

LEARNING MORE, FASTER:  
CALENDAR 2007

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This piece recounts what happened in my Shakespeare class in anticipation of the 2007 calendar. On the one hand, early on I was skeptical that shortened semesters would move us toward President Clark's three imperatives: increase educational quality, serve more students, and reduce costs. On the other hand, I have always believed in a unique and divine destiny for Ricks College and BYU–Idaho. “Church-school” is a paradox whose explication continues to elude me, but one rule seems to be that its development is not bounded by simple logic.

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Discussing calendars in the fall of 2005, I supposed that a shortened academic year for students would compress their study time, inhibiting progress. Students were registered for an average of 13.7 credits per semester and lingering 9.3 semesters to earn baccalaureate degrees. Arithmetical logic suggested that reducing their class time from 32 to 28 weeks each year would reduce the number of credits they could earn. Finally arrived December 13, and President Clark announced that in 2007 semesters will shorten from 16 to 14 weeks.

In the Q&A following this announcement, three of us rose to ask President Clark the same question: How might students manage to learn more and learn it faster? My query included, “Are we inventing a five-year baccalaureate program?” We could not see how shortening the students’ academic year would move the University toward the three imperatives. Rather, the President’s first initiative, revising the calendar, looked like an about-face from them.

Such was my state of mind leaving the December 13 faculty meeting—in principle, believing, yet unable to envision the practice. Walking from the Taylor to the Smith, I reasoned that President Clark understood math like anyone else but nevertheless was projecting this opposite impact from a curtailed semester. Convinced that he was in a paradigm unlike mine, I asked myself, “How can students learn more Shakespeare in a shorter time, possibly with less effort?” Before reaching my office in the Smith Building, I decided to do things differently from January until April 2006, anticipating the 14-week semesters of 2007.

TEACHER AND TEXT LIMIT LEARNING

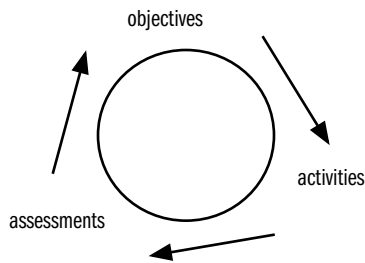
The difference would not be complicated—just let each student read what she chose rather than a prescribed list, and then have the students teach each other. As for their teaching each other, President Clark had already made clear that this would be our institutional direction. So

the idea coming at me around the southeast corner of the Manwaring Center was merely to expose students to more Shakespeare by letting them read a variety of plays. Class meetings would be for them to share their work.

Literature is not the only discipline in which students come to class all toting the same primer. The familiar pedagogy works this way: Everybody reads the same book or conducts the same experiment or takes the same field trip; then they get together and talk it over, led by the teacher toward prescribed conclusions. Student preparation includes figuring out what the teacher requires and demonstrating it on tests. Teacher preparation consists of formulating activities to lead students to the prescribed point palatably. Master pedagogues publish lists of characteristics of teachers who most shrewdly move the class from Point A to Point B; banquets are held to honor those who please students most intensely along the way.

And periodically we bring guest professors from other universities to instruct us in the most efficient versions—input/output—e.g.:

- Formulate objectives
- Prepare and administer activities for learning
- Assess students' progress
- From assessment, re-evaluate objectives



With teacher stationed at the hub, this pedagogy motivates students by means of workload and grades into a centripetally tightening spin—learning the least amount permissible and remaining methodically unoriginal. Comes to mind the machine that revolves a radial arm from the center of a circular corral, teaching the pony to trot round and round, a highly efficient machine.

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Though great good is achieved in this system, I am attacking what we teachers hold dear: our location at the center of the learning. Before 2007 descends on me, I will have to stop occupying so much space in the classroom.

Thus we entered winter semester 2006 in the Shakespeare class, students poised to choose their own texts, cut free from me with regard to limits on their learning. Here is what Anne wrote in her English 373 journal, showing how, less than a month into the semester, Nicole upstaged the

teacher with her own interpretation of *Hamlet*. (Students write ten journal entries in a semester.) Anne records:

During the candybox discussion we repeatedly came back to certain themes: unnatural forces in *Macbeth* and *Hamlet*...free will versus fate. Nicole's comments about Hamlet's being bounded in a nutshell but a king of infinite space were particularly interesting. Brother Waddell called it a poetic oxymoron. Nicole pointed out that the images can be interpreted somewhat more literally: Hamlet could be king, but, in a nutshell he is trapped by circumstance. And his dominion is hollow, like a nutshell. (2 February 2006)

My remark had been to motivate the students from Point A to Point B, from the text to the poetic element. Nicole and Anne, however, wanted not only interpretation but also application, traveling from the text to the poetic element and then returning to the situation in the play. I began learning to stand aside while students set their own limits on achievement.

