

THE CLASSICAL EDUCATION QUARTERLY

+ A JOURNAL OF THE CCLE +

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THE CLASSICAL EDUCATION QUARTERLY - A NEW KIND OF EDUCATIONAL JOURNAL

Welcome to the second issue of the CEQ. This issue presents timely essays to inform, equip, and inspire a commitment and excellent *praxis* in Lutheran Education, embracing a classical model. Dr. James Tallmon, the leading authority among American Lutheran educators on rhetoric, provides a general lay of the land concerning this vitally important, yet usually neglected, language skill. The question is not whether we will be rhetorical, the question is how can we nurture excellence in rhetoric. Erika Mildred makes the case that selecting curriculum for Western civilization courses needs to be on the basis of select and defensible criteria. She offers some very good criteria for readers to consider. Pr. Stephen Kieser addresses the often neglected issue of the hidden curriculum in all educational endeavors - the world-view assumptions that inform and shape meaning, purpose, and values that are taught in any school or educational program. Vital is a thoughtful integration of the Christian world-view in all instruction for a Lutheran education. Enjoy! S. A. HEIN, EDITOR-IN-CHIEF

RHETORIC IN THE CLASSICAL LIBERAL ARTS

BY DR. JAMES M. TALLMON

Rhetoric speaks to man in his whole being and out of his whole past and with reference to values which only a human being can intuit. from Richard M. Weaver's "Language is Sermonic"

Learning rhetoric was, according to Aristotle and Plato, learning to speak the truth to fellow human beings in a way that respects their freedom and helps them excel as human beings. Rhetoric is defined by Aristotle as, "The faculty of discovering in any given case the available means of persuasion." Rhetoric is a study of persuasion that includes logical, ethical, and artistic components (pursuit of truth, and its artful presentation to real people with whom one wishes to cultivate and maintain a social bond). Rhetoric was, for much of western history, considered the cornerstone of a liberal arts education.

Rhetoric is a study of persuasion that includes logical, ethical, and artistic components . . .

The Greeks had three divisions of education:

- the productive arts
- the industrial arts
- the liberal arts

The productive and industrial arts constituted education for slaves; where slaves were taught to make things, to use and maintain their tools. The liberal arts were designed for free persons (hence, "liberal," as in "liberated"). This was education for citizens, in which they learned to be good judges, make good laws, exercise leadership, and, generally, be at home in the realm of ideas. They were equipped to exercise their freedom, and it was felt that, in exercising freedom, they would achieve excellence. For the Greeks, excellence was tied to

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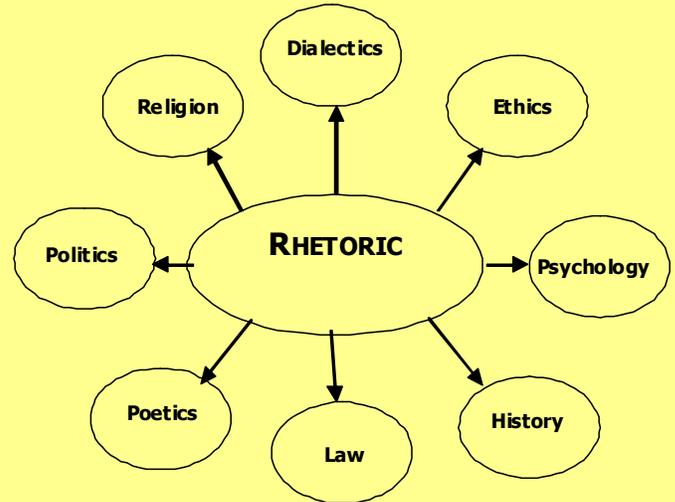
telos and *entelechy*. That is, every creature has some work for which it was created (its *telos*), and it realizes its excellence by doing that for which it was created (entelechy). So, cheetah is built for speed, and it realizes its excellence in running. Each creature has its particular excellence: the excellence of the ant is its organization, the excellence of the elephant is its size, and so on. What do you suppose the excellence of the "rational animal" would be? Right! To think, to reason, to analyze, and to persuade. In short: to be at home in the realm of ideas. But, human excellence must be acquired by means of art in order to fully appropriate the aim of liberal education. Why?

