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The 2023 Drake Lecture

Showing, Telling, and Teaching: Philosophically and Practically

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It is an honor to give *The Drake Lecture* and I thank you all for attending.[1]

Origin, Agenda, and Objectives

Today's lecture was inspired by the time-tested educational activity *Show and Tell*,[2] but that venerable activity, per se, is not my focus. Using some basic tools of analytic philosophy and especially those pioneered by Israel Scheffler, I will delve into the activities of *showing* and *telling* in teaching. On occasion, I have stated that, "For teachers, showing is almost always better than telling." I would like to modify that claim to "is sometimes better," and will be less inclined to use it in the future.

For a few years I have been attracted to viewing teaching in terms of paired concepts such as *show and tell*, *hide and seek*, *lost and found*, *giving and receiving*, and the *pushmi-pullyu*.[3] This is my first formal presentation of what I hope will be a larger project of using these concept pairs in a two-fold way. First, as a tool to review, gather, and organize my previous work and readings. And second, these are simple, familiar pairings, rooted in our childhood and everyday experiences, that I hope can serve as conceptual lenses that are capable of generating insights that deepen our understanding of education and enhance our teaching.

I will also *show* and *tell* some ways that I have used analytic philosophy to teach Foundations of Education at the undergraduate level, and Philosophy of Education at the master's level. I will argue that the tools of analytic philosophy can be applied fruitfully across all fields/subjects represented by pre-service teachers and by practicing teachers, and that these tools are applicable to students at all age levels. One last point. I am looking for a name for these word pairs.[4] For that reason, the recent publication of a children's book by the Minister of Culture for The University of Texas, Matthew McConaughey, caught my attention. The beautifully illustrated book, entitled *Just Because*, consists of a series of paired verses that McConaughey calls *transactional couplets*.[5]

Analytic Philosophy via Israel Scheffler

Born in Britain, analytic philosophy focused on linguistic analysis and the careful assessment of arguments. Known as the "linguistic turn," analytic philosophy became the dominant mode of doing philosophy in Britain and North America during the first third of the of the twentieth century. After the end of World War II, the techniques of analytic philosophy inundated teacher's colleges and schools of education, becoming the reigning approach to "doing" philosophy of education. The premier philosopher of education in North America was Israel Scheffler (1923–2014). His entire 40-year academic career was at Harvard, where he had dual appointments in Philosophy of Science and Philosophy of Education.[6] In his 1973 collection of essays, *Reason and Teaching*, Scheffler makes the following point about the book's audience:

> The analyses and interpretations it offers, will, I hope, be of interest not only to educational theorists and philosophers but also to thoughtful educators and the reflective reader. Though its method and approach are philosophical, in a broad sense of that word, it presupposes no technical background in philosophy.[7]

Broad access and ease of application led some to label analytic philosophy as "ordinary language philosophy." My experiences of introducing students to analytic philosophy confirm Scheffler's claim. While few students have any significant background in philosophy, I have found that most of my students can grasp (with a stretch) and apply the tools and concepts of analytic philosophy. With practice, many can apply the tools with skill and insight and, at times, in a way that is original, funny, and moving.

Showing and Telling in Two Vignettes

Showing

Showing usually involves seeing or an optical metaphor. Can we be shown things with our eyes closed? *Hello darkness my old friend*.[8] Can we show things to students who are unsighted? Yes.[9] Thank you, Anne Sullivan (1836—1936). Can the deaf be told something and understand it? Yes. And, at the same time, we know there are people who can hear but aren't listening. This talk of seeing and hearing reminds me of the learning-styles enthusiasts, and their favorite theoretical schema known by the acronym VAK. They posit that there are visual, auditory, and kinesthetic/tactile learners.[10] According to this schema, Helen Keller (1880–1968) is, by default, a kinesthetic/tactile learner. Carolyn and I wrote a piece that appears in *JoPHE 60* entitled "Some Problems and Peculiarities with the *Learning Styles*: Rhetoric and Practice."[11] We pulled our punches in the title. In the concluding paragraph we explain what good teachers do, and we render a verdict that VAKing has little to contribute to the project of good teaching.[12] We learn through different senses at different times—granted. And good teachers try to engage the range of senses with a sensitivity to

what is appropriate for the subject matter, and the students' developmental level. That is a hallmark of holistic teaching with the intent of integrating our senses, our body, our emotions, and mind.

