

---

## RADICAL HONESTY

### Truth-Telling as Pedagogy for Working Through Shame in Academic Spaces

*Bianca C. Williams*

Since I started teaching Africana Studies and Cultural Anthropology, in all my courses during every semester, I conclude the first class session with an introductory monologue. I think about this monologue as a first step in my pedagogical practice of “radical honesty.”<sup>1</sup> The monologue sets the tone for the semester and provides students with a sense of the type of truth-telling that will be encouraged as we educate one another about race, gender, power, difference, and oppression:

I am Professor Bianca Williams. You may call me “Doctor” or “Professor Williams.” I identify as both an African American and a Black American. My family is from Jamaica, I was born in the Bronx, and grew up in Orlando, so depending on the day, situation, and political circumstances, I may claim membership in multiple communities. However, it is important for you to remember that *African American* is not always synonymous with *Black American*. *Black American* or *Black person* includes those of Caribbean and African descent and incorporates a variety of experiences that are diverse and sometimes significantly different. Historical and contemporary African American experiences make up a portion of Black experiences, but they do not encompass all of what Blackness is. I identify as a woman, and I prefer the pronouns of *she* and *her*. The people in this room may identify in a variety of ways in relation to gender, and you should ask and use the pronouns they request. I was brought up in a working-class family. As a first-generation college graduate and PhD, I am currently hesitantly middle class, and learning everyday what that means. I am heterosexual and a Christian and live with the sometimes invisible battle of generalized anxiety

disorder. I am a diehard Duke fan, so if you're a Tar Heel fan and want to pass this course, you should probably keep that to yourself (smile).

These are my multiple identities, and I share them with you because I know that they index things that may become significant as I teach you. They act as signifiers for the racialized, gendered, sexualized, religious, and ability-related experiences I've had over the course of my life. These experiences undoubtedly influence the way that I teach, the topics I decide to teach, even the way I choose to organize the syllabus before you. And this is not just the case in this classroom, but in all of your classrooms—even in those so-called “neutral” and “apolitical” disciplines, like biology, math, and English literature. All of your professors are biased, and they bring their prejudices and biases to academic spaces. I choose to be honest with you about how my identities connect to some of the biases I bring to this academic space, while also acknowledging your identities and the stereotypes about me that YOU may bring to this space. As a cultural anthropologist, I don't believe in the fiction of objectivity. I believe that the experiences we have, the identities we embody, and the positions we hold in systems of power impact how we see and navigate the world. This is not only true for me but also for you. Your identities and your biases influence how you will read for this course and the perspectives you choose to share during class discussions. I highlight these issues at the beginning of this course as an effort for us all to constantly be aware of the prejudices we bring into this space, as we attempt to learn from one another, share our cultural knowledge, and engage in dialogue that just might shift and transform our current ways of thinking and being. Thank you and I hope to see you during the next class.

In most courses, thick, heavy moments of silence pervade the classroom as students take in all of this information. In my introductory courses, where freshmen are the majority of the population, mouths hang open with surprise, because some are stunned by this much direct talk, truth-telling, and insight into their professor's life. After class, some students come up to me to introduce themselves and say that they look forward to learning more about power and their identities throughout the semester. Others try to slip out of the classroom unseen, never to be heard from again. The monologue sets the stage for truth-telling, modeling my expectation for the type of deep awareness, reflexivity, and critical thought I expect from myself and my students throughout the semester.

In this chapter, I offer radical honesty as a concept that describes a pedagogical practice of truth-telling that seeks to challenge racist and patriarchal institutional cultures in the academy. In particular, I focus on those cultures and processes that sometimes trigger encounters with shame. Radical honesty emphasizes the significance of personal narratives and opens a space for

creating strategies that enable scholars and students to bring their “whole self” to the classroom, while getting rid of the shame that frequently accompanies their bodies in academic settings. Stemming from the teachings of fields such as Black feminist anthropology and African American studies, I envision radical honesty as a teaching practice that concentrates on three key foci:

1. *Truth-telling.* Professors and students are honest about the stereotypes and racialized and gendered assumptions<sup>2</sup> that are brought into the classroom, while examining the histories and processes that brought them there. They tell their own truths about the feelings and emotions they experience when these assumptions are present.
2. *Valuing narrative and personal experience.* Seeing personal experience and narratives as important tools for learning, radical honesty provides space in the classroom for vocalizing these truths and uses them to connect the dots between individual and group experiences of (dis)empowerment to institutional and systemic analyses of racism and sexism.
3. *Acting.* Radical honesty is not simply about truth-telling for the sake of speaking truths (although this is itself a valuable exercise). The use of the word *honesty* emphasizes a critical eye toward analysis, intention, and authenticity, where multiple truths may be taken together to figure out beneficial and effective practices for teaching and learning. Radical honesty provides tools for truth-in-action, understanding that theory influences praxis—that is, acts that shape the world—both inside and outside the ivory tower. In this way, radical honesty is in line with the fundamental teachings of Black feminist scholars, such as Audre Lorde, Barbara Christian, bell hooks, and Beverly Guy Sheftall, who see ideas and knowledge as tools that generate social change.

### Shame and the Hauntings of Academic Spaces

Academic institutions, particularly the predominantly White institutions at which I have taught and earned degrees, were created by men who could not fathom that one day I, a woman of African descent, would be standing at the front of the classroom. Even now, over 60 years since school desegregation and with increasing numbers of Black women and men earning doctorates, I am frequently reminded that these spaces of knowledge production and learning were not initially created to nurture Black people's brilliance. These spaces were not made for us. Instead, like many other institutions in the

United States, they were originally designed to miseducate and annihilate the possibility of us—of us as educators critiquing the oppressive systems that make the ivory tower possible. It is inevitable for many, then, that we would continue to experience the effects of what Du Bois (1903/1994) so aptly called “double-consciousness” and all the tensions that come with it.

As I walk through the hallways on my campus or travel to national conferences, I find myself wondering if I deserve to be here. Because my presence frequently disrupts students’ and colleagues’ notions about the race, gender, and age of people who are traditionally called “Doctor” or “Professor,” I sometimes experience anxiety, shame, or other forms of tension as I am consistently made to see that I do not fit that mold. I question whether the material I teach, the articles I write, or the presentations I give will be seen as “real” scholarly work and research. There have been numerous studies about the experiences and effects of this type of Imposter Syndrome; however, much of this work has focused on the gendered experiences of this phenomenon. At times, I prefer to describe my experience as the “psychological battering of racism,” a phrase Christian (1996/2007, p. 219) offered, because it emphasizes the role racism plays in Imposter Syndrome. As a Black feminist scholar, I am constantly aware of the ways that my body is read in academic spaces, and the assumptions, stereotypes, and misrecognitions people place on it. I recognize that my teaching, my research, even my service can cause tension in these spaces.

In her book *Sister Citizen*, political scientist Melissa Harris-Perry (2011) described three different forms of shame. First, shame as social, is the notion that “individuals feel ashamed in response to a real or imagined audience. [They] do not feel shame in isolation, [they feel it] only when [they] transgress a social boundary or break a community expectation” (p. 104). Second, shame as global, extending beyond a single incident, causes one to make an evaluation or judgment about one’s whole self. In other words, “I *am* shameful” instead of “I did something shameful.” And third, shame as psychological triggers a “psychological and physical urge to withdraw, submit, or appease others” (Harris-Perry, 2011, p. 104). Throughout the book, Harris-Perry argued that Blackness is frequently marked by shame in the popular imaginings of the United States, because Black people are portrayed as intellectually inferior and criminalized and represented as hypersexual and inadequate. This is significant because, Harris-Perry argued, “shaming is a profoundly modern exercise of power [where] only the inferior can feel ashamed” (p. 112). In this way, we understand that shame is fundamental to social and institutional forms of oppression, particularly racism.

If the narratives of women-of-color scholars in texts such as *Presumed Incompetent* (Gutierrez y Muhs, Flores Niemann, Gonzalez, & Harris, 2012)

and *Telling Histories* (White, 2008) are any evidence, then racism, sexism, and shame are intimately connected in academic institutions. Unfortunately, it seems that racism and sexism are *not* on the decline in this so-called “postracial, postfeminist” United States, but are in fact, pervasive in subtle ways. The forms of racism and sexism that permeate the academy frequently push women and scholars of color to question their sense of worth and belonging, which can lead to feelings of shame about perceived incapacilities. Furthermore, those who choose to speak out about their experiences with microaggressions or other forms of institutionalized racism can be shamed into silence by hierarchal cultures within universities or individuals with more power. Subsequently, participating in radical honesty in the classroom or in other academic spaces can be difficult. Being honest about these experiences while teaching students to be vocal about their own truths requires that I, and other women-of-color faculty, engage in emotional labor that is challenging, as shame continues to rear its ugly head. So we must ask: How do women-of-color faculty engage in healthy transformative teaching and learning when the institutionalized racism of academic spaces is built to trigger a burden of shame among them?