Because everyone already thinks, persuades, and communicates ideas. We do it intuitively! We can't help it; that's how God designed us. However, there's a big difference between intuition and art. In order to master any body of knowledge as an art, one must:

1. Define it
2. Break it into parts
3. Study the parts
4. Practice

Steps 1-3 entail laying a theoretical foundation. There are three questions one must ask in order to acquire a theoretical grasp of any given body of knowledge. "How is this part like that part?" (*genera*) "How is this part different from that part?" (*differentia*) Finally, one must integrate the knowledge: "How do the parts work together?" This is the process of systematically acquiring a theoretical account of the body of knowledge one wishes to master. This is Aristotle's *modus operandi*, in a nutshell. It is a common-sense, methodical approach to attaining an art; any art. (Which is, by the way, why they are referred to as "disciplines"). There is no substitute for theory when one aims to acquire an art. According to Joseph Dunne, *Back to the Rough Ground* (U of Notre Dame Press, 1993,) art (or, *techne*) is: "The kind of knowledge possessed by an expert maker; it gives him a clear conception of the why and wherefore, the how and the with what of the making process and enables him, through the capacity to offer a rational account of it, to preside over his activity with secure mastery" (p. 9). Secure mastery of such practical arts is the "stuff" of liberal arts education.

There is no substitute for theory when one aims to acquire an art.



Along the road to mastering rhetoric, one acquires also the habit of reasoning well. Not only the art of speech-making, but also the mental habits one must cultivate in order to address practical matters with wisdom and eloquence (rhetorical reasoning). When Dorothy Sayers noted that the trivium are taught as tools while the quadrivium are subjects, she likely had in mind this Aristotelian view of rhetoric

Rhetoric is not so much a body of theory to be mastered as a power to be cultivated.

The question at the heart of liberal education is, "What knowledge must we have in order to be fully human?" (see Wayne C. Booth's "Is There Any Knowledge That a Man *Must* Have?"). As one practices rhetorical reasoning until it becomes "second nature" or *habitus* (habit), one realizes human excellence. That is why, in its golden age, rhetoric was considered the "most humane of the humanities." An illustration will go a long way in helping explain this famous assertion of Richard M. Weaver:

Aristotle begins his *Rhetorica* by asserting that rhetoric is a counterpart of dialectic. What he means by this is that rhetoric and dialectic are

parallel faculties; they have no subject matter of their own, they deal with similar matters and share a common root. (The reader will find a more fully developed discussion of the relation of dialectic to rhetoric in these pages of a future issue.)

Aristotle also notes that rhetoric is a counterpart of ethics insofar as one ought to rightly relate to one's audience. One ought to speak truthfully, exercise goodwill toward the audience and so on. Aristotle's take on ethics also results in some of the earliest reflections on psychology. Why? Because, in order to rightly relate to an audience, one must first understand "what makes people tick" in general, and one must also do a bit of audience analysis. Not that one must learn to "tickle the ears" of the audience, but it is impossible to persuade an audience that has been alienated. As a result, Aristotle spends a great deal of time in his treatise discussing, for example, various temperaments and the types of argument that would appeal most to each. So dialectic, ethics, psychology and rhetoric are all closely related.

In the Roman era, rhetorical doctrine was kept alive primarily in the law schools. Rhetorical training was the means of equipping one to plead one's case. Similarly, in the Middle Ages, if it hadn't been for training in hermeneutics and homiletics, equipping priests to teach and preach the good news, rhetoric may have been lost to the West.

Of course politics and rhetoric have always been closely associated (which explains, to some extent, why rhetoric has a negative connotation today!) Congress is a "deliberative body." What does a deliberative body do? They argue the relative merits of competing policy proposals . . . an utterly rhetorical enterprise.