Shema! (that is Hebrew for "Listen up!"). No more talk about visual learners—let's look at something beautiful. I'll hear no more about auditory learners—let's listen to some soulful music. *Show and Tell* by Al Wilson will do, because "it's a game we play when I want to say, 'I love you'."[13] Stop it with the kinesthetic/tactile learners—we want to feel something that moves us. Hell—let's dance to *Show and Tell*. If you don't care to dance, you may want to clap your hands, stomp your feet, or snap your fingers. That would be great! 4-H y'all—head, heart, hands, and health.[14]

Telling

How do you do that? I take that question as a great compliment. The question "would you show me how to do that?" is different. That is, of course, a big part of what teachers do. Consider *The Karate Kid*. Mr. Miyagi, would you teach me karate? *Oh, no, Daniel-san*. But I really want to learn karate. *Okay, let's start with this: wax on, wax off*. But I want to learn karate, not how to wax cars. I will not be a spoiler for what happened in that 1984 film.[15] An idea for your consideration: *What we ask of someone, or something (including ourselves) will be proportional to our estimate of their ability to deliver*. A command: "Show me your work!" An attractive request: "Would you show me what you are working on? I am really curious to see your progress on the essay." Questions almost always work better than commands. *You see, Billy, it's not so much* what *you are saying as it is* how *you say it. Got it. By the way, mom, could you tell me again about the best way to catch flies?*

There are also times when even well-intentioned questions can meet resistance. Several writers and artists, including the late David Foster Wallace (1962–2008)[16] and Stephen King have identified their least favorite question: *Would you tell us where you get your ideas?* I love King's response, "I really don't know, and if I did know, do you think I would tell you?"[17]

Is Showing Better Than Telling?

Israel Sheffler identifies the having and giving of reasons as the hallmark of authentic teaching. "To teach, in the standard sense, is at some point at least to submit oneself to the understanding and independent judgment of the pupil, to his demand for reasons, to his sense of what constitutes an adequate explanation."[18] Teachers must have reasons for their claims and then submit their claims to the rational judgment of the students. Scheffler notes that not every means to get someone to conform to a norm constitutes teaching (e.g., "threats, hypnosis, bribery, drugs, lies, suggestion, and open force").[19] A more-subtle distinction Scheffler makes is between teaching and telling. In Scheffler's account, it is once again the *reasons* component that sets the concepts and practices apart. Simply telling students *such and such is the case* without rational support and without

allowing students the opportunity to question or ascertain the reasons for the teacher's claim is not worthy of the honorific title of *teaching*.[20] Scheffler uses *telling* as shorthand for any mode of instruction, be it showing, presenting, or giving a handout. He does not make a distinction between *showing* and *telling*.

The preferability of showing versus telling depends on a host of considerations, including audience, purpose, subject matter, and the operative pedagogical repertoire of the teacher. There is significant overlap between the terms, and it is often difficult to identify discrete acts of showing without telling (perhaps a mime). Examples of telling without showing, however, are abundant, and these examples often expose cases of pedagogy that could use some improvement. A picture is worth a thousand words, and we can also benefit from being told (or better yet, finding out) the photo's context and backstory.

I will offer two broad examples of where showing *is* better than telling. First, when telling relies on commands and orders. Telling students what to do can be a futile and frustrating task, often leading to power struggles, disengagement, and resistance. In the struggle to enforce commands, orders, and rules, teachers may, in some cases, escalate the use of coercive means to ensure compliance. When a student refuses to comply with a teacher's dictate—especially if the imperative is issued publicly—the teacher is faced with the inescapable question, "what now?"[21] A tip: asking and requesting rather than commanding and telling students what to do will typically work better and spare a teacher from headaches and conflicts. A second example that is worthy of mention is when *telling* is "in word only" and we are not doers of the word. Metaphorically, we are all talk and no walk.[22]

