

AND GLADLY MOTIVATE

FOR THE

FEDERATION OF
PROTESTANT REFORMED CHRISTIAN SCHOOLS

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AGATHA LUBBERS, EXECUTIVE DIRECTOR

THE CLERK

FROM *THE CANTERBURY TALES*

BY GEOFFREY CHAUCER, 1340-1400

A CLERK FROM OXFORD WAS WITH US ALSO,
WHO'D TURNED TO GETTING KNOWLEDGE, LONG AGO.
AS MEAGRE WAS HIS HORSE AS IS A RAKE,
NOR HE HIMSELF TOO FAT, I'LL UNDERTAKE,
BUT HE LOOKED HOLLOW AND WENT SOBERLY.
RIGHT THREADBARE WAS HIS OVERCOAT; FOR HE
HAD GOT HIM YET NO CHURCHLY BENEFICE,
NOR WAS SO WORLDLY AS TO GAIN OFFICE.
FOR HE WOULD RATHER HAVE AT HIS BED'S HEAD
SOME TWENTY BOOKS, ALL BOUND IN BLACK AND RED,
OF ARISTOTLE AND HIS PHILOSOPHY
THAN RICH ROBES, FIDDLE, OR GAY PSALTERY.
YET, AND FOR ALL HE WAS PHILOSOPHER,
HE HAD BUT LITTLE GOLD WITHIN HIS COFFER;
BUT ALL THAT HE MIGHT BORROW FROM A FRIEND
ON BOOKS AND LEARNING HE WOULD SWIFTLY SPEND,
AND THEN HE'D PRAY RIGHT BUSILY FOR THE SOULS
OF THOSE WHO GAVE HIM WHEREWITHAL FOR SCHOOLS.
OF STUDY TOOK HE UTMOST CARE AND HEED.
NOT ONE WORD SPOKE HE MORE THAN WAS HIS NEED;
AND THAT WAS SAID IN FULLEST REVERENCE
AND SHORT AND QUICK AND FULL OF HIGH GOOD SENSE.
PREGNANT OF MORAL VIRTUE WAS HIS SPEECH;

AND GLADLY WOULD HE LEARN AND GLADLY TEACH.

AND GLADLY MOTIVATE

AND GLADLY MOTIVATE

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INTRODUCTION

"WHENEVER I TALK TO TEACHERS, I SENSE AN ALMOST DESPERATE CONCERN ABOUT HOW TO MOTIVATE STUDENTS TO LEARN. MANY OF US SEEM TO VIEW MOTIVATION AS OUR BIGGEST PROBLEM; IT IS BOTH ELUSIVE AND COMPLEX. CLEARLY TEACHERS WONDER HOW IT DEVELOPS. BUT WHAT I FIND INTERESTING IS THE FACT THAT WHILE, THERE IS NO SHORTAGE OF AVAILABLE TECHNIQUES FOR MOTIVATING STUDENTS IN SCHOOL, THESE LISTS OF TECHNIQUES OFTEN QUICKLY WEAR THIN. THEY DO NOT ALWAYS SEEM SENSIBLE, AND THEY USUALLY IMPLY THAT THE TEACHER HAS TO BE DESIGNING LESSONS THAT CONSTANTLY GRAB AND HOLD STUDENT ATTENTION. THAT IS TOUGH. ALSO, MOST OF US HAVE ALREADY TRIED MANY OF THE TECHNIQUES IN THE BOOKS AND HAVE FOUND THAT SOMETIMES THEY WORK AND SOMETIMES THEY DO NOT. WHEN THEY FAIL IT IS NOT ALWAYS CLEAR WHAT TO TRY NEXT. IF THIS STRIKES A FAMILIAR CHORD, IT MAY HELP TO KNOW THAT MANY TEACHERS' INTUITIONS ON THIS SUBJECT SEEM TO REFLECT WHAT THE RESEARCH HAS SHOWN TO BE TRUE: THAT ONE OF THE BEST THINGS WE CAN DO TO HELP MOTIVATE STUDENTS FOR SCHOOL LEARNING IS TO TEACH THEM HOW TO SELF-MOTIVATE, AND THEN TO REQUIRE THIS IN SCHOOL TASKS. ONCE A STUDENT KNOWS HOW TO MANAGE AND CONTROL HIS OWN LEARNING AND BEGINS TO APPLY THAT KNOWLEDGE TO ASSIGNED TASKS, THERE IS NO MORE POWERFUL OR RELIABLE MOTIVATOR." P. 253, *TALKS TO TEACHERS*, BERLINER AND ROSENSHINE.

". . . YOU HAVE GOT TO SET THE MOOD OR CREATE THE ATMOSPHERE WHICH ENCOURAGES STUDENT MOTIVATION, AND THAT IS ACCOMPLISHED VERY SIMPLY BY YOUR MOTIVATION. THERE'S AN OLD TEXAS SAYING THAT GOES: 'YOU CAN'T START A FIRE WITH A WET MATCH.' THE CLASSROOM CORRELATE IS THAT YOU WON'T IGNITE YOUR STUDENTS IF YOU DON'T HAVE ANY SPARK." P. 27, *TIPS FROM THE TRENCHES*, EDITED BY CHARLES AND JACQUELINE CHASE.

". . .LEARNING NEEDS TO BE PLANNED SO THAT STUDENTS CAN RESPOND MEANINGFULLY. TO DO SO, WE HAVE TO TAKE INTO ACCOUNT FACTORS SUCH AS THE DIVERSE WAYS OF KNOWING, LEARNING STYLES, LAYERS OF UNDERSTANDING, AND HOW WE GROUP STUDENTS. IF WE FAIL TO DO SO, THEN THE LEARNING IN OUR CLASSROOM WILL UNWRAP OUR STUDENTS' GIFTS INADEQUATELY; LEARNING, FOR MANY OF THEM, WILL BECOME A BURDEN RATHER THAN A JOY. AND THAT WOULD UNDERMINE THE HABITAT OF SHALOM THAT GOD INTENDED STUDENTS AND TEACHERS TO EXPERIENCE AS THEY LEARN ABOUT HIM AND HIS WORLD." P. 133, "HOW DO WE LEARN", *A VISION WITH A TASK*, GLORIA STRONKS ET. AL.