Poetics is the study of style. In order to give one's arguments substance, they must have both style and historicity. In other words, it is not as powerful to argue for, say, a dam project, by means of abstract arguments regarding hydro-electric power and the wonders of engineering as it would be to compare the proposed project with what has been done in similar situations in the past. Likewise, a "bare bones" argument will not carry as much weight as one that evokes vivid images in the imagination of the auditor.

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they must have both style and historicity.

Consider these relations, *in toto*. Rhetoric either depends upon, or is highly implicated in, all these practical arts, and they are all very humane studies. That is the sense in which rhetoric was considered, for most of the past 2,500 years, at various times in its development, the Queen of the Liberal Arts, the cornerstone of liberal education, and, as Weaver puts it, "the most humanistic of all the disciplines."

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... ABOUT CCLE

THE PURPOSE OF **THE CONSORTIUM FOR CLASSICAL & LUTHERAN EDUCATION** IS TO PROMOTE, ESTABLISH, AND EQUIP INDIVIDUALS AND SCHOOLS COMMITTED TO CONFESSIONAL LUTHERAN DOCTRINE AND A CLASSICAL APPROACH TO EDUCATION.

THE CONSORTIUM AND EVERY MEMBER ACCEPTS WITHOUT RESERVATION THE CANONICAL BOOKS OF THE OLD AND NEW TESTAMENTS AS THE INSPIRED AND INERRANT WORD OF GOD AND ALL THE SYMBOLICAL BOOKS OF THE EVANGELICAL LUTHERAN CHURCH AS A TRUE EXPOSITION OF GOD'S WORD.

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HOW TO CHOOSE: CURRICULUM SELECTION FOR MODERN ERA WESTERN CIVILIZATION COURSES

BY ERIKA MILDRED

Introduction:

"Water, water everywhere, / and not a drop to drink," writes Samuel Taylor Coleridge in his prophetic poem "The Rime of the Ancient Mariner."¹ And, though these words contextually represent a character's woeful state as he remains bound in unrepentant sin, stretched only slightly beyond its

original scope and intention, they become a powerful statement of the state of affairs in curriculum selection for Western Civilization in the Modern Era. From the late 1700's through the present day, written discourse, be it philosophy, history, or literature, appears to have steadily declined, especially in the realms of morality, objectivity, truth, and intrinsic value. To compound matters, if there has been a decline in the quality of texts, there has been an inversely proportional explosion in quantity – created steadily with the continued development and use of printing presses and publishing companies and exponentially with the rise of technology and the development of the cyberworld.

How does one select great texts worthy for Christian young people? What criteria should be in place when choosing modern texts?

The questions then for any teacher or parent to ask and then definitively to answer are these: How does one select great texts worthy for Christian young people? What criteria should be in place when choosing modern texts? Should students be required to read all that their public school counterparts read, and if so, why? How does one adequately prepare a Christian mind on one hand to guard and protect itself from the abundance of profanity, relativism, and secularism so prevalent in modern texts today, while at the same time, to expose that same mind to the philosophies, discourses, and thoughts of modern Western civilization so that he or she can make an articulate defense of the Christian faith?

These are not easy questions to answer, but for those involved in Classical Christian education, it is imperative that answers be sought. We ought be encouraged – in some ways, our struggle to seek and to find great written works is nothing new. Throughout history, people have sought after the great thinkers and writers, emulated their works, cherished and protected them throughout the ages. Like Chaucer's Parson in *The Canterbury Tales*, we seek to "Taketh the fruit, and lat the chaf be stille."² But what is the "fruit" of the Modern Era? Unlike selecting texts from earlier epochs in Western civilization, we do not have the principal criterion of time with which to sift through the volumes, yet sift we must, for the "chaf" of this era is abundant.

What I propose in the remaining paragraphs are the criteria I have used to select student readings for the modern era in Western civilization. My hope is that these criteria be used not as absolutes but as a platform for pedagogical discussion and discourse, that these criteria be refined and revisited often, and that we as educators be ever mindful of the "chaf" that can for awhile disguise itself as "fruit" and have the patience and diligence and discipline to weed it out.