Drop-the-Mic Example of Telling

I would like to conclude this section of the lecture with a humorous video depiction of a drop-the-mic example of telling. A commercial for bundling State Farm Insurance policies features Jake from State Farm and Kansas City Chiefs quarterback Patrick Mahomes addressing players, coaches, and aides in the locker room. Jake exhorts the group to, "In one word: bundle home and auto." A shirtless, but shoulder pad-wearing player with one knee on the floor counts off the words with his fingers and exclaims "but that is four words." To which Mahomes wryly interjects, "not if you bundle!" The player's eyes grow wide, and he begins to tremor and quake as if the profundity of the realization has triggered an electric current coursing through his body. He falls back, in an apoplectic fit. The locker room erupts in a riotous celebration of spraying champagne, rending uniforms, and intense guttural shouts of manic exhilaration.[23]

Education and Language Analysis

In *Brave New World Revisited* (1958), Aldous Huxley (1894–1963) engages in a "real-world" investigation to determine the degree to which

the social control mechanisms and language manipulation portrayed in *Brave New World* (1932) have infiltrated society, chiefly through the rhetoric and actions of politicians, bureaucrats, and advertisers. He finds the abuse of language for exploitive ends to be pervasive, yet tractable, primarily through an education that emphasizes a critical analysis of language.[24]

> An education for freedom (and for the love and intelligence which are at once the conditions and the results of freedom) must be, among other things, an education in the proper uses of language. For the last two or three generations philosophers have devoted a great deal of time and thought to the analysis of symbols and the meaning of meaning…. Suffice it to say that all the intellectual materials for a sound education in the proper use of language—and education on every level from the kindergarten to the postgraduate school—are now available.[25]

Huxley's eloquent statement of the purpose of education (for freedom) is achievable, Huxley argues, through an education grounded in the proper uses of language. Moreover, the tools to implement this approach are accessible and applicable at every level of schooling. While not explicitly labelling it as such, Huxley is referencing the work and spirit of analytic philosophy. Drawing from the analytic tradition, I stipulate in my teaching that there are two basic activities in philosophical thinking: clarification and justification.

Clarification

The task of clarification is concerned with the question "What do you mean?" We are attempting to determine the relation of language to meaning. When clarifying, we seek to make clear our own use of language, as well as attempting to attain a clear understanding of the statements and claims of others. Educational discourse is rife with *vague* (a qualitative distinction about a lack of clarity in the borders of application for a word) and *ambiguous* (a quantitative distinction, a word has two or more uses) concepts that beg for clarification: *needs*, *interests*, *freedom*, *discipline*, *good student*, *at-risk student*, *diversity*, *multicultural*, *indoctrination*, and *Critical Race Theory*.[26]

Clarification is not simply supplying a dictionary definition, though those are sometimes helpful. Clarification can also involve charting and mapping concepts, giving explanations, providing examples, counterexamples, and illustrations, making comparisons (this is like that in this way) and distinctions (it is different from that in this way). And children, as Huxley claims, can engage in these activities fruitfully and enjoyably. For example, engaging in a comparison between the stories of *The Three Little Pigs* and *Goldilocks and the Three Bears* (How are they alike? How are they different?). Another example of a popular and accessible activity for children is the classic *Sesame Street* song segment *One of These is Not Like the Others*. The song provides a pleasant earworm to enliven the task of making distinctions and identifying similarities.[27]

Justification

Justification poses the question, "How do you know?" This is a call for reasons, evidence, and arguments to support or justify a given statement or claim that involves evaluative judgment.[28] On matters of evaluative judgment, *equally reasonable and informed people may disagree. That does not mean that all evaluative judgments are equally reasonable*. This dictum is a hedge against relativism, a nudge toward epistemic humility, and a claim that some judgments can be reasonably demonstrated to be better than others. For example, consider the late film critics Gene Siskel and Roger Ebert and their television show, *At the Movies*.[29] While they were equally reasonable and informed critics, they would at times arrive at opposite appraisals of a given film, with one issuing a thumbs up and the other a thumbs down.