"ONE OF THE MOST CRUCIAL AND CHALLENGING AREAS OF EDUCATION IS MOTIVATION. THE BEST TRAINED TEACHERS USING THE FINEST CURRICULUM IN WELL-APPOINTED CLASSROOMS WILL FALL SHORT IN THE AWESOME WORK UNLESS THE STUDENT IS MOTIVATED TO LEARN. . . UNLESS THE STUDENT IS QUICKENED AND HIS APPETITE STIMULATED SO THAT HE WANTS TO TAKE IN THE DELECTABLES OFFERED BY HOME, SCHOOL AND CHURCH, THE TEACHERS' WORK GOES FOR NAUGHT. MOTIVATION IS THE BASIC ENERGY THAT FUELS A STUDENT'S LEARNING OF CURRICULUM, FORMAL AND INFORMAL." P. 1, *AND GLADLY MOTIVATE*, BY ANTHONY C. FORTOSIS.

ALTHOUGH THE HOLY SPIRIT IS NOT DEPENDENT UPON THE WORK OF THE TEACHER FOR HIM TO DO HIS WORK, TEACHERS OUGHT NOT GRIEVE OR HINDER THE HOLY SPIRIT, BUT SHOULD INSTEAD BE BUSY CONSCIOUSLY AND INTENTIONALLY IN THE FORGING AND CREATING OF CONDITIONS IN THE CLASSROOM THAT WILL NOT IMPEDE THE HOLY SPIRIT AS HE DOES HIS ENABLING WORK. P. 43, *A PARAPHRASE OF TALKS TO LISA*, BY JOHN VAN DYK, DORDT COLLEGE.

I. DEFINING THE CONCEPT

A. MEANING OF THE TERMS:

1. MOTIVE

- THAT WITHIN THE INDIVIDUAL, RATHER THAN WITHOUT, WHICH INCITES HIM TO ACTION;
- ANY IDEA, DESIRE, NEED, EMOTION, OR ORGANIC STATE THAT PROMPTS HIM TO ACTION.
- APPLIED MAINLY TO AN INNER URGE THAT MOVES OR PROMPTS A PERSON TO ACTION.
- MAY APPLY TO CONTEMPLATED RESULT, THE DESIRE WHICH MOVES THE PERSON.
- SPRING, IMPULSE, INCENTIVE, INDUCEMENT, SPUR, GOAD

2. MOTIVATE

- TO PROVIDE WITH A MOTIVE OR MOTIVES.
- TO IMPEL, TO INCITE TO ACTION OR ACTIVITY.

3. MOTIVATION

- THE ACT OR AN INSTANCE OF MOTIVATING
- THE STATE OR CONDITION OF BEING MOTIVATED
- THAT WHICH MOTIVATES; PROVIDES INDUCEMENT; OR INCENTIVE

B. RELATED TERMS:

THEIR MEANING, AND SIGNIFICANCE

1. INDUCEMENT

- SOMETHING THAT MOTIVATES OR PERSUADES, I.E. AN INCENTIVE
- THAT WHICH LEADS A PERSON ON BECAUSE OF SOME PERSUASION OR INFLUENCE
- INDUCEMENT IS NEVER APPLIED TO AN INNER URGE AND SELDOM TO A GOAL.
- "THE PLEASURE OF WIELDING AUTHORITY MAY BE AN INDUCEMENT TO GET AHEAD."
- INDUCEMENT IS USED MAINLY FOR OPPORTUNITIES OFFERED BY THE ACCEPTANCE OF CERTAIN CONDITIONS WHETHER THESE ARE OFFERED BY A SECOND PERSON OR BY THE FACTORS OF THE SITUATION. "THE SALARY OFFERED ME WAS A GREAT INDUCEMENT."

2. INCENTIVE

- SOMETHING STIMULATING, PROVOCATIVE
- THAT WHICH INCITES TO ACTION
- THAT WHICH INSPIRES A PERSON
- SETTING THE STAGE OR SETTING THE TUNE
- INCENTIVE WAS ONCE USED FOR ANYTHING INSPIRING OR STIMULATING EMOTIONS/IMAGINATION
- HAVING THE PROPERTY OF KINDLING INTEREST
- RETAINS ITS EMOTIONAL CONNOTATIONS BUT LIKE INDUCEMENT IS APPLIED TO SOMETHING OFFERED AS A REWARD AND TO STIMULATE COMPETITIVE ACTIVITY.

3. INCLINATION

- REFERS TO A MENTAL OR VOLITIONAL TENDENCY
- REFERS TO SOMETHING TO WHICH ONE IS DISPOSED

4. DESIRE

-TO WISH OR LONG FOR

-TO CRAVE OR WANT

-ASPIRATION, HUNGER, APPETITE, THIRST, LONGING

5. CURIOSITY

-CAREFUL ATTENTION, FASTIDIOUS

-DISPOSITION TO INQUIRE INTO ANYTHING,

6. INTEREST

-THE FEELING OF ONE WHOSE ATTENTION, CONCERN OR CURIOSITY IS PARTICULARLY ENGAGED BY SOMETHING

-THAT WHICH CONCERNS, INVOLVES, DRAWS ONE'S ATTENTION OR AROUSES THE CURIOSITY OF A PERSON

7. PERSUADE

-TO INDUCE TO BELIEVE

ACTS 13:43; 14:19; 18:4; 26:28; 18:3.

-TO ENTICE

II. WHAT WE CAN LEARN FROM RESEARCH

1. Daniel Yankelovich, "Yankelovich on Today's Workers: We Need New Motivational Tools," Industry Week, August 6, 1979, p. 61. (Speaking about motivation of people in the work force.)

2. Douglas McGregor's Theory X and Theory Y. The Human Side of Enterprise, McGraw, 1960.

a. Theory X = Extrinsic Motivation and the effect on responsibility and involvement.

b. Theory Y = Intrinsic Motivation and the effect on responsibility and involvement.