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Systems matter; a system brings its baggage. The familiar pedagogy outlined above presupposes that teacher is protagonist in the learning. That's its baggage. I have studied collaborative learning, have worked with discussion models and small groups and student reports. All these have strengths, but they didn't get me off center stage.

Another ancient premise of my pedagogy is about purpose. I told President Hafen that I teach to prepare students in practical ways to live, not to promote my discipline or fill in a segment of a sophistic curriculum. My courses are mostly required and mostly terminal: for few is there a sequel to Advanced Composition, Shakespeare, or World Lit. Rather, if my students don't learn what my class is good for on its own terms, they will not discover the *raison d'être* of my discipline and the reason why they were constrained to labor through it, lo, these many years. For this reason I long ago committed to critical thinking as a pedagogical frame. Course content is a vehicle toward learning to learn. The course must stand on its own, but it also must be implicitly integrative with the larger world.

With Shakespeare students individually choosing their readings, they would be free from the textual nutshell. The alternate boundary would be a set of principles, a set of abstractions about Shakespeare and literature and life. I would no longer count on everybody knowing that Macbeth says, "She should have died hereafter.... Out, out, brief candle!"; or that the scene with Macbeth's porter is an archetype of comic relief. As excellent as it is to know prescribed details of a prescribed play, I would expect everyone, instead, to learn something elemental about tragedy, tragic tone, tragic experience, which is to say: What had all along been the lofty and *not* universally attained goal in the Shakespeare class—

for the student to grasp elements of reading, poetry, and the human condition by making her way to them indirectly, via a bunch of stuff about a bunch of plays—became the direct goal of each day’s work.

From the essay question on the final exam, here is Rebecca’s account of how she learned:

Comedy does more than display the absurdity of humanity; the best comedy does so to greatest effect because at its heart it takes humanity seriously. Though it is merry, it is a solemn merriment; we laugh at humanity’s folly because we feel and believe in the majesty of God’s crowning creation [mankind]. The humor lies in the incongruity of what man is to what man can and should be.

Tragedy, of course, takes humanity quite seriously, but because tragedy is about the individual, the protagonist is isolated from society and becomes opposed to it: “Who alone suffers most i’ the mind, / Leaving free things and happy shows behind” (*King Lear* 3.7.111-2); and here comedy and tragedy part ways. But like comedy, tragedy’s tension arises out of the difference between man’s potential and his actual state. Hamlet states, “What a piece of work is a man...! The beauty of the world! The paragon of animals! And yet, to me, what is this quintessence of dust? Man delights not me” (2.2.315-20): man is glorious—man is insignificant. In tragedy the incongruity between what man can and ought to be is brought into sharp focus, the gap becomes an unfathomable chasm, and instead of laughing, we weep, yet neither laughter nor tears would be possible if we did not begin by taking man seriously. (27 April 2006)

Rebecca and all of us are working in a critical/historical context where a chasm divides postmodernism’s produce from humanity taken seriously, which becomes daily more difficult to do. At BYU–Idaho we are serious about humanity, rejoicing in the Good Word the while. Postmodernist critics progressively despair, even as with increasing intensity they teach humanity’s triviality. Rebecca’s conclusion, a teacher could not have taught her. But free from any nutshell, she could effuse her own powers of synthesis.

Exemplified by Rebecca, students chose their texts, controlled discussions, and set their own limits on learning. The first implication of the teacher not knowing in advance what students would read was that the teacher could not teach a text. This would be the students’ part. Wending toward 2007, I offer a few reflections from Winter 2006.

#### LOGISTICAL OUTLINE

Our syllabus was almost traditional but did not specify which plays to read, rather, included a list of titles by genre and told the students to come to class prepared to teach a play in the genre of the day. As previously, the calendar allows us to spend three or four class meetings

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on each play a student reads. As customary, I included a list of scored items so students could keep track of their grades.

