Concordia Curriculum Guide

Grade 4

Language Arts

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PREFACE

Ministry of Christian Schools

Parental expectations of Christian schools include

- excellent discipline;
- high academic standards;
- low teacher-student ratios;
- dedicated, conscientious teachers.

Many Christian schools offer these advantages. But the real distinction is that Christian schools proclaim Jesus Christ as the Son of God and Savior of the world. Teaching Jesus Christ, then, is "the real difference" between Christian and public schools. In Christian schools, teachers and students witness personally and publicly to their faith in Jesus Christ. Students study the Bible and worship God daily. Teachers relate Jesus Christ to all aspects of the curriculum. Teachers and students share Christian love and forgiveness.

Those who teach in Christian schools are privileged with the opportunity to

- teach the Word of God in its truth and purity;
- acknowledge the Bible as God's infallible Word and the Confessions as the true exposition of the Word;
- identify God's Word, Baptism, and the Lord's Supper as the means through which God creates and sustains faith;
- emphasize Law and Gospel as the key teaching of Scripture;
- seek to apply Law and Gospel properly in daily relationships with students, parents, and other teachers;
- teach all of what Scripture teaches (including Christian doctrines) to all students, no matter what backgrounds they have;
- share with students what Jesus the Savior means to them personally;
- equip students to proclaim the Good News to others;
- encourage students to find the support and encouragement found only in the body of Christ, of which Jesus Himself is the head.

In Christian schools, Christ permeates all subjects and activities. Religion is not limited to one hour or one class. Teachers seek opportunities to witness in every class and to relate God's Word to all aspects of life. Through this process, and by the power of the Holy Spirit, students grow in faith and in a sanctified life, and view all of life, not just Sunday, as a time to serve and worship God.

In summary, it is intrinsic to ministry in a Christian school that all energies expended in the educational process lead each child to a closer relationship with the Savior and with other members of the Christian community.

How to Use This Guide

The Concordia Curriculum Guide series is designed to guide you as you plan and prepare to teach. The introductory chapters provide foundational information relevant to the teaching of language arts to students in a Christian school. But the majority of the pages in this volume focus on language arts standards and performance expectations together with ideas and activities for integrating them with various aspects of the Christian faith. This volume does not provide a curriculum plan or lesson plan for any particular period or day. Instead, it provides a wealth of ideas from which you can choose and a springboard to new ideas you may create. You may use this curriculum guide with any textbook series.

The language arts standards included in this book are informed by the standards developed by the International Reading Association (IRA) and the National Council of Teachers of English (NCTE) (see also Chapter 3) and are provided as a compilation of the language arts standards and performance expectations adopted by the individual states. In order to offer a well-coordinated curriculum design, the language arts objectives for this grade level relate to and connect with the standards provided at other grade levels.

The standards, then, can serve you and your whole faculty in several ways. They can help you

1. plan your teaching in an organized way;
2. coordinate your teaching of a subject with the teaching in other grades in your school;
3. select textbooks and other learning or teaching materials;
4. evaluate your current instruction, materials, and objectives;
5. implement procedures for school accreditation;
6. nurture the Christian faith of your students as you teach language arts.

We assume that teachers will use materials in addition to those included in the guide, but since many materials do not integrate the Christian faith, we have provided suggestions for specific methods to use as you teach day by day. Everyone has a different teaching style. No one will be able to use all the ideas in this volume. As you think about practices that will work for you and would be helpful in your classroom, consider these possible ways to find and use ideas from this volume:

- Read the entire volume before school starts. Highlight the ideas you think you can use.
- Write ideas in your textbooks. List the page numbers from this volume that contain suggestions you would like to use in connection with a lesson or unit.
- Throughout the year, designate periods of time, perhaps at faculty meetings, to discuss portions of this volume as you seek to improve your integration of the faith in the language arts. Brainstorm, develop, and implement your ideas. Then follow up with other meetings to share your successes and challenges. Together, find ways to effectively use the suggestions in this volume.
- Plan ways to adapt ideas not closely related to specific lessons or units in your secular textbooks. Inside your plan book, clip a paper with a list of suggestions from the volume that you would like to use, or list each idea on a file card and keep the cards handy for quick review. Use those ideas between units or when extra time is available.
- Evaluate each suggestion after you have tried it. Label it as "use again" or "need to revise." Always adapt the suggestions to fit your situation.
- Think about integrating the faith each time you plan a lesson. Set a goal for yourself (e.g., two ideas from this volume each week), and pray that God will help you to achieve it. You will find the index at the back of this volume especially helpful in finding faith-connecting activities relative to specific topics.
- If the ideas in the Concordia Curriculum Guide series seem overwhelming, begin by concentrating on only one subject per month, or attempt to use the suggested ideas in only two to four subjects the first year. Add two to four subjects per year after that.

Probably the most effective teaching occurs when teachers take advantage of natural opportunities that arise to integrate the faith into their teaching. In those situations, you will often use your own ideas instead of preparing a lesson plan based on teaching suggestions in this guide. Use the white space on the pages of this book to record your own ideas and activities for integrating the Christian faith. We hope this volume will be an incentive to you to create your own effective ways to integrate the Christian faith into the entire school day.