3. Maslow's Hierarchy of Needs, cf. Educational Administration: Theory, Research, and Practice, 1982.

a. Physiological needs at bottom

b. Safety needs

c. Love, security and interpersonal needs of caring and sharing

d. Self esteem, self-worth, self-respect

e. Self actualization

4. Frederick Herzberg's, The Motivation to Work, 1959. Hygiene Theory

a. Achievement--the workers felt they had done something in which they had succeeded. The taste of success was motivational.

b. Recognition--someone recognized their work and commended them for it.

c. The Work Itself--work that was challenging, interesting with variety and creativity, received high marks.

d. Responsibility--they enjoyed work done, without supervision, for which they were responsible.

e. Advancement--promotions and increases in pay

5. David McClelland, The Achievement Motive, concerning self-motivated achievers.

a. They tend to set their own goals and tend to be responsible for their attaining these goals

b. They tend to estimate what is possible and then choose the goals difficult as possible within their capability.

c. They tend to select tasks that return immediate feedback--so that they have an instant replay view of their achievement

III. THE BIBLE AND MOTIVATION

1. THE BIBLE SPEAKS MOTIVE AND MOTIVATION BUT DOES SO BY SPEAKING OF GOOD MOTIVES AND EVIL OR BAD MOTIVES—PURE AND IMPURE.

A. PROVERBS 20:11: "EVEN A CHILD IS KNOWN BY HIS DOINGS, WHETHER HIS WORK BE PURE, AND WHETHER IT BE RIGHT."

B. PROVERBS 21:8: "THE WAY OF MAN IS FROWARD AND STRANGE: BUT AS FOR THE PURE, HIS WORK IS RIGHT."

C. II PETER 3:1B-2: "...I STIR UP YOUR PURE MINDS BY WAY OF REMEMBRANCE, THAT YE MAY BE MINDFUL OF THE WORDS WHICH WERE SPOKEN BEFORE BY THE HOLY PROPHETS AND OF THE COMMANDMENT OF US THE APOSTLES OF THE LORD AND SAVIOUR."

D. III JOHN 11: "BELOVED, FOLLOW NOT THAT WHICH IS EVIL, BUT THAT WHICH IS GOOD. HE THAT DOETH GOOD IS OF GOD: BUT HE THAT DOETH EVIL HAS NOT SEEN GOD."

2. THE BIBLE SPEAKS OF MOTIVATION THAT RESULTS IN GOOD ACTIONS AND EVIL ACTIONS.

A. PHILIPPIANS 3:14: "I PRESS ON TOWARD THE MARK FOR THE PRIZE OF THE HIGH CALLING OF GOD IN CHRIST JESUS."

B. COLOSSIANS 3:23-24: "AND WHATSOEVER YE DO, DO IT HEARTILY, AS TO LORD, AND NOT UNTO MEN; KNOWING THAT OF THE LORD YE SHALL RECEIVE THE REWARD OF THE INHERITANCE; FOR YE SERVED THE LORD CHRIST."

C. II TIMOTHY 3:14: "BUT CONTINUE THOU IN THE THINGS WHICH THOU HAST LEARNED AND HAST BEEN ASSURED OF, KNOWING OF WHOM THOU HAST LEARNED THEM."

D. HEBREWS 12:1: "...LET US LAY ASIDE EVERY WEIGHT, AND THE SIN WHICH DOTHS SO EASILY BESET US, AND LET US RUN WITH PATIENCE THE RACE THAT IS SET BEFORE US."

IV. ROADBLOCKS TO MOTIVATION

1. WHEN THE GOALS OF THE TEACHER ARE SELF-CENTERED AND THE METHODS ARE DULL.

2. WHEN GOALS ARE UNCLEAR OR DIFFICULT.

3. WHEN THE DEADLY "DS" ARE PERMITTED TO OPERATE.

A. DISAPPOINTMENT

B. DISCOURGEMENT

C. DISILLUSIONMENT

D. DEPRESSION

4. WHEN THE SELF-IMAGE IS WEAK.

5. WHEN THE TEACHER OR PRINCIPAL HAS DISTORTED PRIORITIES.

6. WHEN LAZINESS, BOREDOM OR PROCRASTINATION RULE.

V. THE LAW OF THE TEACHER

A. THE TEACHER MUST KNOW THOROUGHLY THAT WHICH SHE/HE WOULD TEACH.

B. RULES THAT ARISE OUT OF THE LAW OF THE TEACHER Cf. THE SEVEN LAWS OF TEACHING

BY JOHN MILTON GREGORY, 1997

1. PREPARE EACH LESSON BY FRESH STUDY. LAST YEAR'S KNOWLEDGE HAS NECESSARILY FADED SOMEWHAT. ONLY FRESH CONCEPTIONS INSPIRE US TO OUR BEST EFFORTS.

2. FIND IN THE LESSON ITS ANALOGIES TO MORE FAMILIAR FACTS AND PRINCIPLES. IN THESE LIE THE ILLUSTRATIONS BY WHICH IT MAY BE TAUGHT TO OTHERS.

3. STUDY THE LESSON UNTIL IT TAKES SHAPE IN FAMILIAR LANGUAGE. THE FINAL PRODUCT OF CLEAR THOUGHT IS CLEAR SPEECH.

4. FIND THE NATURAL ORDER OF THE SEVERAL STEPS OF THE LESSON. IN EVERY SCIENCE THERE IS A NATURAL PATH, FROM THE SIMPLEST NOTIONS TO THE BROADEST VIEWS; SO, TOO, IN EVERY LESSON.

5. FIND THE RELATION OF THE LESSON TO THE LIVES OF THE LEARNERS. ITS PRACTICAL VALUE LIES IN THESE RELATIONS.

6. USE FREELY ALL LEGITIMATE AIDS, BUT NEVER REST UNTIL THE REAL UNDERSTANDING IS CLEARLY BEFORE YOU.

7. BEAR IN MIND THAT COMPLETE MASTERY OF A FEW THINGS IS BETTER THAN AN INEFFECTIVE SMATTERING OF MANY.

8. HAVE A DEFINITE TIME FOR THE STUDY OF EACH LESSON, IN ADVANCE OF THE TEACHING. ALL THINGS HELP THE DUTY DONE ON TIME. ONE KEEPS ON LEARNING THE LESSON STUDIED IN ADVANCE, AND GATHERS FRESH INTEREST AND ILLUSTRATIONS.

