide our students with wonderful stories and excellent, rich language .

Paula Fox, author of *The Slave Dancer*, stated it well: "Imagination can be stillborn; it can be stifled. But it can be awakened. When you read to a child, when you put a book in a child's hands, you are bringing that child news of the infinitely varied nature of life. You are an awakener."

Literature Selections for Grades Five and Six

Byars, *The Summer of the Swans*
Gardiner, *Stone Fox*
Paterson, *Bridge to Terabithia*
O'Dell, *Island of the Blue Dolphins*
Lewis, *The Lion, the Witch, and the Wardrobe*
O'Brien, *Mrs. Frisby and the Rats of NIMH*
Taylor, M., *Roll of Thunder, Hear My Cry*
Babbitt, *Tuck Everlasting*
L'Engle, *A Wrinkle in Time*
Rawls, *Where the Red Fern Grows*
Fox, *The Slave Dancer*
Hamilton, *The House of Dies Drear*
Steig, *Abel's Island*
Cleary, *Dear Mr.Henshaw*
Fleischman, S., *By the Great Horn Spoon*
Speare, *The Sign of the Beaver*
Uchida, *Journey Home*
Speare, *The Witch of Blackbird Pond*
D'Angeli,*The Door in the Wall*
Taylor, T., *The Cay*
Taylor, T., *The Trouble with Tuck*
Alexander, *The Book of Three*
Peck, *Ghosts I Have Been*
Brink, *Caddie Woodlawn*
Levitin, *Journey to America*
Coerr, *Sadako and the Thousand Paper Cranes*
Konigsburg, *From the Mixed-up Files of Mrs. Basil E. Frankweiler*
Yep, *Dragonwings*

SELECTED BIBLIOGRAPHY

Anderson, Richard C. and others. Becoming a Nation of Readers: *The Report of the Commission on Reading*. Washington, D.C.: U.S. Department of Education, 1984.

California State Department of Education. *Recommended Readings in Literature*. Sacramento: California State Department of

Education, 1986.
Fox, Paula. "Some Thoughts on Imagination in ChiIdren's Literature," in Hearne, Betsy, and MariIyn Kaye (eds.) *Celebrating ChiIdren's Books*. New York: Lothrop, Lee and Shepard Books, 1981.
Gillespie, John T., and Christine B. GiIbert (eds.). *Best Books for ChiIdren: Preschool through the Middle Grades* (second edition). New York: R.R. Bowker Co., 1981.
Hearne, Betsy. *Choosing Books for ChiIdren: A Commonsense Guide*. New York: Delacorte 1981.
Kimmel, Margaret Mary, and Elizabeth Segel. *For Reading Out Loud!* (revised edition). New York: Delacorte, 1988.
Larrick, Nancy. *A Parent's Guide to Children's Reading* (fifth edition). Philadelphia: Westminster Press, 1982.
Paterson, Katherine. *Gates of Excellence: On Reading and Writing Books for ChiIdren*. New York: Elsevier/Nelson Books, 1981.
Thomas, Virginia Coffin, and Betty Davis Miller. *Children's Literature for All God's Creatures*. Atlanta: John Knox, 1986.
Trelease, Jim. *The Read-Aloud Handbook*. New York: Penguin Books, 1985.

NOTES

[1]The Perfection Form Company, 1000 North Second Avenue, Logan, Iowa 51546 Phone: 1-(800)-831-4190

David Schroeder teaches grades five and six at St. Mark's Lutheran School, Citrus Heights, California.