We believe that Christian schools are essential because we believe that our relationship with Jesus Christ permeates every part of our lives. That is why our Christian faith permeates our teaching. That is why we teach in a Christian school.

CHAPTER 1

Words from Writers about Writing

This chapter consists of an interview with two respected and well-known authors, Paul Maier and Julie Stiegemeyer—first, a little bit about them.

Dr. Paul Maier is the Russell H. Seibert Professor of Ancient History at Western Michigan University. He is also a Lutheran pastor and has served as the Second Vice-President of The Lutheran Church—Missouri Synod. He is a graduate of Harvard University and Concordia Seminary, St. Louis. On a Fulbright Scholarship, Dr. Maier also studied at the University of Heidelberg, Germany, and Basel, Switzerland. Dr. Maier is the author of numerous articles and books, both fiction and nonfiction. His historical documentaries include *Pontius Pilate* and *The Flames of Rome*. He also wrote the best-selling *A Skeleton in God's Closet* and its sequel *More Than a Skeleton: It Was One Man against the World*. Dr. Maier also produced a translation of *Josephus—The Essential Works* and *The Ecclesiastical History of Eusebius of Caesarea*, and coauthored *The Da Vinci Code: Fact or Fiction?*, which critically refuted the 2003 best-seller *The Da Vinci Code*. Maier has also written a number of children's books, including *The Very First Christmas* and *The Very First Easter*. More than five million Maier books are now in print in a dozen languages, as well as over 250 scholarly articles in professional journals. Dr. Maier lectures widely; appears frequently in national radio, television, and newspaper interviews; and has received numerous awards. He has also produced three four-hour video series dealing with Jesus, St. Paul, and the Early Church.

Julie Stiegemeyer writes books for children, feature articles, and Sunday School curriculum. Julie lives in Fort Wayne, Indiana, where her husband serves as a pastor. She was born and raised in Denver, Colorado, and graduated as a Lutheran teacher from Concordia, Ann Arbor, Michigan. Later, she received a Master of Arts for Teachers (MAT) in English Education from Indiana University. Julie has taught sixth grade in a Lutheran school as well as English as a Second Language. She also edited *Higher Things: Dare to Be Lutheran*, a quarterly youth magazine. Her numerous children's books include *Things I See in Church*, *Colors I See in Church*, *Things I Do in Church*, *Things I Hear in Church*, *Things I See at Easter*, *Things I See at Christmas*, *Things I See at Baptism*, *Stephen Stands Strong*, *Saint Nicholas: The Real Story of the Christmas Legend*, *Thanksgiving: A Harvest Celebration*, *Baby in the Manger*, *Bright Easter Day*, *Bethlehem Night*, *Mommy Promises*, and *Cheep! Cheep!* Julie is also an author for the Growing in Christ Sunday School materials, numerous journal and magazine articles, and poetry. She presents at workshops, conferences, and retreats on topics relating to writing and growing in the Christian faith.

Paul Maier and Julie Stiegemeyer are dissimilar in many ways. They grew up in different parts of the country, went to different schools, and differ in age and gender. But they also have much in common. Both came to know of God's love and care for them at an early age. Both believe in Jesus as God's Son who was born long ago in Palestine to a virgin named Mary, lived a sinless life and died a tormented death in our place to redeem and save us, and who rose victorious from the dead on Easter morning. Paul and Julie also share a love for words and a gift for using words in writing to communicate with others. Both have written extensively and thank God for the opportunity to tell and write about Jesus. We asked Paul and Julie several questions about their experiences in communicating through writing. Their responses offer valuable insights for all who desire to grow in their ability to communicate more effectively through the use of words, and especially for those who belong to God through faith in Christ Jesus. Their responses follow.

Question: One of the qualities of good writing is freshness—the quality of creating text that comes off as real, not contrived or artificial. What process or strategies do you use to generate ideas for what to write?

Paul: I'm usually prompted to write in response to something that puzzles me or even angers me—a desire to dig deeper for explanations to answer the whys, to correct bad or sensational pseudo-scholarship, or to fill an obvious need. One example of writing to fill a need resulted in my book, *Josephus—the Essential Works*. Few people were reading the crucially important information available in the works of first-century Jewish historian Flavius Josephus (AD 37–100) because of the huge amount of his material and the poor translations of it. I felt that some very valuable perspectives were being overlooked.