Early on in my career, I decided that instead of finding ways to strategically draw attention away from my body, my experiences, and others’ assumptions about me, I would embrace them and use them as a starting point for teaching about power, privilege, and inequality. Hence the introductory monologue I present in my courses and this chapter’s opening. The monologue not only helps me deal with Imposter Syndrome, but also is empowering. I see it as a way of facing shame head on, resisting structural and cultural forces that want me to be ashamed of who I am, the way I look, my place in the academy, and the emotional investment I have in my students and the process of educating. I understand that the classroom is a space where I have some autonomy and can feel satisfied and empowered by my labor, especially if I fully embrace the spontaneous and surprising ways discussions about my racialized and gendered experiences can lead to transformative learning. Additionally, the monologue helps establish my authority in the classroom, which students are sometimes hesitant to recognize from women scholars of color.

### Truth-Telling as Empowerment in the Classroom

My courses in ethnic studies and anthropology provide space and give voice to alternative narratives and theories that are often left out of other courses. Subsequently, my first-day monologue provides students with a

brief introduction to the politics of education and learning. The discussion about my identities, biases, and the ways they may influence the classroom helps students recognize that the classroom—all classrooms—are political spaces where histories are told and modified. As students are introduced to Black feminist and antiracist histories, narratives, and voices, they are empowered to turn a critical eye on their own experiences, to move through potential shame, and use these tools to tell their truths. In this way, radical honesty encourages professors and students to recognize that classrooms are important sites for processes that are essential to race-making and gender formation.

I frequently see radical honesty working at its best in my seminar course, *Black Women, Popular Culture, and the Pursuit of Happiness*. The course is a semester-long interrogation of how race, gender, and systems of racialized and gendered oppression influence one's pursuit of happiness. We examine self-help books, music, films, magazines, and blogs using analytical lenses from Africana studies, anthropology, psychology, and Black feminist thought in order to investigate to what extent historical processes of racism and sexism continue to leave their imprints on an individual's ability to attain and maintain happiness. The classroom can become intense and uncomfortable, because we spend a great deal of time discussing depression, anxiety, shame, and other challenging emotions and disorders frequently connected to Black women's experience of racism and sexism. Throughout the course, students write reflective papers and engage in brief free-writing sessions where they create and modify their personal definitions of *happiness* and identify obstacles that inhibit their pursuit toward realizing this definition. In the final paper, they use these data to find strategies or tools for experiencing happiness on a regular basis, while taking into account their racialized and gendered identities and how these subjectivities influence or inhibit their pursuits of happiness. The end product is a happiness action plan that combines personal narrative and theoretical analysis.

Every year, I receive e-mails and office hour visits from students asking for assistance as they encounter difficulties writing this paper. Many come with questions about grammar, writing clarity, and argument, whereas some express concerns about mental wellness or being overwhelmed with how much they realize they are frequently experiencing unhappiness. Usually, I walk them through the high points in the semester, a moment when they shared an important insight about their positionality in society or connected with another student's argument or an author's experience, and this gets them rejuvenated enough to write a good paper. Other times, I support them as they talk through their difficulties, sharing some of my experiences with unhappiness, therapy, and self-care, and then provide them with information

about services on campus. But last spring (Spring 2015), the students seemed to have a more challenging time than usual.

This particular semester was the first time I taught *Black Women and Happiness* with a class that was composed of all women and mostly women of color. I was delighted when I entered class on the first day. Although the students from previous semesters and I had learned a great deal about happiness, I was excited about this opportunity to see how women of color connected with or critiqued the texts we would examine. The class did not disappoint because the students quickly created a tight, seemingly sacred learning community, connecting the texts in the course to the experiences they were having in their lives, particularly on campus. This community of women of color and White women embraced radical honesty and used it to hear each other's truths and push themselves in critical analyses. Some students were quieter than others, but each showed progress in critical thinking and vulnerability in their reflection papers, classroom discussions, and office visits. However, as the deadline for the final paper rough draft approached, I received numerous complaints about increasing anxiety and/or difficulties getting what was in their heads and hearts onto the page. It was as if the class as a whole had hit a collective moment of analytical paralysis and emotional chaos.