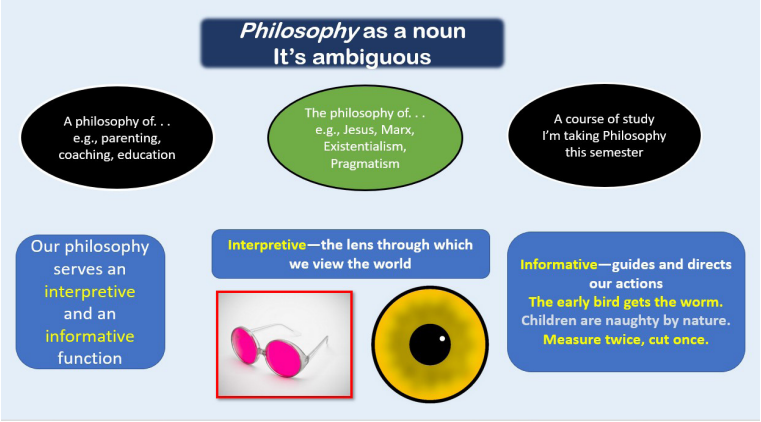
Note that the reasons we use to justify our evaluations need to be relevant and appropriate. If, to use a hypothetical example, Siskel and Ebert explain that their two thumbs-down reviews of Oliver Stone's 1991 *JFK* are given because the film "was not funny, did not have a strong romantic element, and Kevin Costner had no RBIs," we would think their review was a joke. *JFK* was not a romcom, and RBIs are a baseball statistic.

Clarification, Justification, and Personal Philosophies

Clarification, evaluation, and justification serve as the structure and format for most assignments in my classes. The structure is applicable to a wide variety of fields, and texts. These tasks engage students in critical thinking, align with higher-order instructional objectives, and lend themselves well to focused assessment with the development of clear assessment rubrics. This structure is also foundational to many of my lectures. I have included a slide that I use to clarify the uses of the concept *philosophy* as a noun. We speak of *having* a philosophy (e.g., of education) that consists of a set of ideas, beliefs, precepts, and metaphoric conceptions that functions as both an interpretive lens through which we view the world, and as a foundation or platform that informs and guides our practice.

To illustrate, consider a simplistic rendering of two extreme views of human nature. The first is that people are basically good, are more likely to help than to hurt, and are worthy of our trust and affection. Up with people! Those who hold these beliefs are said to be "looking at the world through rose-colored glasses." On the other hand is the view that people are naughty by nature, evil, wicked, mean, and nasty. Watch your back because *a smile is just a frown turned upside down*.[30] Concerning this perspective, Alexander Pope (1688–1744) comments that "all is yellow to the jaundiced eye."[31] Adherence to this belief will typically play out in educational practice with an approach to classroom discipline in which rules are rigidly set and strictly enforced. Since children are "naughty by nature," teachers must keep them under control. After all, "if you give them an inch, they'll take a mile." Teachers who subscribe to the optimistic view of human nature will

usually adopt a less-stringent disciplinary approach and be inclined to allow students a greater degree of freedom.



An instructional slide clarifying philosophy and explaining the two-fold function of a philosophy: interpretive and informative.

Metaphors

For my classes, I begin with a simple and broad working definition: *a metaphor is a figurative use of language that suggests a comparison between two things*. Put simply, *figurative* means *not literal*. This gets confused sometimes, given the popular penchant for using *literal* as an intensifier of sorts. For example, I was teaching a class on the third floor of the Russell building when a student climbed the steps and came into the classroom breathing heavily. "I took the steps," she panted, "and it literally killed me." Okay. Glad you made it to class. As indicated in our definition, metaphors suggest a comparison between two things. The comparison is one of analogy. In the metaphoric phrase "going out on a limb," for instance, the comparison or analogy is between taking a chance and climbing out on a tree limb.

Neil Postman, Language, and Metaphors

Neil Postman (1931–2003), featured in my *2022 SoPHE Presidential Address*, was a fervent advocate of an education that prepares students to be adept at using language.[32] A facility with definitions, questions, and metaphors is foundational to this task. Postman makes the case that metaphors are ubiquitous and foundational in all fields and disciplines. He laments the lack of serious consideration of metaphors in the field of education, and he claims that educators are therefore depriving students of the opportunity to confront the field's foundational assumptions about teaching, learning, and schooling. Metaphors, Postman explains, are not just ornamental, they are "organs of perception." Through metaphors "we

see things as one thing or another," and our metaphors typically suggest prescriptive action. For example, "if we view the mind as a muscle, it will need exercise. If the mind is a dark cavern, it will need illuminating."[33]

Metaphor Analysis

Philosophers and linguists have developed many ways to analyze and evaluate metaphors. I use a simple four-step method of analyzing metaphors that I adapted from Israel Scheffler's *The Language of Education*.[34] For illustrative purposes, I use the potter/clay metaphor.