Criterion 1: Horizontal and Vertical Integration

In educational circles we speak of the importance of both horizontal and vertical integration as integral to academic development. The parsing of education into forty-five or fifty minute components (or even sixty-minute or ninety-minute components) we call academic subjects can condition a student to believe that learning about God's marvelous world is a series of truncated events, unrelated to one another. It is the stage set for many students as early as three or four years of age, and it is what prompts comments such as "This is history class. Why do we have to write in complete sentences?"

Naturally, students, whether in home-school, a classical school, a parochial school, or a public school, will all to some degree develop this attitude of disintegration between academic subjects. It is inevitable, for none of us can study everything at once. And, I am not arguing for the dissolution of academic subjects. Intensified, consistent focus on a specific group of related tasks over a prolonged period of time is the only way to develop mastery over those tasks. However, because we as educators must break down knowledge into manageable pieces for students to read, study, and inwardly digest, we must also help them synthesize these components together again into the one body of knowledge from whence the pieces came, and one effective way to do this is through horizontal integration.

Thus, when selecting texts, one must have this horizontal balance in mind so that students intuit the fact that the body of knowledge we call "Western Civilization: Modern Era" is simply a microcosm of all human thought.

In the academic subject we call "Western Civilization: Modern Era," horizontal integration means

the intentional use of works by modern philosophers, historians, authors, grammarians, mathematicians, scientists, artists, and theologians. Thus, when selecting texts, one must have this horizontal balance in mind so that students intuit the fact that the body of knowledge we call "Western Civilization: Modern Era" is simply a microcosm of all human thought. To become overly focused in any one of the areas will, over time, cause a skewed understanding by students of Western civilization. They will be unable to fully participate in and (eventually in their adult lives) to contribute to the "great conversation," for they will think of Western civilization simply as a fancy name for only history, for only philosophy, or for only whatever subject received primary focus in your textual selection process.

We as educators must at the same time be conscious of vertical integration: the connection of subject matter to that which has come before it. This means that the intentional selection of texts does not start in the modern era; rather, whether at a school department meeting or around a kitchen table with your spouse, the entire Western civilization curriculum – from the ancient era to the modern – must be selected carefully. If both horizontal and vertical integration along with the chief criterion of withstanding the test of time have been applied to all eras that precede the modern era, curriculum selection for the most recent works actually becomes less daunting, even without the criterion of historical longevity.

Criterion 2: Literary Allusion

Literary allusion is a branch from the tree of vertical integration, so I think it fitting to explain this criterion next. As Sir Isaac Newton once said, "If I have seen further, it is by standing on the shoulders of giants." Great thinkers stand on the broad shoulders of others who have thought before, and they use the thoughts of the past as a stepping-stone to their own thoughts. Indeed, even this quotation itself is evidence of this, for as early as circa 1130, Bernard of Chartres states, "We are like dwarfs standing upon the shoulders of giants, and so able to see more and see farther than the ancients."¹³ As one intentionally selects written works with an eye on vertical integration, one will notice that the authors of these works have done the same thing. This referencing by an author to another's words,

works, or philosophical bents is known as literary allusion.

Hence, as you select works to study in the modern era, first make sure that they make reference to what past writers and thinkers have said . . .

While literary allusion is talked about most prevalently among teachers of literature, it is a rhetorical device that is applied beyond the scope of literature alone. Hence, as you select works to study in the modern era, first make sure that they make reference to what past writers and thinkers have said, be it philosophically, historically, theologically, scientifically, mathematically, or artistically. Secondly, this criterion would be a great tool for analysis to teach your students of Western civilization as well. Again, this helps de-fragment the body of academic knowledge through vertical integration and also starts to put into place for students the understanding that there is a set of standards to apply to all written discourse, and through the applications of such standards, some works are deemed greater or lesser than others.