Instead of continuing to meet with students individually, I decided to use class time to have an open discussion about what was impeding their rough draft writing process. I had confidence that they would be comfortable speaking out loud and with one another about what was going on and figured we could collectively come up with some strategies for writing success. The session started with some general comments from a few students about how difficult it was to write openly and honestly about their struggles with maintaining emotional wellness and the power unhappiness could have on academics and relationships. A White woman courageously talked about how she could not find the words to discuss her own struggles with happiness, while simultaneously recognizing that her racialized privilege allowed her to be ignorant about the hurdles the women of color in the class experienced in their own pursuits. After a few more contributions, a student I did not expect to speak raised her hand. I called on her, and she said:

Last week I tried to commit suicide. I am revealing this to you all because I'm tired of feeling ashamed. Throughout this semester, we've been learning from Professor Williams that we need to speak up, give voice to our stories, and get rid of the shame that keeps us silent. I've decided to start right now, so this is why I'm telling you.

As the student revealed this intimate experience to her peers, I admit that I was struck silent. I knew about her suicide attempt, because she had

contacted me for assistance right after, and I had done all I could in the short time since (with the resources on campus) to help with her healing process. I actually had not expected her in class that day and was even more shocked that she wanted to speak about the incident.

In the moments after her radically honest confession, I was temporarily paralyzed by conflicting desires and responsibilities. I wanted to comfort her and the other students who immediately had tears flowing down their faces. A voice in my head screamed that there would be no way to transition to the text we were supposed to discuss during that class session, and my anxiety grew as I remembered a speaker was scheduled to Skype into the class in 20 minutes. I quickly considered canceling class, so we could discuss the impact of her bold confession, but decided that doing so would undermine the learning community we had created and the truth-telling and teachable moments we had all participated in throughout the semester. Most importantly, I wanted to take the student's lead, giving all of us space to speak our truths in response to what we had just heard.<sup>3</sup> I quickly said a silent prayer for guidance and ability, and decided to move forward.

As a woman scholar of color, I have had students (particularly students of color) reveal all types of emotional crises to me after class, on campus sidewalks, and during office hours. Because of my race and gender, students and the institution expect a particular form of affective labor from me. However, in this moment, my humanity felt in conflict with what I knew my institution desired from me. Whereas Bianca, the person, wanted to rush over and hug her and hug the other students who I could tell were rattled, my positionality as a professor at a research institution meant that I was to hold my composure. The notion is that classrooms are spaces where teaching gets done, and this type of emotionally invested teaching is not really valued by one who wishes to be recognized as a scholar. At least not until after they procure tenure.

I could tell the students were also negotiating how to deal with their emotions in the classroom, as they wiped their tears and looked like they wanted to hug one another, but somehow the classroom space restricted their movement. It was as if they knew that physically comforting one another—a human desire—was inappropriate in the classroom. As I processed my own emotions and how I was going to deal with this unexpected moment, I asked the student who shared her truth if she minded if her classmates hugged her. She said no. Slowly, one by one, they each got up, hugging her and each other. Eventually, they ended up in a group of small circles comforting one another.

That particular day I decided that I did not need to participate in the physical comforting taking place. As I watched my students caring for one

another, being vulnerable and open about the harsh realities of their experiences with shame, racism, and sexism, I decided that my participation was not necessary. They knew from the tears streaming down my face that I connected and empathized with what they were feeling. And I wanted them to experience the power of each other's strength without the awkwardness or additional layer of translation that can be present when one "in authority" participates. However, the moment demonstrated to me that my dedication to radical honesty matters. It assists in creating a classroom where students can engage in this type of emotional, transformative learning. The truth-telling and brave vulnerability the students and I participated in that semester, and in previous semesters, open up space for educational moments that chip away at cultures of silence and shame. In the next week, I was witness to powerful class presentations and read some of the most provocative final student papers I have ever received.