VI. THE LAW OF THE LEARNER

CF. *THE SEVEN LAWS OF TEACHING* BY JOHN MILTON GREGORY

A. THE LEARNER MUST ATTEND WITH INTEREST TO THE MATERIAL TO BE LEARNED.

(I.E. THE LEARNER MUST BE MOTIVATED — STIMULATED TO PAY ATTENTION.)

B. ATTENTION

1. MEANS THE DIRECTION UPON SOME OBJECT.

2. INVOLVES: AWARENESS AND REFLECTION

3. DEGREES OF ATTENTION

A. CONCENTRATED OR ABSORBED ATTENTION

B. FLITTING OR PASSIVE ATTENTION

C. ATTENTION IS PROPORTIONED TO THE STIMULUS WHICH INSPIRES IT.

1. VOICE

2. GESTICULATION

3. SHOWING OF A PICTURE OR ILLUSTRATION

4. INTERESTING PRESENTATION

D. ATTENTION FOLLOWS INTEREST. IT IS FOLLY TO TO ATTEMPT TO GAIN ATTENTION WITHOUT FIRST STIMULATING INTEREST.

E. CHIEF HINDRANCES TO ATTENTION

1. APATHY

2. DISTRACTION

F. RULES FOR TEACHING THAT EMERGE OUT OF THE LAW OF THE LEARNER CF. JOHN M. GREGORY

1. NEVER BEGIN A CLASS EXERCISE UNTIL THE ATTENTION OF THE CLASS HAS BEEN SECURED. STUDY FOR A MOMENT THE FACES OF THE STUDENTS TO SEE IF ALL ARE MENTALLY, AS WELL AS BODILY, PRESENT.
2. PAUSE WHENEVER THE ATTENTION IS INTERRUPTED OR LOST, AND WAIT UNTIL IT IS COMPLETELY REGAINED.
3. NEVER WHOLLY EXHAUST THE ATTENTION OF YOUR PUPILS. STOP AS SOON AS SIGNS OF FATIGUE APPEAR.
4. ADAPT THE LENGTH OF THE CLASS EXERCISE TO THE AGES OF THE PUPILS; THE YOUNGER THE PUPILS THE BRIEFER THE LESSON.
5. AROUSE ATTENTION WHEN NECESSARY BY VARIETY IN YOUR PRESENTATION, BUT BE CAREFUL TO AVOID DISTRACTIONS; KEEP THE REAL LESSON IN VIEW.
6. KINDLE AND MAINTAIN THE HIGHEST POSSIBLE INTEREST IN THE SUBJECT. INTEREST AND ATTENTION REACT UPON EACH OTHER.
7. PRESENT THOSE ASPECTS OF THE LESSON, AND USE SUCH ILLUSTRATIONS AS WILL CORRESPOND TO THE AGES AND ATTAINMENTS OF THE PUPILS.
8. APPEAL WHENEVER POSSIBLE TO THE INTERESTS OF YOUR PUPILS.

9. THE FAVORITE STORIES, SONGS, AND SUBJECTS OF THE PUPILS ARE OFTEN KEYS TO THEIR INTEREST AND ATTENTION. FIND OUT WHAT THESE ARE, AND MAKE USE OF THEM.
10. LOOK FOR SOURCES OF DISTRACTION, SUCH AS UNUSUAL NOISES, INSIDE THE CLASSROOM AND OUT, AND REDUCE THEM TO A MINIMUM.
11. PREPARE BEFOREHAND THOUGHT-PROVOKING QUESTIONS. BE SURE THAT THESE ARE NOT BEYOND THE AGES AND ATTAINMENTS OF YOUR PUPILS.
12. MAKE YOUR PRESENTATION AS ATTRACTIVE AS POSSIBLE, USING ILLUSTRATIONS AND ALL LEGITIMATE DEVICES. DO NOT, HOWEVER, LET THESE DEVICES BE SO PROMINENT AS THEMSELVES TO BECOME SOURCES OF DISTRACTION.
13. MAINTAIN AND EXHIBIT IN YOURSELF THE CLOSEST ATTENTION TO AND MOST GENUINE INTEREST IN THE LESSON. TRUE ENTHUSIASM IS CONTAGIOUS.
14. STUDY THE BEST USE OF THE EYE AND THE HAND. YOUR PUPILS WILL RESPOND TO YOUR EARNEST GAZE AND YOUR LIFTED HAND.

VII. CHARACTERISTICS OF THE MOTIVATING CHRISTIAN TEACHER

1. WHAT KIND OF TEACHER MOTIVATES STUDENTS TO LEARN AND POINTS THEM TO THE REDEEMER, THE LORD CHRIST, AS THE SOURCE OF THE TREASURES OF WISDOM AND KNOWLEDGE?

"...TO THE ACKNOWLEDGEMENT OF THE MYSTERY OF GOD AND OF THE FATHER, AND OF CHRIST, IN WHOM ARE HID ALL THE TREASURES OF WISDOM AND KNOWLEDGE."

COLOSSIANS 2:2-3

B. WHAT SORT OF PERSON DOES GOD CALL TO SHEPHERD HIS LAMBS IN THE CHRISTIAN SCHOOL?

1. ONE KNOWLEDGEABLE IN THE SCRIPTURES AND THE CONFESSIONS

2. ONE AGLOW IN SPIRIT

3. ONE WHO SERVES THE LORD

4. ONE WHO PERSERVERES IN PRAYER

5. ONE WHO LOVES WITHOUT HYPOCRISY

C.S. LEWIS SAID SOMETHING THAT COULD HAVE BEEN A DESCRIPTION OF THE CHRISTIAN TEACHER.

"OUR WHOLE DESTINY SEEMS TO LIE IN BEING AS LITTLE AS POSSIBLE OURSELVES, IN ACQUIRING A FRAGRANCE THAT IS NOT OURS, BUT BORROWED, IN BECOMING CLEAN MIRRORS FILLED WITH THE IMAGE OF A FACE THAT IS NOT OURS."