Criterion 3: World-view

This is probably the most important criterion to apply when selecting works to read in the modern era. It is imperative that before any study in Western civilization commences – especially when covering modern works – students must be taught about the philosophical fabrics that are woven together into the tapestry of a person's world-view.

Thus, any course covering the modern era of Western civilization should start with an overview of world-views . . .

While one does not want the entire course to be one of philosophy for the reasons aforementioned in the section on horizontal integration, nevertheless, an overview of philosophy and major philosophical world-views of the modern era are probably the best places to start so that students develop a framework upon which to hang all of the course readings covered. Once students have a basic grasp of modernism, postmodernism, relativism, existentialism, humanism, socialism, romanticism, and the other "isms" that run through much of that which has been written in the

last two hundred and thirty years, they can begin to understand the dominant anti-Christian world-views that plague our society today, develop and articulate arguments against such world-views, and strengthen and defend the Christian world-view that they share and hold dear. Thus, any course covering the modern era of Western civilization should start with an overview of world-views, using texts such as Veith's *Postmodern Times* or Barzun's *From Dawn to Decadence* as a reference.

With an understanding of competing world-views firmly in place, the entire study of the modern era can then be scrutinized and analyzed through this critical approach. The issue of painstakingly trying to find only readings with a Christian world-view soundly attached (which is next to impossible in the modern era) is no longer necessary. Indeed, one now can expose students to works with questionable world-views but deemed pillars by secular academia because students are equipped to analyze and judge said works with intelligence and vigor. Students in a Christian, classical setting can still study the canon of works needed for college preparation and will actually have an advantage over their progressively educated peers since they will know which philosophies are prevalent and how to articulately argue against such modern and postmodern mindsets.

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Criterion 4: Defensibility

Finally, while the criterion of world-view is the most important, it is crucial that we save defensibility for last. This is my "catch-all" criterion, my final sieve in my "chaf" "purging endeavors. Even with horizontal and vertical integration, allusion references, and an understanding of world-view firmly in place, we as educators must be able to defend each written piece we select. Allow me to illustrate the importance of this criterion with an experience from my past.

In my younger teaching years, I had a parent dislike my selection of William Golding's *Lord of the Flies*. I had not yet realized the importance of this key criterion in my text selections, and because I could not articulate clearly to the parent why we were reading the novel, I had to create a separate novel assignment for that one student while the rest of the class read Golding's novel.

I am grateful to have learned that lesson early on in my life as an educator. I can now say that Golding's novel is imperative to any study of the modern era in Western civilization, for *The Lord of the Flies* is a work that clearly demonstrates the reality of original sin. It argues against the romantic notion that children are born innocent and flourish on their own when left to play and explore life without the influence of rules, boundaries, and laws of adults, and while failing to show the cure for sin in the saving work and death of Jesus Christ, the novel poignantly and symbolically displays our need for a savior. In a world in which young people are bombarded by the message that they are their own gods, that they do not need a savior, that they are invincible, or that they have no need for external rules and regulations, Golding's allegory is every bit as important for Christian young people to study as Plato's, Dante's, or Bunyan's.

Conclusion

This parent was not wrong to have asked for a defense of the work I selected; in fact, she deserved to hear a defense articulated. Whether the objection comes from a parent or an inquisitive youngster with the proverbial "But why?" it is our job as educators to have an answer other than "Because I said so," at least with regard to curriculum selection. As you select works in the modern era for your children, whether in your classroom or at home, be sure you are prepared to give a defense for the works you have selected. I challenge you to establish and to use criteria in your selection process – be they the ones aforementioned or your own, and, once criteria are established, they should be reviewed and revisited often. Moreover, if you teach middle school or high-school students, share your criteria with them, and help them to see the importance of viewing works in the modern era through a set of critical standards. As we press on together in our ever-increasing secular society, we surely can find ways to purify and filter the somewhat pungent waters found in Western civilization in the modern era and find those precious drops to drink.