### **Disciplinary Burdens of Truth-In-Action**

As an educator, my goal is to provide students with conceptual tools that allow them to analyze how power and privilege work, and to understand their positionalities within these systems. I believe my role in the classroom is twofold: first, to assist students in acquiring and developing critical thinking and writing skills and, second, to aid in creating a classroom environment and learning community that is empathetic and supportive during the difficult moments we all experience in the development of these skills. It is my belief that my pedagogical approach and philosophy come from a deep love and commitment to the disciplines and fields in which I was trained. For me, fields and disciplines such as ethnic studies, Africana studies, women and gender studies, and Black feminist anthropology were created to trouble oppressive systems of power and provide tools for changing the ways we experience our lives. These are research areas dedicated to connecting praxis and theory and founded on principles of truth-telling, truth-seeking, critique, and transformation. We are here to ask the tough questions and to do the critical work, which means at the basis of our radical honesty must be a commitment to see truth-telling turn into action. This action does not always have to produce large-scale political and social change. Sometimes the transformation is on an individual level and looks like growth in critical thinking or self-definition. But part of our disciplinary burden is that our work should actually do something. Radical honesty is not the only pedagogical practice that can successfully achieve these learning objectives. However, it is the practice I have found most useful in my classroom.

As a cultural anthropologist who sees life experience as a rich object of study, I train my students to use themselves as case studies, bringing their social and institutional experiences into the classroom in order to understand how such systems as racism and sexism operate. As a Black feminist scholar, I value life narrative as a complex and multilayered analytical tool and teach students that it is useful for both understanding and constructing theoretical knowledge. And as a lifelong student of Africana studies, I understand that there is an interrelated relationship between the classroom and the “community.” My pedagogical choices result in class discussions that are usually lively. Sometimes they are tense with conflict, as students begin to become aware of the racialized, classed, gendered, sexualized, and nationalized meanings and ideologies embedded in the language they use; in the historical perspectives they have been taught; in their educational, familial, social, and political experiences; and in the popular cultural forms they consume and produce. Over time, however, students usually grow increasingly comfortable with disagreements that arise as they learn that conflict frequently indexes a moment of important learning and transformation. Creating an open and supportive environment is key to growing comfortable with this educational discomfort. Radical honesty encourages the professor and students to cultivate trust in one another and build a community where truth-telling and vulnerability are valued.

In the past, this type of critical, emotional, and transformative labor (particularly in Africana studies and Black feminist thought) actually demanded people put their minds and bodies on the line through protests, teach-ins, and hunger strikes. And if the increasing attention to physical and mental health crises among faculty throughout academic institutions is any indication, we must recognize that this labor continues to have a human cost. In 1989, Barbara Christian, the first Black woman to earn tenure at Berkeley, wrote:

Many of us chose to be black feminist scholars because we believed ideas would help to effect social change and that the university, though imperfect, *was* a place where ideas are important. . . . We thought our presence in academia would be a galvanizing one. However, many of us were not prepared for the exclusive ways in which the categories of race, class, and gender are studied, the way the very definitions of these concepts imply that women of color do not exist. (Cited in Christian, 2009, p. 88)

The type of work many of us engage in, particularly in these fields, shines light on the problematic processes and racist and sexist systems that enable institutions like the contemporary academy to function. Although

the academy’s promise for change is powerful, there is a cost to engaging in various forms of radical honesty.

Subsequently, radical honesty, as a politics of truth, is a feminist transgression of the highest order—it demands that scholars of color acknowledge the failings of an academic system with which we remain engaged, recognize our vulnerabilities, and most importantly, share—with colleagues and students—our strategies for self-care and self-love. As we gain entrance to this privileged world and earn the right to access its substantial social and economic resources, we are required to be radically honest as we acknowledge the ways we are sometimes implicated in the oppressions we seek to destroy. This requires vigilance and self-awareness. It requires us to be authentic and emotional—to bring the person that lives outside the classroom to the person who is the professor, instead of drinking the Kool-Aid of emotional disconnection and neutralized “professionalism” often encouraged by university higher-ups. Radical honesty enables me to teach with anger, frustration, happiness, and joy, as I bring my full humanity to the classroom. As universities fetishize quantitative data on teaching outcomes, as classrooms grow cold and sterile in the context of increasingly corporatized academic spaces, and as university mission statements pronounce desires to be diverse but refuse to genuinely engage in the institutional changes and shifts that “real” diversity requires, radical honesty reminds us that professors are allowed to be human, and our emotional experiences are even more important in a time when our labor is becoming ever more disconnected from ourselves. It demands that we are honest—with ourselves, trusted colleagues, and our students—when we are experiencing and working through the shame that these disconnects can induce.

