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Resolving the Paradox of a Multicultural Society: The Use of International Folktales for the Promotion of Multicultural Values in the Classroom

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Abstract

In a multicultural society educators face the problem of identifying and promoting values that help people to interact in a peaceful and just manner. Instead of imposing values through indoctrination educators can promote multicultural values by designing and enacting curricula that help children to self-generate and choose these values.

I have developed a curriculum that uses international folktales to promote multicultural values without imposing them. This thesis is a holistic rendering of theory and practice in respect to the curriculum developed. The theory emphasizes multiculturalism and folktales as children's literature with a brief discussion of values education, qualitative research, anthropology, and curriculum design. The research comprises the procedures, results, and conclusions of a pilot study exploring children's value responses to international folktales and a principal study of teaching the curriculum to a sixth grade class. Through the synthesis of theory and practice a better understanding of multiculturalism emerges along with a researched curriculum.

Résumé

Dans les sociétés multiculturelles, les éducateurs sont confrontés à l'identification et à la promotion des valeurs qui aideront les individus à interagir dans la paix et la justice. Au lieu d'imposer des valeurs par l'endoctrinement, les éducateurs peuvent promouvoir les valeurs interculturelles en élaborant et en adoptant des programmes qui aideront les enfants à édifier eux-mêmes et à choisir ces valeurs.

J'ai mis au point un programme qui fait appel aux contes populaires internationaux pour promouvoir les valeurs multiculturelles sans les imposer. Cette thèse se révèle une interprétation holistique de la théorie et de la pratique relatives au programme élaboré. La théorie approfondit le multiculturalisme et les contes populaires à titre de littérature enfantine et traite brièvement de l'éducation en science morale, de la recherche qualitative, de l'anthropologie et du programme. La recherche comprend les méthodes, les résultats et les conclusions d'un projet pilote qui évaluait les réactions révélatrice des valeurs des enfants face aux contes populaires internationaux, ainsi qu'une étude principale de l'enseignement du programme à une classe de sixième année. Par la synthèse de la théorie et de la pratique, une meilleure compréhension du multiculturalisme émerge, doublée d'un programme bien documenté.

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Acknowledgments

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Introduction

An Intellectual and Educational Voyage

> Great was the talk amongst the blacks, and many the queries as to how to get possession of the comebee with the fire-sticks in it, when next Bootoolgah and Goonur came into the camp. It was at length decided to hold a corrobboree [a dance], and it was to be one on a scale not often seen, probably never before by the young of the tribes. The graybeards proposed to so astonish Bootoolgah and Goonur as to make them forget to guard their precious comebee. As soon as they were intent upon the corrobboree and off guard, someone was to seize the comebee, steal the fire-stick, and start fires for the good of all.... All the tribes agreed to come, and soon all were engaged in great preparations ... Never before had the young people seen so much diversity in colouring and design.
> (Fleming, 1923, p. 154)

This excerpt comes from the oral storytelling tradition of one of the world's oldest living cultures: the Australian Aborigines. Fire, so often symbolic of knowledge and power, is a contested area. The struggle for the possession of fire between the individuals who discovered the art of fire-making and the community who desired its benefits represents competition over rights. Did Bootoolgah and Goonur have the right to keep their knowledge secret, or did the community of tribes have the right to steal the knowledge "for the good of all"? The ideology behind this story promotes the sharing of fire as the correct action. Such power should not belong to the few; it should belong to everyone. Enforcing the entire community's right to fire required a collective effort of all the tribes for it was the diversity in the corrobboree that was needed to distract the fire-makers.

I am beginning this thesis with this story as a reminder that the interaction between cultures is nothing new. As cultures come into contact with each other battles over territory and ideology

erupt. While this is happening a sharing of knowledge and values also takes place. Intercultural relations are not entirely relationships of conflict. History reports that from time to time the people within different cultures do agree to cooperate with each other in order to achieve a common interest. This has been going on for thousands of years and still continues today. As I look into the future I see multicultural interaction deeply influencing all of humankind's societies as technology increases the facility with which intercultural contact can occur. It is up to us to determine what effects this influence will have.