1. *Identify what is being compared in the metaphor*. This is the easy part. In our working example the teacher is compared to a potter and the student is compared to clay.
2. *Identify strengths of the metaphor*. This is the step in which we begin utilizing our critical thinking abilities. We must don our metaphorical thinking caps and imaginatively "think on our feet" as we perform this step. While there are no predetermined correct answers, there may be answers that are not so good. The strengths of the metaphor are ways in which the metaphor works, the comparison fits, with insights revealed into the similarities of the things compared. To the degree the metaphor works or fits, it is "apt." Some possible strengths of this metaphor include, in both cases there is molding and shaping toward a goal or objective, and both the potter and teacher employ specialized knowledge, skills, and dispositions (care for their work and attention to detail) in their work.
3. *Identify the weaknesses of the metaphor*. For this step we identify ways in which the comparison does not fit, or the metaphor does not work. Any metaphor, when taken so far, will suffer an "analogical breakdown" where the analogy or comparison no longer holds. Weaknesses of the potter/clay metaphor include, when the potter completes a given project it is a finished product, whereas the growth and learning of the student is a continuous process. While the potter is the sole shaping influence on the clay, students have multiple shaping influences in addition to the teacher. The clay is a passive recipient of the potter's action, whereas students participate and act to further their growth and development.
4. *Suggest an alternative metaphor*. For this step, we suggest an alternative metaphor for the same phenomena

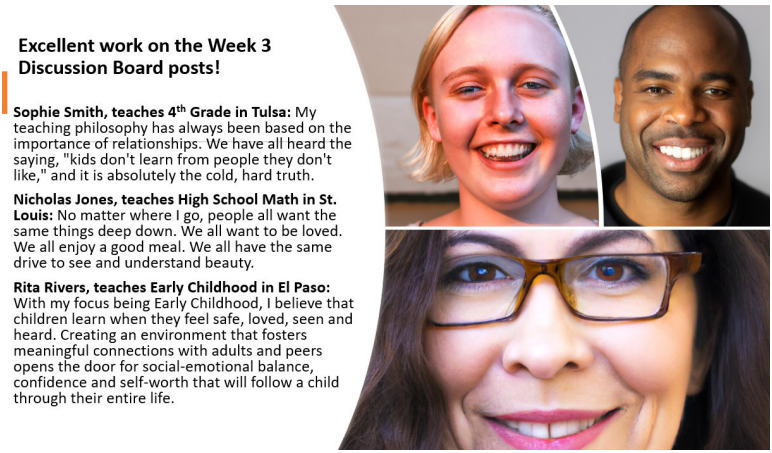
> (in this case the teacher and student relationship). The careful consideration and analysis of a variety of metaphoric conceptions can help us to broaden and deepen our cognitive perspective, to clarify our personal philosophy of education, and to lend direction and purpose to our teaching. The universal appeal of metaphors and the simplicity of thinking about (analyzing) metaphors transcends academic subject, age, and grade-level. Young people tend to like working and playing with metaphors.[35]

What Students Like and Showing Their Work

The major, semester-long project for my undergraduate Foundations students is to construct a personal philosophy of education. The philosophy has three increments, with peer editing at each stage. For each of seven topics, students are asked to clarify their claims and terms, and to provide justifications for their positions using class material, in paragraphs of 170 to 200 words. I liken the structure of the project, metaphorically, to the structure of a house. Their job is to furnish, decorate, and landscape the house. When they complete the project, I explain, I hope to tell them, "I like what you have done with the place."

In both the personal philosophy of education, and in various exercises with graduate students, the topic of Students is considered through a few prompting questions, such as *what do students like*? I realize that not everybody likes the same thing. I am reminded of the late comedian Mitch Hedberg's (1968–2005) line: "They say you can't please all the people all the time, and last night all those people were at my gig."[36] I believe, though, that there are things that most, if not all students enjoy. They like to be listened to and to be heard. They like to be taken seriously. They like to succeed. They like to feel welcomed, to be included, and to be part of the team. They like to have fun.