THE APOSTLE PAUL SPOKE OF BEARING THE MARKS OF AN APOSTLE. THERE ARE ALSO SOME WELL-DEFINED MARKS OF THE CHRISTIAN TEACHER. ROMANS 12:9-21.

"LET LOVE BE WITHOUT DISSIMULATION. (I.E. LOVE MUST BE SINCERE.)

ABHOR THAT WHICH IS EVIL; CLEAVE TO THAT WHICH IS GOOD.

BE KINDLY AFFECTIONED ONE TO ANOTHER WITH BROTHERLY LOVE;

IN HONOR PREFERRING ONE ANOTHER;

NOT SLOTHFUL IN BUSINESS;

FERVENT IN SPIRIT; SERVING THE LORD;

REJOICING IN HOPE; PATIENT IN TRIBULATION;

CONTINUING INSTANT IN PRAYER

BLESS THEM WHICH PERSECUTE YHOU

BE OF THE SAME MIND ONE TOWARD ANOTHER

BE NOT WISE IN YOUR OWN CONCEITS (DO NOT BE CONCEITED.)

RECOMPENSE TO NO MAN EVIL FOR EVIL

AVENGE NOT YOURSELVES

BE NOT OVERCOME OF EVIL BUT OVERCOME EVIL WITH GOOD."

"... THE REARING OF COVENANT CHILDREN, IS THE RESPONSIBILITY OF THE TEACHER'S OFFICE. FOR THIS SERVICE, SHE/HE IS GIVEN AUTHORITY. TO DO THIS, THE TEACHER MUST LOVE THE CHILDREN. . . REAR HIM; LOVE HIM, AS A COVENANT CHILD OF GOD."

P. 7: REFORMED EDUCATION, ENGELSMA

THE SHEPHERD'S HEART

Though I teach with the skill of the finest teachers and have not a shepherd's loving heart, I am become only a clever technician and purveyor of cold, lifeless facts.

And though I understand all techniques and all methods, and though I have much training so that I feel quite competent but do not have a shepherd's sensitivity, it is not enough.

And if I spend many hours in lesson development and become tense and nervous with the strain, but have no understanding of the personal needs of my pupils, it still is not enough.

The understanding teacher is very patient, very kind; is not shocked when students bring him their confidences; does not gossip; is not easily discouraged; does not behave himself in ways that are unworthy, but is at all times a living example to his students of the way of life of which he speaks.

The Shepherd's heart never fails but whether there be programs, they shall become obsolete; where there be methods, they shall be outmoded; whether there be plans, they shall be abandoned.

For we know only a little and can pass on to our school only a little.

But when we have a Shepherd's heart then all our efforts shall bear fruit, and our influence shall live forever in the lives of our pupils.

When I was a novice, I spoke with immaturity, my emotions were uncontrolled and I behaved carnally; but now that I am mature I must face life as it is, with courage and understanding.

And now abideth teaching skills, audio-visual know-how, classroom management and a Shepherd's heart.

And the greatest of these is a Shepherd's heart.

from And Gladly Motivate
by Anthony C. Fortosis

VIII. HANDS-ON TEACHING & LEARNING

A. WE MOTIVATE BY EXPOSING STUDENTS TO REAL-LIFE SITUATIONS

B. WE MOTIVATE BY STIMULATING RESPONSIBILITY

C. WE MOTIVATE BY GIVING ENCOURAGEMENT AND WORTH RECOGNITION

D. WE MOTIVATE BY EDIFYING AND EXHORTING THROUGH PERSONAL EXAMPLE

E. WE MOTIVATE BY PERSONAL, CONTAGIOUS ENTHUSIASM

F. WE MOTIVATE BY BUILDING CLOSE PERSONAL
RELATIONSHIPS WITH STUDENTS

G. WE MOTIVATE BY TEACHING A RECIPROCAL
LIFESTYLE

H. WE MOTIVATE BY CHALLENGING STUDENTS TO
KEEP AIMING AT SUCCESS

I. WE MOTIVATE BY ADMONITION—IF WE REALLY
CARE.

IO.

Teaching as an Amusing Activity

There could not have been a safer bet when it began in 1969 than that "Sesame Street" would be embraced by children, parents and educators. Children loved it because they were raised on television commercials, which they intuitively knew were the most carefully crafted entertainments on television. To those who had not yet been to school, even to those who had just started, the idea of being *taught* by a series of commercials did not seem peculiar. And that television should entertain them was taken as a matter of course.

Parents embraced "Sesame Street" for several reasons, among them that it assuaged their guilt over the fact that they could not or would not restrict their children's access to television. "Sesame Street" appeared to justify allowing a four- or five-year-old to sit transfixed in front of a television screen for unnatural periods of time. Parents were eager to hope that television could teach their children something other than which breakfast cereal has the most crackle. At the same time, "Sesame Street" relieved them of the responsibility of teaching their pre-school children how to read—no small matter in a culture where children are apt to be considered a nuisance. They could also plainly see that in spite of its faults, "Sesame Street" was entirely consonant with the prevailing spirit of America. Its use of cute puppets, celebrities, catchy tunes, and rapid-fire editing was certain to give pleasure to the children and would therefore serve as adequate preparation for their entry into a fun-loving culture.

As for educators, they generally approved of "Sesame Street," too. Contrary to common opinion, they are apt to find new methods congenial, especially if they are told that education can be accomplished more efficiently by means of the new techniques. (That is why such ideas as "teacher-proof" text-books, standardized tests, and, now, micro-computers have been welcomed into the classroom.) "Sesame Street" appeared to be an imaginative aid in solving the growing problem of teaching Americans how to read, while, at the same time, encouraging children to love school.