From the seeds of chaos come recognizable patterns, started millennia ago, that are becoming more apparent. Patterns in how we affect each other and patterns in how we affect the earth itself rise out of a shrouded awareness to present themselves in sometimes terrifying and sometimes profound clarity. As the world's population increases along with our technical knowledge it is hard to live an isolated existence. We can communicate with so many people in so many countries so quickly it is beyond comprehension. Yet we must try to comprehend as much as we can. We are inextricably tied to each other. Economic upheaval in Asia creates economic fluctuations in Europe and the Americas. PCB's produced by industries in Europe end up concentrated in an Inuit's body fat. Schoolrooms in the Southwest of the US fill up with refugees from Central America. Economy, environment, and politics form connections between us of global proportions.

As the world changes, people start to move. Environmental, economic, and political turmoil sends people fleeing to other areas (Harris, 1995; Hansen & Oliver-Smith, 1982). Some move because they are forced to while others move in hope of a better life. Many developed nations whose populations are reaching higher levels of education welcome immigrants to do the dirty and menial work that the nation's citizens no longer want to do. Other nations, seeking to develop a larger professional class, actively recruit highly educated people from all over the world (Harris, 1995). As this happens people from one culture start to live in the same society as people from other cultures. In the current interconnected situations that

developed and developing nations find themselves, multicultural societies are unavoidable.

Today's urbanized societies are a conglomerate of different cultures as immigration spreads out different peoples. This creates one of the most perplexing paradoxes facing modern societies and their educational institutions: the paradox inherent in the term "multicultural society". Multicultural has the sense of many cultures, each one having its own unique set of values and traditions. Society, on the other hand, has the sense of one group of people who function together on the basis of commonly agreed upon standards of behaviour. How can these two words come together to make one term? Resolving this paradox leads us directly into the field of multicultural studies.

The interaction between cultures within a society has the potential to create tension. This happens when cultures are not perceived as having equal status. As immigrants move into a country a culture constructed and represented as a socially homogenous nation tends to dominate the culture of the immigrants (Harris, 1995). The culture of the new immigrants is seen as inferior, and anyone expressing this foreign culture tends to be treated as a second class citizen. Even in countries that are almost entirely populated by immigrants it does not take long for people to forget that they were once immigrants too. A group of immigrants who were looked down upon at one point in time can often adopt a superior attitude towards immigrants who come after them.

Paradoxically, as nationalism and ethnocentrism take hold, society becomes less cohesive (Harris, 1995). People in the dominant culture start expressing the idea that the immigrants have come to take advantage of the country's resources and welfare systems. Immigrants see the dominant culture as being insensitive and unappreciative of the contributions that they are making. Coming to a country and receiving a hostile treatment by those who are already there does not inspire people to fully participate in that country's society. Immigrants "attempt to relocate with kin, neighbors, and coethnics so as to recreate the security of an encapsulating community with familiar institutions and symbols" (Scudder &

Colson, 1982, p. 272) as a coping strategy to the stress of relocation. The society becomes ghettoized where people with similar cultural backgrounds stake out their own neighborhoods and interact very sparingly with people in other cultures.

In a ghettoized, or balkanized, society values tend to conflict further fracturing social cohesion (Bissoondath, 1994). People become intolerant of the differences between them and other people. One group tends to ridicule the appearances and preferences of the other groups (Scudder & Colson, 1982). People cease trying to communicate with each other and do not try to learn languages other than their own. Even the laws of a society break down as each culture starts following its own rules. It is this ghettoization of society that has led many to yearn for a society that is more monocultural than multicultural.

Many people are jumping on the monocultural bandwagon because of the tension created by intercultural relations. They are forgetting, however, the myriad of benefits a society receives from such relations. Being open to people of different cultures participating within society enhances the quality of life for everyone. A multicultural society helps the economy, widens access to different products, and aids people in their own personal and cultural growth.