A technique I have used increasingly over the years to connect with students in a personalized way is to "show off" my students' good work to the rest of the class. The slide that follows is an example of how I do this. The "real time" reactions of students and their course survey comments indicate that this is a winning technique. A colleague once told me that "Our light shines brightest when we shine it on others."[37] Indeed. I also heard from an esteemed high-school biology teacher about his practice of setting up students for success, ideally in front of their peers.[38] Got it. If I see there are students who are not doing so well and haven't received a shout out, I will look for something in their work that I can put in the best light that honesty will allow and share that with the class. Having our work noticed, commended, and mentioned forges a meaningful connection, and often ignites in students a validation of their good work, and a desire to do more good work in the future.



Showing off students' good work. Photos (Dall-E) and names have been changed.

Student Teaching and the Drum Major

As a Social Studies Education major at The Ohio State University, I did my student teaching at an alternative, progressive high school in Worthington, Ohio (an affluent suburb of Columbus). I was able to design my courses: Personalities in World History, and Popular Music and American Society. It was a great experience. One of my fellow student teachers was a young man who just happened to be the drum major for The Ohio State University marching band. The best damn band in the land![39]

The drum major performed at a school assembly in the gym, and it was wonderful. I sat on the gym floor with the students. A student, sitting to my left, nudged me and leaned in, "I'd like to be able to do something like that." Yeah, me too. That student was expressing a universal human desire: to be able to do something well, with skill and precision, with passion and style, and to be recognized and appreciated for bringing some pleasure and enjoyment to people's lives. Teaching can be that. It can be our art, our craft, our jam. With teaching we can bring all our knowledge, all our skills, and all our experiences to bear on our work. We can put our heart and soul into it, and you can do something like that!

Endnotes

1 The text of the lecture, for the most part, follows what I presented at the conference. Supplementary material and issues addressed in the Q&A following the presentation are included in the endnotes.

2 *Wikipedia*, "Show and tell," last modified December 31, 2023, https://en.wikipedia.org/wiki/Show_and_tell

[3] The pushmi-pullyu is introduced in the film *Dr. Dolittle* (1967) as a two-headed llama, with a head at each end of the creature, pointed in opposite directions. *Wikipedia*, "List of *Dr. Dolittle* characters," last modified September 13, 2023, https://en.wikipedia.org/wiki/List_of_Doctor_Dolittle_characters

[4] I am leaning toward the *phrase generative concept pairs*.

[5] An example of a transactional couplet: "Just because you can pull it off, doesn't mean that you should do it." Matthew McConaughy, illustrated by Renee Kurilla, *Just Because* (New York: Viking, 2023).

[6] The information on analytic philosophy of education (APE) and Israel Scheffler is drawn from Section 3, Analytic Philosophy of Education and Its Influence, in Harvey Siegel, "Philosophy of Education," *The Stanford Encyclopedia of Philosophy* (Winter 2018 Edition, first published Spring, 2008), Edward N. Zalta (ed.), https://plato.stanford.edu/archives/win2018/entries/education-philosophy. I want to thank John Covaleskie for his "gentle pushback" during the Q&A when he noted that APE and its leading thinkers were white men, most now dead. Agreed. And John's apt prompt allows me to fill some gaps in the lecture and to expand on a few things. First, the status and influence of APE waned during the 1980s and continued to decline through the 1990s, viewed by some as simply a curious relic. The decline of APE in the academy coincided with objections from a variety of philosophical perspectives including postmodernists, post-structuralists, and feminists. Criticisms of APE included challenges to its basic assumptions of a fixed and secure logical order to the world, its pretenses of disinterested neutrality and mere description, and its strict adherence to linguistic analysis and "failure to recognize culture, history, and particularity" [Richard Pratte, Philosophy of Education: Two Traditions (Springfield, IL: Charles C. Thomas Publisher, Limited, 1992), x–xi]. John and I also reminded each other that we both completed our doctoral studies with analytic philosophers, John at Syracuse with Thomas F. Green (1927–2006) and I with Gerald Reagan (1932–2022) and Richard Pratte (1929–2021) at Ohio State. Jerry Reagan was my nominal advisor, and Dick Pratte guided my dissertation while he was retired; for which I will be eternally grateful. I was his last doctoral student at Ohio State. See, "Richard Pratte Obituary" (*Legacy.com*, *The Columbus Dispatch*, June 11, 2021), https://www.legacy.com/us/obituaries/dispatch/name/richard-pratte-obituary?id=10195069, and "Gerald M. Reagan Obituary" (*Legacy.com*, March 17, 2022), https://www.legacy.com/us/obituaries/name/gerald-reagan-obituary?id=33665313

[7] Israel Scheffler, *Reason and Teaching* (New York: Routledge Revivals, 1973), 4.