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Notes

1. Samuel Taylor Coleridge. "The Rime of the Ancient Mariner." *The Norton Anthology of English Literature: Volume 2*. Ed. M. H. Abrams (New York, W. W. Norton & Co., 1993): 330 – 346.
2. Geoffrey Chaucer. "The Canterbury Tales." *The Norton Anthology of English Literature: Volume 1*. Ed. M. H. Abrams. (New York, W. W. Norton & Co., 1993): 192.
3. *Aerospaceweb*. "Giants." 5 May 2007 <aerospaceweb.org.> (Aerospaceweb. 2007).

CCLE VII

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**UNCOVERING THE HIDDEN
CURRICULUM IN CLASSICAL,
LUTHERAN SCHOOLS**
BY REV. STEPHEN W. KIESER

"Hidden curriculum" is a term that boasts a fairly recent intrusion into educational jargon. Those who use the term often wish to express the idea that schools are busy doing more than teaching an assigned, premeditated, stated, un-hidden curriculum. To explore a school's hidden curriculum is to delve into the basic values and presuppositions that undergird the educational endeavor but are not necessarily identified by those who teach and administrate. A school's hidden curriculum includes social implications, political underpinnings, cultural influences, and even theological assumptions of every activity and non-activity in an educational setting.

A school's hidden curriculum includes social implications, political underpinnings, cultural influences, and even theological assumptions of every activity and non-activity in an educational setting.

"Hidden curriculum" might also be understood as "world-view." James Nickel in *Mathematics: Is God Silent?* has suggested that "a world-view is a network of presuppositions not authenticated by the procedures of natural science, a perspective through which everything in human experience is interpreted and human reason is guided... these presuppositions are the filters through which every aspect of knowledge and the experiences of life are understood and interconnected." Hidden curriculum is world-view applied to education. Those interested in the hidden curriculum ask questions such as: What presuppositions are active in the learning process? How can these presuppositions be detected? What specific actions or rituals are adhered to by those adhering to specific presuppositions? Are the presuppositions beneficial to the educational task?

*Hidden curriculum is world-view
applied to education.*

The concept of hidden curriculum has been applied to education in different ways by such notables such as John Dewey, Phillip Jackson, Benson Snyder, Michael Harlambos, and John Taylor Gatto. For example, while Dewey used the idea to promote his pro-democratic perspectives in *Democracy and Education*, Gatto uses the same concept to radically criticize compulsory education in his book *Dumbing Us Down: The Hidden Curriculum of Compulsory Schooling*.

The hidden curriculum is thought to be discovered primarily through the scientific process. Specifically, all concrete forms used in education must be evaluated for some hidden presuppositions. These concrete forms may include teaching methodologies, student-to-teacher and teacher-to-student verbal and non-verbal interactions or lack thereof, and curricular resources employed or avoided. The goal then is to take what is observable and from those things decode values, attitudes, presuppositions (a world-view) that are being transmitted to the learner, often unintentionally by the teacher or school system.

While attending a synodical college as an undergraduate student who desired to teach in a Lutheran school, I was drilled in the concept of hidden curriculum. Later, while earning my administrator's endorsement from another synodical college, I encountered the topic again in a similarly rigorous fashion. We were taught various strategies in identifying the hidden curriculum. The primary strategy was teacher observation. The idea was that if a teacher could be observed by an "unbiased" outsider (is that really possible?), he might become aware of habits and activities that were rooted in specific presuppositions that he would have been unable to identify through self-awareness. Then came the arduous task of determining what presuppositions those actions implied. Interestingly, certain teacher activities were already presupposed as negative and others as positive. The evaluation process obviously had its own hidden curriculum.