I added lists of characteristics typical to each genre. These lists became the class catechism though we didn't memorize them or even discuss them. Yet they provided structure and bounds of relevance, illustrated in this journal entry by Bethany:

Much of the discussion today revolved around comedy and comic society. Comic society is defined by Frye as individuals and groups with all their character weaknesses.... We also discussed comedy of situation.... Comedy of situation is described in the *Holman Handbook to Literature, 6th Edition*: "Background is less important than disguises, mistaken identity, unexpected meetings, close calls." We related this definition to different Shakespearean comedies. (11 April 2006)

Each time a new play is due, students list the title they have read on a signup sheet. Next to each title is space for me to record main points of lessons the students give, references of the lines they use as illustration, and discussion by others. In this respect we are writing our text as we learn it. Some of these notes I typed and copied for the students, but primarily they gave me memory, when preparing for future class meetings, of what we had and hadn't covered.

The specific teaching assignment is for the student to point out a literary element in the play, read a selection illustrating it, and explain how the element is at work—these being rudiments of literary analysis and requisite to credible critique. Students are called on randomly. Someone draws a candy from the candy box, reads whose name is on the bottom of it, and tosses it to the name's owner, who takes the floor. I limit responses to three minutes, take notes on what each student says, and sometimes participate in the discussion following. But I have moved to the side of the classroom, away from the center of the learning:

Today we turned in our papers on definitions of genre. It was also cool because we sat in a circle in class, which I liked. We talked about our papers in class and it seemed that most of the class had done their papers on tragedy. I wrote my paper on tragedy. We talked a lot about what makes up a tragedy. Many were talking about different definitions of tragedy from people like Aristotle, and how Shakespearean plays fit into these definitions of tragedy. We talked a lot about the protagonist and his role in making all the sorrow and tragedy happen in the play. (Cody, English 373 Journal, 11 April 2006)

Classes begin with mini-lectures calculated to be useful to students about to be called on. I may mention something about Elizabethan England or the Globe Theatre or a critical concept, but I do not lecture Shakespeare's plays. I may cover a formula, a method of organizing material,

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or standards of presentation. Students listen purposefully because each may be next on stage. Since we spend several class meetings before reading new plays and since future tasks are included in my logistical opener, we often end meetings without my intervention. This may validate the sense that the students are truly teaching. And a class discussion concluded by the students has a deliciousness to it.

Students read editions of their choosing. They may read any version of Shakespeare so long as it includes act/scene/line references and they bring their book to class. This means all do not read the same introductory essays.

Secondary texts are a major part of literary study, so with introductory essays, too, we multiply the material available. Yet students in a first semester of Shakespeare do not need heavy assignments in original research. A little secondary reading fits in, but demands by Mr. Shakespeare consume three credits worth of energy. In the course packet are a handful of my summaries of major critics:

The discussion of T. S. Eliot's analysis of *Hamlet* leads me to wonder if an artist has to be "in control" of his art, even if an artist can be fully in control. I think I can see what Eliot is getting at with the objective correlative. If the emotion doesn't fit the circumstance, the audience is left unsatisfied. (Anne, English 373 Journal, 2 February 2006)

Since students choose their readings individually, their tests have to be compiled individually. This requires checking which plays a student has read, then pasting appropriate segments from my test bank into those parts of her test that deal with specific plays. For exam preparation, I preview test formats and give sample questions.

#### ACCOMPLISHMENTS

Even in the conceptual stage, two advantages were easily predictable. First, students would turn their attention directly to principles of dramatic organization and thematic meaning rather than to a set of details about a set of plays. English majors enroll in English 373, and they must finish the semester prepared to teach Shakespeare in high schools. But most students in a Shakespeare section are dilettantish rather than expert: loved *Romeo and Juliet* in high school, saw Emma Thompson and Kenneth Branagh in *Much Ado About Nothing*, or memorized "To be or not to be...." These students we permit to count Shakespeare as their letters requirement, but we are far from sure just how sitting in with those English majors prepares them for scholarship and citizenship.

Since we perversely use English 373 for general education, I can easily make a case for learning themes in literature and principles of poetry. These erect conceptual routes along which students can analyze and reassemble knowledge in any subject field; these they can make vehicles

of critical thinking. Of course we always studied both plays and principles in the Shakespeare class, so I am not talking about substituting the one for the other. I am talking about reversing the priority, putting the direct object in the direct object's place. As an undergrad I sat through those literature classes (remember them?) whose center was the teacher's rhapsodizing over Jane Austen, so I know how bad those classes are for students and how unfair to Jane Austen. Conceded that enthusiasm in a teacher is better than boredom, I majored in English in spite of those beaters of drums, not because of them.