[8] Paul Simon explains that this opening line to *The Sound of Silence* (1964) was written in his parents' bathroom, where he would play his guitar with the lights out for privacy and with the water running to enhance the splendid acoustics in the tiled room. Tony Schwartz, "*Playboy* Interview, Paul Simon Candid Conversation" *Playboy* 31, no. 2 (February 1984): 49–51, 162–167.

[9] Helen Keller, *The Story of My Life* (1902) (New York: Dell Publishing, 1961). For a thorough account of Anne and Helen's nearly fifty-year relationship, see Joseph P. Lash, *Helen and Teacher: The Story of Helen Keller and Anne Sullivan Macy* (Reading, MA: Addison Wesley Publishing, 1980).

[10] Shirley Franklin, "VAKing Out Learning Styles—Why the Notion of 'Learning Styles' Is Unhelpful to Teachers," *Education* 34, no. 1 (2006): 81–87.

[11] William Lloyd Fridley and Carolyn Althoff Fridley, "Some Problems and Peculiarities with the Learning Styles Rhetoric and Practice," *Journal of Philosophy and History of Education* 60 (2010): 21–27.

[12] Ibid., 26.

[13] Jerry Fuller, *Show and Tell*, performed by Al Wilson, 1973.

[14] I often cite the youth organization 4-H's name and motto as an example of holistic education. I hold that there are four essential characteristics of good teaching: It is interactive, personalized (when possible), holistic, and it promotes critical thinking.

[15] *The Karate Kid*, directed by John G. Avildsen (Columbia Pictures, 1984).

[16] See David Foster Wallace as portrayed by Jason Segel in *The End of the Tour*, directed by James Ponsholt (Anonymous Content, 2015).

[17] Outstanding Screenplays, "10 Writing Tips from Stephen King for Writers and Screenwriters," *YouTube*, 12:51 (starting at 11:11), October 6, 2020, https://www.youtube.com/watch?v=B6SKj_eiY9k

[18] Israel Scheffler, *The Language of Education* (Springfield, IL: Charles C. Thomas Publisher, Limited, 1960), 57.

[19] Ibid.

[20] Ibid., 76–101. The chapter "Teaching and Telling" also introduces the concept of *teaching in the task intent sense* in which someone engages in teaching with the intent that learning takes. There is no guarantee that learning will "take" and teaching in the *task intent* sense does not speak to the outcome or results of the teaching. This is paired with the concept of *teaching in the task achievement sense* which refers to the outcome of the teaching which may be a success (learning is achieved) or it may not be a success (learning is not achieved). To illustrate, allow me to provide an example that comes from a comic strip I saw years ago. Joe says, "I taught my dog Spike how to whistle." Johnny says, "I

don't hear him whistling." Joe concludes, "I said I taught him. I didn't say he learned it."

[21] For examples of tools and methods of classroom management and moral education that do not rely on commands and orders, see William L. Fridley, "First, Second, and Third Person in Moral Education and Classroom Management," *Philosophical Studies in Education* 34 (2003): 55–65. And Carolyn Buttner and William L. Fridley, "WWJD—What Would Jim Do? A Comparison of James Dobson's and Jim Fay's Philosophies of Parenting," *Philosophical Studies in Education* 38 (2007): 131–140.

[22] Consider this example, where Jesus asked his disciples, "What do you think? There was a man who had two sons. He went to the first and said, 'Son, go and work today in the vineyard.' 'I will not,' he answered, but later he changed his mind and went. Then the father went to the other son and said the same thing. He answered, 'I will, sir,' but he did not go. Which of the two did what his father wanted?' 'The first,' they answered" (Matthew 21:28–31, NIV).

[23] State Farm Insurance, "Bundle Mantra (feat. Patrick Mahomes) | State Farm® Commercial," *YouTube*, :30, September 7, 2023, https://www.youtube.com/watch?v=nVK49yWAnfg. I am **telling** the reader about a video that I **showed** at the conference to illustrate an exemplary example of **telling**. The irony is not lost on me, but it was fun to write!