Josephus, for example, supplies about a thousand times as much data on Herod the Great as does Matthew's Gospel. Twice, Josephus refers to Jesus. His second reference (in *Antiquities* 20:200) concerns the episode involving James, whom he defines as "the brother of Jesus who was called the Christ" (from Maier's *Josephus—The Essential Works* [Grand Rapids: Kregel Publications, 1994]). Earlier, in the middle of his reports on Pontius Pilate's administration, Josephus has a longer passage on Jesus. For centuries, this had been dismissed as a Christian interpolation. But what is doubtless the original wording of *Antiquities* 18:63 has now been restored. It reads, "At this time there was a wise man called Jesus, and his conduct was good, and he was known to be virtuous. Many people among the Jews and the other nations became his disciples. Pilate condemned him to be crucified, and to die. But those who had become his disciples did not abandon his discipleship. They reported that he had appeared to them three days after his crucifixion, and that he was alive. Accordingly, he was perhaps the Messiah, concerning whom the prophets have reported wonders. And the tribe of the Christians, so named after him, has not disappeared to this day" (from Schlomo Pines's *An Arabic Version of the Testimonium Flavinium and Its Implications* [Jerusalem: Israel Academy of Sciences and Humanities, 1971]).

I'm moved to write because I believe I have something important that needs to be recorded so that it may be shared with others. It's hardly ever a case of "Gee, what can I write about now for my next article or book?" I am prompted to write when I detect unanswered questions, voids of information, or obvious needs.

Question: Do you enjoy writing?

Paul: Sure. For me another motivation for writing is just to have fun, which I indulged in the case of my novels *A Skeleton in God's Closet* and *More Than a Skeleton*. Though these books involved doing research and applying what I learned, the fun came in developing the characters and giving them personality, placing them in an interesting setting, and giving them conditions and stressors to which they must react and respond.

Question: Fictional books, such as those you mention, make for a great way to learn about history while at the same time getting you to think about your faith and why you believe as you do about God and the world He has created for us. How do you begin what must be the enormous task of writing a piece of historical fiction?

Paul: I begin by doing three things: research, research, and more research. Careful research is vitally important if you are writing nonfiction. But good research also helps fiction. Then, when you have all the data you need, you superimpose a good outline on it and start writing. In the case of fiction, be prepared for exciting changes in the plot that you hadn't thought of earlier. In that sense, one of the great trade secrets of authorship is this: you can't believe how close writing is to reading.

Question: That's interesting. What exactly do you mean?

Paul: When you read something, you gain insights and grow in understanding and perception because of what the action, thoughts, and

ideas are pulling out of you. When you write, you move the narrative or concept progression along, but there are times during the writing process when the writing seems to grab hold of you and pull you along with it. It's the almost magical experience of working with words that makes the process so rewarding.

Question: Julie, you have written many children's books. You are highly regarded for your ability to use the senses, especially sights and sounds in your writing. Where do your ideas come from?

Julie: Ideas for my books come from everyday life. I am a pastor's wife and a mom. While attending my son's basketball games, going to church activities, or running to the grocery store, I get ideas for devotions, an idea for a book, or some other thought that might help with my writing. For example, the inspiration for a 2007 CPH book *Christmas Night, Fair and Bright* was a single line that came to me as I was walking home from church on Christmas Eve and saw the moon rise in a velvet blue sky.

> The book begins,
>
> "Christmas moon glows clear and bright,
> shining in a shadowed night,
> a slivered moon of perfect light,
> for Jesus, born for us."

Question: So, you were thinking about the Savior's birth and reflecting on the beauty of the night, and sometime later you had a book. What took place in between?

Julie: The writing process begins with an inspiration or a kernel of an idea. It can grow into a story in a week, a month, or over the course of many years. But the idea comes first. I write down lots of ideas in my journal. Many of those ideas do not go any further. But for those that I think have potential, I start sketching the basics of the language of the story. If I'm writing a poem, I first have to "hear" the rhythm of the meter. Once that is set, I move to a legal pad and write the story with a pencil while doing research on the topic, if necessary. After that, I type up a draft on my laptop, printing out several versions as I rework words, phrases, and paragraphs. Once I am comfortable that the draft is coming along, I show it to a trusted friend or to my writing critique group. They help me by pointing out problem areas or spots in the manuscript that need more work. Finally, after much polishing, I send my finished manuscript to the editors to decide whether it is something they would like to make into a book.

The same sort of process can work for students as well. Begin with an idea, jot notes on a pad of paper, do some research, write a rough draft, and then revise, revise, revise. Getting the idea for a story is easy; polishing it until it is just right is the real labor of writing.

Question: So you come up with ideas, record them, think about and perhaps research the topic, create a draft, and then revise and polish your text. How does thinking about your target audience fit into the writing process?

Julie: Every writer has to keep in mind his or her audience. I write for children most of the time, so I am careful to use words that are easy to understand. I keep sentences short. I make the subject matter appealing for the age of the reader. I try to address concerns that children may have. For example, my book *Cheep! Cheep!* (Bloomsbury, 2006) is very simple—it's actually only a total of eight words! But it helps the reader with welcoming a new sibling into the family, which is something many young children go through. So, word choice, sentence length, and the style in which it is written—all of these things help me target my writing to the appropriate audience.

Question: Paul, you are well-known for your ability to write well in a variety of genres. How are you able to write so that so many different readers are able to understand, appreciate, and benefit from what you have to say?

Paul: Simply know your audience, whether they are children, adult readers of popular topics, or those of the scholarly world. Adjust your themes and vocabulary accordingly. I always try to do a "crossover," writing on the margin between popu-