The second predictable advantage was that students would become teachers, preparing more steadily, thinking deeper, integrating new knowledge, and remembering what they read, thinking, perhaps, about why they were learning what they were learning. Awareness of purpose is probably one of the deep dividing lines between students and teachers; students sensitive to purpose are not so different from teachers. This class would not be primarily about passing tests.

In this excerpt from the final exam essay question, Christine illustrates her humility and her empowerment:

This class has taught me a great deal about this specific genre, and also the complexities of Shakespeare within the tragic genre; and because of the complexity of the discussions, I was required to set aside time outside of class to fully comprehend all of the topics talked about in class. This, however, gave me the opportunity to grow personally. When I was faced with a topic I didn't fully understand in class, I challenged myself to learn more about it before going to the teacher for help. I may be wrong in my understanding and knowledge of Aristotle, and with a difficult topic like Aristotle I am more than likely wrong; but I came to these conclusions without the help of a professor or friend, and that has given me a great sense of accomplishment and possibility.  
(27 April 2006)

Students teaching (not just giving reports for the teacher to grade) got me off center stage, shifting my role from dispenser to moderator, consultant, cheerleader, and recorder. As for grading their reports, I don't. Some need prompting during their first presentation to follow the expected format, such as, "Which lines are you reading to illustrate this?" Learning the academic standard in front of their classmates motivates them to learn it well before the next go-round. Not being graded makes them responsible to their auditors, not to me. I assume that each is doing her best at any given moment. The course objective is still to learn Shakespeare; it would be wrong to score their teaching skills.

With students controlling the performance, I am less likely to impinge on their potential for learning. With students largely in control of form as well as content, individually choosing which texts to read and how

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they wish them discussed, they come to class each day, as I do also, wondering what they will learn and how they will learn it. Stacey explains the unfolding:

Nate talked about super natural aspects in *The Tempest*. He presented some good ideas about the island the characters are on and about the magician in that play. Next, I decided to volunteer and talk about super natural aspects in *A Winter's Tale*. I talked about the Oracle from Apollo and about Hermione's statue coming to life. Then David talked about the magical aspects in *A Winter's Tale* focusing on the character Paulina.... Today we really covered the super natural aspects of [the genre] romance, which I found to be really interesting and added excitement to the romance plays. I really liked what David had to say about Paulina's magic, it gave her more of an integral role in the play and added to her complexity as a character. (23 February 2006)

Students teach each other stuff about plays, but always subsidiarily to the dramatic element under consideration and in context of comparison among plays. We have managed to move stuff about plays into secondary priority and the principles of play organization and thematic meaning into the primary position. We shifted our focus from learning about plays to learning how to think about plays, even how to think about life, again exemplified by Rebecca's thought:

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Dan commented on how Problem plays are more realistic than comedy or romance because they don't fulfill our conventional or imaginative expectations. Problem plays have no satisfying conclusion, but life is more often like that than otherwise. Elements of Ironies [problem plays] include expectation, realism, psychological complexity of character. We discussed the debate between Claudio and Isabella from *Measure for Measure* 3.1.94-151, in which Claudio entreats his sister to violate her chastity to save his life [and she refuses]. Brother Waddell pointed out that in a Romance, both would be eager to sacrifice for one another and probably a magical solution would eventually appear [to save them both]. Then we contrasted *Measure for Measure* with the conversation about virginity in *All's Well That Ends Well* 1.1.121-91.

The discussion about how problem plays are a truer reflection of life made me contemplate how much we, as auditors, really want art to reflect life. It has to reflect life to some degree or we can't relate to it and have no interest in it. But to some degree I think we do want art to be an idealization of life—even when it's a negative idealization. We like greater contrast in our art because then it is simpler, since one of art's primary functions is to entertain, and part of the purpose of entertainment is relaxation. Contrasting the two conversations about virginity was interesting. The lesson I drew is that those who trifle with virginity are not to be trusted at all. (English 373 Journal, 14 March 2006)

Another advantage was superb writing, reflected in the selections in this article. My discipline is regularly rocked by new theories for teaching writing. An old discredited theory is that of merely expecting students to write better, and to say that the Shakespeare students simply responded to an expectation would be to oversimplify. I had not contemplated seeing improved essays, after all. But I spent far less time giving writing instruction than in prior Shakespeare sections. I gave standards and grade criteria, but almost nothing on writing technique. Yet paper after paper arrived competent, coherent, insightful. Without an explanation as yet, I am supposing that ownership of the learning and accountability to peers in class discussions moved students to set their own high standard for writing. The standard was apparent in class discussions, of course, but this was predictable with students becoming teachers.