So what about the inherent, implied, or presupposed meaning of an action? Do actions have meaning apart from context or language? Is every action understood the same way by all who observe it? While at a recent lecture on liturgics, the speaker suggested that every action (or, ritual form) has its own meaning apart from language and context. To prove his point he recounted how a pastor had the ritual of taking a newly baptized baby and lifting it in the direction of the altar in silence. Later, someone asked the pastor why he offered the baby to God? "Hadn't God already made the child His own possession through the rite of Baptism without the lifting up of the child at the altar?" the parishioner asked. The parishioner understood the action of lifting the baby at the altar to be in conflict with the action of baptizing. The lecturer's point was that the parishioner understood the action of lifting up the baby to mean that the pastor was now offering the child to God since Baptism did not accomplish the task. When questioned about his ritual, the pastor gave no specific meaning behind why he lifted up the baby, only to say that he had seen it done by another pastor. Using the concept of hidden curriculum, it might be said that the pastor discovered through the observation of a parishioner that his action sent a presupposed message that was unintended.

Does the action of lifting up the baby at the altar have its own implied meaning apart from language and context? Not necessarily. An action without an assigned meaning (or mis-communicated meaning) may be given one or more meanings by an observer, based on the context and language surrounding the action. It is very possible that if the congregation who observed the pastor lifting up the child were to be questioned on what the implied meaning of the pastor's action was that each member might offer a different meaning. Even if the pastor had a specific meaning that he hoped to convey in lifting up the child, it may not be clear without a spoken or written explanation. Apart from clearly communicating via context and language, actions are often ambiguous, at best. Action, context, and language serve each other well in the task of communication.

At the same time, an action may not lend itself to convey a specific meaning. Uncontrolled, spontaneous dancing does not convey reverence

in worship. A mathematics teacher who shows up to class in a bikini does not convey that she has come prepared to teach fractions.

Sometimes, a specific action has a meaning that has been assigned in such an enduring way that to give the action a new meaning may not be possible. In Lutheran circles at one time, it would have been unthinkable to break the host during the administration of the Lord's Supper. Displaying a single middle finger to your students would not be the best action to express the Biblical truth of unity in the Trinity.

The curriculum need not be hidden only to be uncovered through a scientific process. Instead, Lutheran schools would be better served by ignoring the current hype over hidden curriculum. A better way to proceed is to determine first the world-view and curricular content that is desired and then identify the best actions to accomplish the task. In other words, education ought to be deliberate and focused, not hidden. Rather than proceeding with actions that have at best, implied meanings, the teacher chooses and deliberately executes predetermined actions or teaching methods that accomplishes a well-established, pre-determined un-hidden curriculum.

Thankfully, this educational task is not a new one, and sound, well-established actions have been beautifully linked to an education that has proven itself worthy of repetition and is uniquely Christian: classical, Lutheran education. The Consortium for Classical and Lutheran Education has developed the identifying "Marks of a Lutheran and Classical School." In this document, the three primary marks are as follows:

- The school confesses and incorporates a commitment to the Gospel of our Lord Jesus Christ in all aspects of its educational mission as it is taught and confessed in the inspired sacred Scriptures and the confessional writings of the Evangelical Lutheran Church.
- The school demonstrates a commitment to a classical approach to curriculum and instruction within the framework of

its confessional, Lutheran character.

- The school's institutional governance establishes and expresses clearly articulated rules, regulations, and responsibilities that are in harmony with God's revealed orders of creation – for students, parents, and school staff.

With the undergirding world-view exposed, there is no guess work as to what teachers and schools must do. Teacher supervision no longer serves as the tool for discovery of the hidden curriculum, but rather serves to evaluate how well the teacher is implementing the school's clearly articulated world-view. The usefulness of school facilities; opportunities in music, art, and languages; as well as use of computers and other technology ; indeed, everything that happens or that doesn't happen, every idea and all decisions are evaluated on whether or not it accomplishes the stated "hidden curriculum."

With such a model we begin with stating the "hidden curriculum" of classical and Lutheran education and articulating it so that it is no longer hidden, but clear and concise. Theology and the educational task join hands to form the foundation from which all actions happen. Instructional methodologies in education must stand the test of this foundation. Teachers come to their students already aware of what activities are beneficial to learning and how these activities might be used in service to the Gospel for the neighbor.