Radical honesty also demands a great deal from my students. It insists that they bring their best reflexive selves to the classroom. It requires vulnerability and a trusting relationship that is mutually constructed with their peers and me. There must be an inner hunger—a desire to figure out how the theories and debates we have in class influence their lives in the “real world” and how they can turn these knowledges—these multiple ways of knowing—into action. Furthermore, it asks that they work through the shame that sometimes plagues this critical time in their adult lives, as they learn about the world and decipher who they want to be.

Prominent researcher of shame and vulnerability, Brene Brown (2012), argued that if you put shame in a Petri dish, the only thing it needs to grow is silence. Radical honesty and a pedagogy of truth-telling in my writing and teaching remind me and my students that we are empowered to destroy the stronghold that racism and sexism in academic spaces attempt to have on us. I hope you will use it to do the same for you.

## Notes

1. I thank my colleague and friend Tami Navarro for suggesting the phrase “radical honesty,” after years of listening to me discuss my strategies and methods for being honest with my students in the classroom.

2. Although this chapter focuses on racialized and gendered assumptions, I hope that radical honesty will be a useful practice for interrogating sexualized, ability-related, religious, and classed assumptions that also influence how power operates in academic spaces.

3. This student went on to graduate successfully from the institution and is making great strides toward progress in her emotional wellness. She, and her classmates, gave me permission to write about this powerful teaching moment, a moment I will never forget. They also read a draft of this chapter and provided detailed feedback, for which I am grateful. I hope I’ve made you proud, Class!

## References

- Brown, B. (2012, March). *Brene Brown: Listening to Shame* [Video file]. Retrieved from [http://www.ted.com/talks/brene\\_brown\\_listening\\_to\\_shame?language=en](http://www.ted.com/talks/brene_brown_listening_to_shame?language=en)
- Christian, B. (2007). Camouflaging race and gender. In G. Bowles, M. G. Fabi, & A. Keizer (Eds.), *New black feminist criticism 1985–2000* (pp. 216–224). Champaign: University of Illinois Press. (Reprinted from *Representations*, Summer 1996, 55, pp. 120–128)
- Christian, B. (2009). But who do you really belong to—black studies or women’s studies? In S. M. James, F. S. Foster, & B. Guy-Sheftall (Eds.), *Still brave: The evolution of black women’s studies* (pp. 86–91). New York: Feminist Press at City University of New York.
- Du Bois, W. (1994). *Souls of black folk*. New York, NY: Dover. (Originally published in 1903)
- Gutierrez y Muhs, G., Flores Niemann, Y., Gonzalez, C. G., & Harris, A. P. (Eds.). (2012). *Presumed incompetent: The intersections of race and class for women in academia*. Logan: Utah State University Press.
- Harris-Perry, M. (2011). *Sister citizen: Shame, stereotypes, and black women in America*. New Haven, CT: Yale University Press.
- White, D. G. (2008). *Telling histories: Black women historians in the ivory tower*. Chapel Hill: University of North Carolina Press.

# 5

## USING THE BARNGA CARD GAME SIMULATION TO DEVELOP CROSS-CULTURAL THINKING AND EMPATHY

David S. Goldstein

Undergraduates often encounter materials about various cultures throughout a liberal studies curriculum, helping them understand *intellectually* the experiences and perspectives of individuals and groups different from themselves. Even more challenging, though, is providing them with *empathy* toward others, which is crucial to genuinely affect global society. I hope in this chapter to present the growing body of empirical evidence that demonstrates the pedagogical power of experiential learning, and of games and simulations in particular. In that context, I shall describe a popular but understudied classroom simulation game called Barnga, which leads students to deeper empathy for individuals with different cultural backgrounds, including those from other ethnic groups and from other nations. Moreover, the simulation game’s ability to disorient all of the players in the classroom levels the playing field, negating the typical disadvantages experienced by many students of color, first-generation college students, and students from cultures other than mainstream American, thus exemplifying a form of inclusive pedagogy. This simple classroom exercise provides significant and lasting lessons for students to a degree that is difficult to match with other approaches.