The pedagogical cycle remains essentially as before: objectives, activities, and assessment. Though students shape the activities, there is no danger of their careening out of orbit and being lost into irrelevance, for natural constraints are numerous: classroom and schedule, the Shakespeare canon, principles of the discipline. I remain the assessor, yet find students looking to me more for boundaries and a steadying hand as they test their abilities, troubling themselves relatively little about grades.

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#### DEALING WITH PROBLEMS

The point was to accomplish more by doing less. Students in 2007 will spend as many minutes in the classroom as now but have fewer class meetings and less time out of class for study and assimilation. My attempt to alter the Shakespeare paradigm presupposes that in 2007 we may have time for only five or six plays. How all this is to be explained to accreditors, I do not know. At any rate, whatever habits I have of constructing nutshells in the classroom, I must break.

My first worry all semester long was that students weren't learning their plays thoroughly. Their test scores on individual plays were not high. It had not been my intent to replace close reading with collaborative learning.

In the previous scenario, a student "read" a given play thrice: once before the quiz on the due date, once day by day with the class as we worked through the play, and once preparing for a test before moving on to the next play. I plan to continue the play-by-play tests because studying Shakespeare without learning anything in particular doesn't make sense either. We were working for a both/and scenario, not either/or. We are trying to learn to think in useful ways; we are trying to learn Shakespeare better and faster, not more broadly and cursorily.

Grasping plot, characterization, and theme in individual plays still seems essential, *no longer as access to the organizing principles but as backing for them*: I have no argument that any given text is necessary to

education. Students were receptive at once to becoming teachers and studying multiple plays, yet I worried that they were too busy with more immediate tasks and too little motivated to reread their plays.

Midterm and final exams derive from individual plays, critical systems, and essay. I didn't adapt tests to the new pedagogy. Nor were class discussions methodic relative to individual plays, not in the way I have known literature to be taught. It could be argued that we didn't cover the material, even that the tests didn't follow directly from what we covered.

Yet my worry proved groundless, as these tables show:

**Table A: Final Exam Scores and Final Averages**

	<b>Average Final Exam</b>	<b>Average % for Semester</b>
Winter 2005	73.1%	87.3%
Summer 2005	62.8%	87.1%
Winter 2006	81.8%	87.9%

**Table B: Grade Distributions**

	<b>A</b>	<b>B</b>	<b>C</b>
Winter 2005	37.5%	37.5%	25.0%
Summer 2005	45.5%	36.4%	18.1%
Winter 2006	58.8%	23.5%	17.7%

As in the familiar formula, if students retain 50 percent of 100 units, their net gain is greater than when retaining 30 percent of 150 units. As for the opportunity to assess individual students' gains in critical thinking, they still write plenty of papers and essay questions.

Second, my ideal was to have students use each other as sources in their formal papers, alongside the critics. For this I did not get an apparatus into place. Probably it would be sufficient for each student to have a copy of the signup sheet and take notes on classmates' comments: the critical concept, the reference used to illustrate it, and the thesis of the comment—three lines of “shorthand” encapsulating a three-minute commentary. In the ensuing discussion a student could ask the presenter to repeat anything she wanted to copy verbatim. Students will record what they value most, and during the semester they should increase in efficiency of listening and jotting.

Third, I worried that class discussions would overwhelm me since they didn't follow an outline prepared by me. But I've read the plays and heard

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them enough, and studied critics sufficiently, that I could prepare several plays at a time. There was little difference between “teaching” four plays in a day and teaching the same four plays in half a semester.

It was the students who found discussion difficult when it involved too many plays. We learned that two or three plays in a discussion worked better than five or six. To discuss plays not everyone has read, we have to give brief summaries. This takes only a little time, but it does take time. And students can keep track of one or two unfamiliar stories at once, but not four. Revising the syllabus, I had extended the reading list from seven plays to 21; curtailed to a baker’s dozen, it will even better embody the principle of more-for-less.