(REV. KIESER SERVES AS PASTOR OF ZION LUTHERAN CHURCH, STORM LAKE, IA. HE ALSO SERVES ON THE BOARD OF DIRECTORS OF THE CONSORTIUM FOR CLASSICAL & LUTHERAN EDUCATION AND THE CEQ EDITORIAL BOARD)

ADDENDUM

MARKS OF A LUTHERAN AND CLASSICAL SCHOOL (CCLE POSITION STATEMENT)

I. The School confesses and incorporates a commitment to the Gospel of our Lord Jesus Christ in all aspects of its educational mission as it

is taught and confessed in the inspired sacred Scriptures and the confessional writings of the Evangelical Lutheran Church.

A. This faith commitment is explicitly articulated in the school's charter as expressed in the constitution and bylaws of the sponsoring congregation or governing body.

B. This faith commitment shapes -and is reflected in - the school's faculty, staff, instructional program, educational philosophy, and worship life.

1. Faculty and Staff confess and reflect this commitment in their personal faith, worship life, and professional service to the school.

2. A Lutheran, Christian world-view shapes, integrates and unites, the instructional programs of the school - its courses of study, educational resources, and priorities.

3. Catechesis - teaching of the faith with confession and prayer - is central in the instructional life of the school on all grade levels in accord with the school's confessional commitment.

4. Worship life uses and teaches the historic forms of liturgy and hymnody as they express and convey the gifts of the pure Gospel in Word and Sacrament.

C. A regular evaluative strategy is in place to continually evaluate the school's performance in light of its confessional commitments with established ways and means to implement improvement.

II. The school demonstrates a commitment to a classical approach to curriculum and instruction within the framework of its confessional, Lutheran character.

A. The school's curriculum and instruction is shaped on all levels by a pedagogy that nurtures the basic language skills - grammar, logic, rhetoric - to progressively equip learners to carry out successfully their own inquiries into what is true, good, and beautiful.

1. These skills are taught and exemplified by instructional strategies that are informed and shaped by levels of student intellectual maturity and aptitude - grammar in the lower grades; logic, and rhetoric added at learning-appropriate higher grades levels.

2. All faculty and staff are committed to the classical approach in education and exhibit an enthusiastic willingness to grow in their understanding, skills, and appreciation of this approach to pedagogy.

3. Each member of the faculty demonstrates being an enthusiastic ongoing learner in their assigned teaching areas of responsibility in and out of the classroom.

4. The school's governance possesses and implements ways and means for the continuing education of its staff in the classical approach - appropriate to the levels of the school's educational program.

B. The scope and sequence of the schools curricular and co-curricular programs are normed by the goal to raise up a virtuous, educated person for responsible earthly and heavenly citizenship.

1. The courses of study to be mastered by students are shaped by the significant fund of information to be passed on to the next generation for responsible citizenship in the Church and world.

2. The basic subject areas of English language skills (reading, spelling, vocabulary, and writing), Latin, mathematics, history, science, geography, literature, music, art, physical education, and theology form the primary courses of study on all elementary levels of instruction.

3. The higher language skills of dialectical thinking and analysis, and then later, rhetorical uses of language (written and oral) are exemplified by instructors on all levels but then, integrated into strategies for student mastery in the higher grades 7-12.

4. Instruction in Latin, even in the early grades, is integrated into the strategies

of teaching linguistic grammar and syntax and serves as a foundation for increased mastery of English and other foreign languages.

5. The upper grades instructional program (grades 7-12) will reflect an increasingly sophisticated exposure and mastery of the primary resources of the literature of the Western Canon (The Great Books) that are age appropriate.

III. The school's institutional governance establishes and expresses clearly articulated rules, regulations, and responsibilities that are in harmony with God's revealed orders of creation - for students, parents, and school staff.

A. The school has written faculty, parent, and student policy manuals and has secured appropriate commitments.

B. Staff, parents, and students give ample evidence to their knowledge and compliance of the school's policies for conduct and responsibilities.

(ADOPTED UNANIMOUSLY BY THE BOARD OF DIRECTORS OF THE CCLE, APRIL 27, 2006)