[24] Aldous Huxley, *Brave New World Revisited* (New York: Perennial Library/Harper, 1989/1958).

[25] Ibid., 110. Along these lines, I would like to commend those in the Philosophy for Children movement for their fine work over decades, promoting philosophical thinking for children. Michael Pritchard, "Philosophy for Children," *The Stanford Encyclopedia of Philosophy* (Summer 2022 Edition), Edward N. Zalta (ed.), https://plato.stanford.edu/archives/sum2022/entries/children/

[26] For an example of a philosophy of education text structured around analyses of educational concepts and their normative dimensions, see John H. Chambers, *The Achievement of Education: An Examination of Key Concepts in Educational Practice* (New York: University Press of America, 1983).

[27] Sesame Street, "Sesame Street: One of These Things," *YouTube*, :29, July 16, 2010, https://www.youtube.com/watch?v=6b0ftfKFEJg

[28] Assessing deductive syllogisms and identifying informal logical fallacies have long been basic tools to analyze and evaluate claims and arguments. For the application of these and other tools of justification, see "Justificatory Strategies of Clear Thinking" in Richard Pratte, *Philosophy of Education: Two Traditions* (Springfield, IL: Charles C. Thomas Publisher, Limited, 1992), 63–88.

[29] *Wikipedia*, "*At the Movies* (1982 TV program)," last modified December 19, 2023, https://en.wikipedia.org/wiki/At_the_Movies_(1982_TV_program)

[30] Leon Huff, Gene McFadden, and John Whitehead, "Back Stabbers," performed by the O'Jays, *Back Stabbers*, 1972.

[31] Susan Ratcliffe, ed., *Oxford Essential Quotations*, 4th ed. (Oxford University Press, Online Edition, 2016), sourced from *An Essay on Criticism* (1711) l, 558, https://www.oxfordreference.com/display/10.1093/acref/

[32] William Lloyd Fridley, "The End of Education and the Existential Grand Canyon," *Journal of Philosophy and History of Education* 73 (2023): xxxiii–xliv.

[33] Postman offers a narrative (*a god*) intended to give schooling meaning and purpose by focusing on the power of language, which he calls "The Word Weavers/The World Makers." Neil Postman, *The End of Education: Redefining the Value of School* (New York: Alfred A. Knopf, 1995), 174.

[34] Scheffler, *Language*, 42–59.

[35] For starters, I recommend the children's books written and illustrated by Fred Gwynne (1926–1993), who also played Herman Munster on the television show *The Munsters*. The books feature "literal" drawings of metaphoric phrases. For example, a *coat of arms* is illustrated as a coat with a dozen arm sleeves. See *The King Who Rained* (1970), and *A Chocolate Moose for Dinner* (1988).

[36] Wear Haha, "Mitch Hedberg: Can't Please All the People at Once Joke," *YouTube*, :12, October 12, 2019, https://www.youtube.com/watch?v=Cx_Hg96wbRc. For the full "Mitch Hedberg Special" (1999) on *Comedy Central Presents*: https://www.youtube.com/watch?v=Z3QLx

[37] My colleague Tom Harvey was a former Texas school administrator. For a hilarious article on one of Tom's harrowing experiences, see Thomas W. Harvey, "Hog Heaven: A Test of Faith," *The School Administrator* 57, no. 10 (2000): 34–38.

[38] Jon Hazell is a long-time Biology teacher at Durant (OK) ISD and was named as the Oklahoma Teacher of the Year in 2017. See, Oklahoma Department of Education, "ShapED My Life—Jon Hazell, 2017 Oklahoma Teacher of the Year," *YouTube*, 1:59, April 12, 2017, https://www.youtube.com/watch?v=4efhP0HpgC0

[39] Bruce Hart was the OSU Drum Major from 1982–1983. *The Ohio State University*, "The Ohio State University Marching and Athletic Bands," accessed January 5, 2024, https://tbdbitl.osu.edu/marching-band/drum-major/biographies/hart-1982. To view the band performing

the incomparable *Script Ohio*, with Bruce Hart leading the charge, see GenSixFour, "*Script Ohio* with Woody Hayes Dotting the 'I'—1983—The Ohio State Marching Band," *YouTube*, 3:21, August 17, 2020, https://www.youtube.com/watch?v=jApQoH2KeGM