Fourth, some students would be freshmen who hadn’t yet had College Composition; most students would not be English majors. How were they to teach seniors majoring in English? Experience showed that class standing was less significant than motivation. Only at week twelve did I check class standings and majors. Then it came clear that two struggling students, registered together as chums, were indeed freshmen. But before midterm they had amply demonstrated cognitive ability to succeed, even excel. Just before midterm they stopped attending, hinting that they planned simply to turn in graded assignments. Their failure was not in cognitive potential or communicative skill, but in academic maturation—they had not internalized the necessity of daily preparation to teach their classmates and the implication of this on their own learning.

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Obviously we needed a safe classroom, one where each was measured by others against her own personal best, not against some arbitrary standard. This ethic was never spoken of, and no one ever violated it.

Finally, there were no grounds for my initial worry about students’ willingness to take responsibility. It’s true that the two immature students mentioned above were not happy with the semester’s outcome. It is also true that during the entire semester three or four students answered, “Not prepared,” when called on. There seemed no need to penalize them. One had stayed up all night revising her paper. Another had been away to donate a kidney. I let them keep the candy.

#### WHITHER FROM HERE?

I do not suppose that the practice of individual students choosing their texts is broadly applicable, though it may work in some surprising situations. Nor am I trying to make an argument so much as to tell a story. My general assertion is that those who ask questions, seek direction, and think about students may come across better ways of doing. These ways will be qualitative rather than quantitative: I am not talking about putting more students into classrooms, for example, but about altering

ways classrooms work. Or leaving classrooms behind—we do not yet see what BYU–Idaho will be.

In the fall of 2006, I don't have a Shakespeare section, but World Literature. We use a combination of systems. For example, everyone reads Dostoevsky's *Crime and Punishment*, but I ask the students to teach it. And students each choose one among Sophocles' three Oedipus plays, as also among short stories. For two or three dollars, Dover Thrift offers collections of half a dozen titles by each of numerous authors. Again, my preparation is time consuming in the first go-round. And anticipating 2007, we are not reading as many pages as in 2005.

Having students read alternate chapters in a Chemistry text might not be a grand idea, but they could work a variety of lab experiments and demonstrate them to each other. To argue otherwise is to argue that any student without hair singed off his hands does not understand. The pedagogy of everyone suffering everything is necessarily used in the U.S. Army, but it is not universally requisite. Given a foundation of disciplinary principles and a participation format, teams of students probably could teach chapters of the Chemistry text. Of course they must legitimately teach; lame student reports followed by expert explanation of the material by the teacher is pusillanimous pedagogy.

Tension will always remain between skill and content. At a certain point, understanding a single one of Shakespeare's plays certifies the student. Practical requirements of course sequence, examination, and job application mean that chemists must know the whole periodic table. But there must be some point, too, where understanding Hydrogen certifies the student.

Thinking beyond Shakespeare reveals that a discipline's organizing theories and practices constitute the foundational course objectives, whereas the examples and manifestations fall out into an array of options. A canon is *sufficient* to educate a mind, but no particular text is *necessary* to education, which is why canons are rightfully revised.

The concept of covering material needs rethinking, *putting principles into first place with examples as backing*, as opposed to having students work a mountain of examples in hopes they will discover principles. True, good pedagogy encourages students to learn well by learning for themselves; each student must invent a wheel or two along the way since the scientific method is central in Western thought. But having all the students reinventing all the wheels is stupendously wasteful. One stands tall by clambering onto the shoulders of giants, not by continually beating about their knees.

We may "teach" the most with the least when we make principles of our disciplines—their theories—explicit as early on as possible and have

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students apply them right away. Why should a teacher at university level not announce in plainest possible terms the discipline's framework?

When students teach examples, their discovery consists not in finding out principles; rather, they find out how the examples exemplify principles they already know. On one side of principle lie the examples; on the other side, the applications. Given the principle, students will find out for themselves meanings of examples and also locate the useful applications. The logic of learning shifts from inductive to deductive.

Deductive thinking is more concise and direct than inductive, though less used in our pedagogies. Pedagogues for the past half-century have been making everything scientific, first the social "sciences," and now the humanities. These days the only universally respected knowledge is proven empirically through induction. But deduction is possible to practice by Latter-day Saint scholars, people who assume the reality of universal rules and their applicability to cases, people who need not dissipate themselves futilely searching out inductive proofs for noninductive epistemologies, ever learning, ever, ever learning. Oh, the unutterable sadness of it. And the incalculable waste of everyone doing everything the hard way. In the first place, learning by study and also by faith is about processes and powers just as it is about the text: the will of God, yes, and also the mind of man. ☺

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