We now know that "Sesame Street" encourages children to love school only if school is like "Sesame Street." Which is to say, we now know that "Sesame Street" undermines what the traditional idea of schooling represents. Whereas a classroom is a place of social interaction, the space in front of a television set is a private preserve. Whereas in a classroom, one may ask a teacher questions, one can ask nothing of a television screen. Whereas school is centered on the development of language, television demands attention to images. Whereas attending school is a legal requirement, watching television is an act of choice. Whereas in school, one fails to attend to the teacher at the risk of punishment, no penalties exist for failing to attend to the television screen. Whereas to behave oneself in school means to observe rules of public decorum, television watching requires no such observances, has no concept of public decorum. Whereas in a classroom, fun is never more than a means to an end, on television it is the end in itself.

Yet "Sesame Street" and its progeny, "The Electric Company," are not to be blamed for laughing the traditional classroom out of existence. If the classroom now begins to seem a stale and flat environment for learning, the inventors of television itself are to blame, not the Children's Television Workshop. We can hardly expect those who want to make good television shows to concern themselves with what the classroom is for. They are concerned with what television is for. This

does not mean that "Sesame Street" is not educational. It is, in fact, nothing but educational—in the sense that every television show is educational. Just as reading a book—any kind of book—promotes a particular orientation toward learning, watching a television show does the same. "The Little House on the Prairie," "Cheers" and "The Tonight Show" are as effective as "Sesame Street" in promoting what might be called the television style of learning. And this style of learning is, by its nature, hostile to what has been called book-learning or its handmaiden, school-learning. If we are to blame "Sesame Street" for anything, it is for the pretense that it is any ally of the classroom. That, after all, has been its chief claim on foundation and public money. As a television show, and a good one, "Sesame Street" does not encourage children to love school or anything about school. It encourages them to love television.

Moreover, it is important to add that whether or not "Sesame Street" teaches children their letters and numbers is entirely irrelevant. We may take as our guide here John Dewey's observation that the content of a lesson is the least important thing about learning. As he wrote in *Experience and Education*: "Perhaps the greatest of all pedagogical fallacies is the notion that a person learns only what he is studying at the time. Collateral learning in the way of formation of enduring attitudes . . . may be and often is more important than the spelling lesson or lesson in geography or history. . . . For these attitudes are fundamentally what count in the future."¹ In other words, the most important thing one learns is always something about *how* one learns. As Dewey wrote in another place, we learn what we do. Television educates by teaching children to do what television-viewing requires of them. And that is as precisely remote from what a classroom requires of them as reading a book is from watching a stage show.

Although one would not know it from consulting various recent proposals on how to mend the educational system, this point—that reading books and watching television differ en-

tirely in what they imply about learning—is the primary educational issue in America today. America is, in fact, the leading case in point of what may be thought of as the third great crisis in Western education. The first occurred in the fifth century B.C., when Athens underwent a change from an oral culture to an alphabet-writing culture. To understand what this meant, we must read Plato. The second occurred in the sixteenth century, when Europe underwent a radical transformation as a result of the printing press. To understand what this meant, we must read John Locke. The third is happening now, in America, as a result of the electronic revolution, particularly the invention of television. To understand what this means, we must read Marshall McLuhan.

* We face the rapid dissolution of the assumptions of an education organized around the slow-moving printed word, and the equally rapid emergence of a new education based on the speed-of-light electronic image. The classroom is, at the moment, still tied to the printed word, although that connection is rapidly weakening. Meanwhile, television forges ahead, making no concessions to its great ^(i.e. the printing press) technological predecessor, creating new conceptions of knowledge and how it is acquired. One is entirely justified in saying that the major educational enterprise now being undertaken in the United States is not happening in its classrooms but in the home, in front of the television set, and under the jurisdiction not of school administrators and teachers but of network executives and entertainers. I don't mean to imply that the situation is a result of a conspiracy or even that those who control television want this responsibility. I mean only to say that, like the alphabet or the printing press, television has by its power to control the time, attention and cognitive habits of our youth gained the power to control their education.

This is why I think it accurate to call television a curriculum. As I understand the word, a curriculum is a specially constructed information system whose purpose is to influence,

teach, train or cultivate the mind and character of youth. Television, of course, does exactly that, and does it relentlessly. In so doing, it competes successfully with the school curriculum. By which I mean, it damn near obliterates it.

Having devoted an earlier book, *Teaching as a Conserving Activity*, to a detailed examination of the antagonistic nature of the two curriculums—television and school—I will not burden the reader or myself with a repetition of that analysis. But I would like to recall two points that I feel I did not express forcefully enough in that book and that happen to be central to this one. I refer, first, to the fact that television's principal contribution to educational philosophy is the idea that teaching and entertainment are inseparable. This entirely original conception is to be found nowhere in educational discourses, from Confucius to Plato to Cicero to Locke to John Dewey. In searching the literature of education, you will find it said by some that children will learn best when they are interested in what they are learning. You will find it said—Plato and Dewey emphasized this—that reason is best cultivated when it is rooted in robust emotional ground. You will even find some who say that learning is best facilitated by a loving and benign teacher. But no one has ever said or implied that significant learning is effectively, durably and truthfully achieved when education is entertainment.

Education philosophers have assumed that becoming acculturated is difficult because it necessarily involves the imposition of restraints. They have argued that there must be a sequence to learning, that perseverance and a certain measure of perspiration are indispensable, that individual pleasures must frequently be submerged in the interests of group cohesion, and that learning to be critical and to think conceptually and rigorously do not come easily to the young but are hard-fought victories. Indeed, Cicero remarked that the purpose of education is to free the student from the tyranny of the present, which cannot be pleasurable for those, like the young, who are struggling

hard to do the opposite—that is, accommodate themselves to the present.

Television offers a delicious and, as I have said, original alternative to all of this. We might say there are three commandments that form the philosophy of the education which television offers. The influence of these commandments is observable in every type of television programming—from “Sesame Street” to the documentaries of “Nova” and “The National Geographic” to “Fantasy Island” to MTV. The commandments are as follows:

1st Thou shalt have no prerequisites

Every television program must be a complete package in itself. No previous knowledge is to be required. There must not be even a hint that learning is hierarchical, that it is an edifice constructed on a foundation. The learner must be allowed to enter at any point without prejudice. This is why you shall never hear or see a television program begin with the caution that if the viewer has not seen the previous programs, this one will be meaningless. Television is a nongraded curriculum and excludes no viewer for any reason, at any time. In other words, in doing away with the idea of sequence and continuity in education, television undermines the idea that sequence and continuity have anything to do with thought itself.

2nd Thou shalt induce no perplexity

In television teaching, perplexity is a superhighway to low ratings. A perplexed learner is a learner who will turn to another station. This means that there must be nothing that has to be remembered, studied, applied or, worst of all, endured. It is assumed that any information, story or idea can be made imme-

diately accessible, since the contentment, not the growth, of the learner is paramount.

3-Thou shalt avoid exposition like the ten plagues visited upon Egypt

Of all the enemies of television-teaching, including continuity and perplexity, none is more formidable than exposition. Arguments, hypotheses, discussions, reasons, refutations or any of the traditional instruments of reasoned discourse turn television into radio or, worse, third-rate printed matter. Thus, television-teaching always takes the form of story-telling, conducted through dynamic images and supported by music. This is characteristic of "Star Trek" as it is of "Cosmos," of "Diff'rent Strokes" as of "Sesame Street," of commercials as of "Nova." Nothing will be taught on television that cannot be both visualized and placed in a theatrical context.

* The name we may properly give to an education without prerequisites, perplexity and exposition is entertainment. And when one considers that save for sleeping there is no activity that occupies more of an American youth's time than television-viewing, we cannot avoid the conclusion that a massive reorientation toward learning is now taking place. Which leads to the second point I wish to emphasize: The consequences of this reorientation are to be observed not only in the decline of the potency of the classroom but, paradoxically, in the refashioning of the classroom into a place where both teaching and learning are intended to be vastly amusing activities.

I have already referred to the experiment in Philadelphia in which the classroom is reconstituted as a rock concert. But this is only the silliest example of an attempt to define education as a mode of entertainment. Teachers, from primary grades through college, are increasing the visual stimulation of their lessons; are reducing the amount of exposition their students must cope with; are relying less on reading and writing assign-

ments; and are reluctantly concluding that the principal means by which student interest may be engaged is entertainment. With no difficulty I could fill the remaining pages of this chapter with examples of teachers' efforts—in some instances, unconscious—to make their classrooms into second-rate television shows. But I will rest my case with "The Voyage of the Mimi," which may be taken as a synthesis, if not an apotheosis, of the New Education. "The Voyage of the Mimi" is the name of an expensive science and mathematics project that has brought together some of the most prestigious institutions in the field of education—the United States Department of Education, the Bank Street College of Education, the Public Broadcasting System, and the publishing firm Holt, Rinehart and Winston. The project was made possible by a \$3.65 million grant from the Department of Education, which is always on the alert to put its money where the future is. And the future is "The Voyage of the Mimi." To describe the project succinctly, I quote from four paragraphs in *The New York Times* of August 7, 1984:

Organized around a twenty-six-unit television series that depicts the adventures of a floating whale-research laboratory, [the project] combines television viewing with lavishly illustrated books and computer games that simulate the way scientists and navigators work. . . .

"The Voyage of the Mimi" is built around fifteen-minute television programs that depict the adventures of four young people who accompany two scientists and a crusty sea captain on a voyage to monitor the behavior of humpback whales off the coast of Maine. The crew of the converted tuna trawler navigates the ship, tracks down the whales and struggles to survive on an uninhabited island after a storm damages the ship's hull. . . .

Each dramatic episode is then followed by a fifteen-minute documentary on related themes. One such documentary involved a visit by one of the teen-age actors to Ted Taylor, a nuclear physicist in Greenport, L.I., who has devised a way of purifying sea water by freezing it.

The television programs, which teachers are free to record off the air and use at their convenience, are supplemented by a series of books and computer exercises that pick up four academic themes that emerge naturally from the story line: map and navigational skills, whales and their environment, ecological systems and computer literacy.

The television programs have been broadcast over PBS; the books and computer software have been provided by Holt, Rinehart and Winston; the educational expertise by the faculty of the Bank Street College. Thus, "The Voyage of the Mimi" is not to be taken lightly. As Frank Withrow of the Department of Education remarked, "We consider it the flagship of what we are doing. It is a model that others will begin to follow." Everyone involved in the project is enthusiastic, and extraordinary claims of its benefits come trippingly from their tongues. Janice Trebbi Richards of Holt, Rinehart and Winston asserts, "Research shows that learning increases when information is presented in a dramatic setting, and television can do this better than any other medium." Officials of the Department of Education claim that the appeal of integrating three media—television, print, and computers—lies in their potential for cultivating higher-order thinking skills. And Mr. Withrow is quoted as saying that projects like "The Voyage of the Mimi" could mean great financial savings, that in the long run "it is cheaper than anything else we do." Mr. Withrow also suggested that there are many ways of financing such projects. "With 'Sesame Street,'" he said, "it took five or six years, but eventually you can start bringing in the money with T-shirts and cookie jars."

We may start thinking about what "The Voyage of the Mimi" signifies by recalling that the idea is far from original. What is here referred to as "integrating three media" or a "multi-media presentation" was once called "audio-visual aids," used by teachers for years, usually for the modest purpose of enhancing

student interest in the curriculum. Moreover, several years ago, the Office of Education (as the Department was then called) supplied funds to WNET for a similarly designed project called "Watch Your Mouth," a series of television dramatizations in which young people inclined to misuse the English language fumbled their way through a variety of social problems. Linguists and educators prepared lessons for teachers to use in conjunction with each program. The dramatizations were compelling—although not nearly as good as "Welcome Back, Kotter," which had the unassailable advantage of John Travolta's charisma—but there exists no evidence that students who were required to view "Watch Your Mouth" increased their competence in the use of the English language. Indeed, since there is no shortage of mangled English on everyday commercial television, one wondered at the time why the United States government would have paid anyone to go to the trouble of producing additional ineptitudes as a source of classroom study. A videotape of any of David Susskind's programs would provide an English teacher with enough linguistic aberrations to fill a semester's worth of analysis.

Nonetheless, the Department of Education has forged ahead, apparently in the belief that ample evidence—to quote Ms. Richards again—"shows that learning increases when information is presented in a dramatic setting, and that television can do this better than any other medium." The most charitable response to this claim is that it is misleading. George Comstock and his associates have reviewed 2,800 studies on the general topic of television's influence on behavior, including cognitive processing, and are unable to point to persuasive evidence that "learning increases when information is presented in a dramatic setting."² Indeed, in studies conducted by Cohen and Salomon; Meringoff; Jacoby, Hoyer and Sheluga; Stauffer, Frost and Rybolt; Stern; Wilson; Neuman; Katz, Adoni and Parness; and Gunter, quite the opposite conclusion is justified.³ Jacoby et al. found, for example, that only 3.5 percent of viewers were

able to answer successfully twelve true/false questions concerning two thirty-second segments of commercial television programs and advertisements. Stauffer et al. found in studying students' responses to a news program transmitted via television, radio and print, that print significantly increased correct responses to questions regarding the names of people and numbers contained in the material. Stern reported that 51 percent of viewers could not recall a single item of news a few minutes after viewing a news program on television. Wilson found that the average television viewer could retain only 20 percent of the information contained in a fictional televised news story. Katz et al. found that 21 percent of television viewers could not recall any news items within one hour of broadcast. On the basis of his and other studies, Salomon has concluded that "the meanings secured from television are more likely to be segmented, concrete and less inferential, and those secured from reading have a higher likelihood of being better tied to one's stored knowledge and thus are more likely to be inferential."⁴ In other words, so far as many reputable studies are concerned, television viewing does not significantly increase learning, is inferior to and less likely than print to cultivate higher-order, inferential thinking.

But one must not make too much of the rhetoric of grantsmanship. We are all inclined to transform our hopes into tenuous claims when an important project is at stake. Besides, I have no doubt that Ms. Richards can direct us to several studies that lend support to her enthusiasm. The point is that if you want money for the redundant purpose of getting children to watch even more television than they already do—and dramatizations at that—you have to escalate the rhetoric to Herculean proportions.

What is of greatest significance about "The Voyage of the Mimi" is that the content selected was obviously chosen because it is eminently *televisable*. Why are these students studying the behavior of humpback whales? How critical is it that the

"academic themes" of navigational and map-reading skills be learned? Navigational skills have never been considered an "academic theme" and in fact seem singularly inappropriate for most students in big cities. Why has it been decided that "whales and their environment" is a subject of such compelling interest that an entire year's work should be given to it?

I would suggest that "The Voyage of the Mimi" was conceived by someone's asking the question, What is television good for?, not, What is education good for? Television is good for dramatizations, shipwrecks, seafaring adventures, crusty old sea captains, and physicists being interviewed by actor-celebrities. And that, of course, is what we have got in "The Voyage of the Mimi." The fact that this adventure sit-com is accompanied by lavishly illustrated books and computer games only underscores that the television presentation controls the curriculum. The books whose pictures the students will scan and the computer games the students will play are dictated by the content of the television shows, not the other way around. Books, it would appear, have now become an audio-visual aid; the principal carrier of the content of education is the television show, and its principal claim for a preeminent place in the curriculum is that it is entertaining. Of course, a television production can be used to stimulate interest in lessons, or even as the focal point of a lesson. But what is happening here is that the content of the school curriculum is being determined by the character of television, and even worse, that character is apparently not included as part of what is studied. One would have thought that the school room is the proper place for students to inquire into the ways in which media of all kinds—including television—shape people's attitudes and perceptions. Since our students will have watched approximately sixteen thousand hours of television by high school's end, questions should have arisen, even in the minds of officials at the Department of Education, about who will teach our students how to look at television, and when not to, and with what critical equipment when

they do. "The Voyage of the Mimi" project bypasses these questions; indeed, hopes that the students will immerse themselves in the dramatizations in the same frame of mind used when watching "St. Elsewhere" or "Hill Street Blues." (One may also assume that what is called "computer literacy" does not involve raising questions about the cognitive biases and social effects of the computer, which, I would venture, are the most important questions to address about new technologies.)

"The Voyage of the Mimi," in other words, spent \$3.65 million for the purpose of using media in exactly the manner that media merchants want them to be used—mindlessly and invisibly, as if media themselves have no epistemological or political agenda. And, in the end, what will the students have learned? They will, to be sure, have learned something about whales, perhaps about navigation and map reading, most of which they could have learned just as well by other means. Mainly, they will have learned that learning is a form of entertainment or, more precisely, that anything worth learning can take the form of an entertainment, and ought to. And they will not rebel if their English teacher asks them to learn the eight parts of speech through the medium of rock music. Or if their social studies teacher sings to them the facts about the War of 1812. Or if their physics comes to them on cookies and T-shirts. Indeed, they will expect it and thus will be well prepared to receive their politics, their religion, their news and their commerce in the same delightful way.

II.

The Huxleyan Warning

There are two ways by which the spirit of a culture may be shriveled. In the first—the Orwellian—culture becomes a prison. In the second—the Huxleyan—culture becomes a burlesque.

No one needs to be reminded that our world is now marred by many prison-cultures whose structure Orwell described accurately in his parables. If one were to read both *1984* and *Animal Farm*, and then for good measure, Arthur Koestler's *Darkness at Noon*, one would have a fairly precise blueprint of the machinery of thought-control as it currently operates in scores of countries and on millions of people. Of course, Orwell was not the first to teach us about the spiritual devastations of tyranny. What is irreplaceable about his work is his insistence that it makes little difference if our wardens are inspired by right- or left-wing ideologies. The gates of the prison are equally impenetrable, surveillance equally rigorous, icon-worship equally pervasive.

What Huxley teaches is that in the age of advanced technology, spiritual devastation is more likely to come from an enemy with a smiling face than from one whose countenance exudes suspicion and hate. In the Huxleyan prophecy, Big Brother does not watch us, by his choice. We watch him, by ours. There is no need for wardens or gates or Ministries of Truth. When a population becomes distracted by trivia, when cultural life is redefined as a perpetual round of entertainments, when serious public conversation becomes a form of baby-talk, when, in