Throughout history the willingness to trade with other peoples has created strong economies (Harris, 1995). From ancient Phoenicia to renaissance Venice to modern day China intercultural trade has encouraged economic growth. I am not speaking of colonialism where one culture usurps the raw resources of another only to sell the resources back as refined products. This kind of economy is unstable (Memmi, 1991). I am speaking of societies where trade between cultures and access to new products are mutually beneficial. In a multicultural society immigrants often maintain ties with their old countries thereby opening up new markets for trade. As we trade with other countries we receive materials that were previously unavailable or too expensive to buy. Also important is the interaction of ideas between cultures that lead to the invention of new technologies that no one has had before. A society's material world receives many benefits from a multicultural population.

Beyond the material world a multicultural society benefits personal and cultural life. Learning about different cultures expands people's horizons of experience (Taylor, 1994) and enhances their ability to be creative. People are exposed to and come to appreciate different traditions of art. Different religions and philosophies find representation giving more forms for spirituality to express itself. Exposure to cultural diversity allows people to create new arts and ways of expressing spirituality. At the same time this exposure brings the realization that despite all our differences there is a human spirit that is common to us all. Independence and connectivity both have their place in the personal benefits that a multicultural society provides.

When I weigh the tensions against the benefits of having a multicultural society, it becomes apparent that a multicultural society has great potential for improving the quality of life for myself and others. If cultures can exist together in a peaceful and just manner where people cooperate in behalf of each other's well-being all of the aforementioned benefits can be realized. If this can't be achieved societies will stagnate and fragment as tensions turn to violence. Clearly it is to our benefit to commit ourselves to a peaceful, just, and cohesive multicultural society.

So far there have been three major schools of thought concerning multiculturalism: conservative, liberal, and critical (McLaren, 1994). The conservative school promotes assimilation as the answer to the paradox of forming a multicultural society. Policies of assimilation encourage immigrants to adopt the values and behaviors of the dominant culture thereby abandoning their own. The liberal tradition of multiculturalism seeks out the commonalities between all peoples glossing over differences in order to encourage empathy between members of different cultures without erasing people's ethnic identity. The most recent version of multiculturalism, critical multiculturalism, focuses upon the differences between cultures and how the representation of these differences creates imbalances in power between the cultures within a society. In critical multiculturalism the creation of a "third space" where no one culture represents a dominant center is paramount for equitable interaction

between cultures (Rutherford & Bhabha, 1990). These schools of multiculturalism have often been at odds with each other as they try to control the meaning behind cultural interaction. The space between cultures becomes full of contests for which interpretation of multiculturalism will be used as the model for intercultural action. The battle is ultimately one of valuation: defining the values that should provide the context within which people of different cultures should act towards one another.

Assimilation is no longer a viable possibility. There are too many cultures that refuse to be assimilated for conservative multiculturalism to work. The tension between the francophones and anglophones of Canada is just one of many examples worldwide of how attempts at assimilation lead to conflict. Fortunately for Canada this conflict has been relatively peaceful, unlike the conflicts that have occurred elsewhere in the world. Assimilation bears the responsibilities for multiple atrocities committed upon other peoples. The desire for a homogenous society has the potential to leave genocide in its path when assimilation fails. It is for these reasons that assimilation and conservative multiculturalism must be rejected. My thesis will concern itself with the liberal and critical interpretations of multiculturalism and how these interpretations complement each other.

Combining the liberal and critical interpretations of multiculturalism in the classroom can be achieved through the study of the similarities and differences between cultures. However, problems arise in education when we, as educators, consider which similarities and which differences are being focused upon and how these similarities and differences are represented. Teaching that most people live in dwellings that are different according to the culture that created them is a fairly unproblematic objective for multicultural education. On the other hand, if we try to broach areas of morality and how people ought to respond to them we open up a Pandora's box as people struggle to give prominence to the ethical values they believe in. Which morals should everyone follow? Which morals are totally unacceptable? Which morals should be tolerated?

Which morals are open to negotiation? These are all questions that need to be addressed in a multicultural society.

Before any of these questions can be answered, the term *values* needs to be considered. This term has been the subject of unending debate in multiple disciplines and discourses throughout the history of humankind. It is a polyvalent signifier that slips amongst its various meanings in a manner that makes it impossible to accurately define. This is why many philosophers, whose traditions demand accurate definitions, are loathe to use this signifier in their discussions (Frondizi, 1963). Yet so many disciplines, including philosophy, address questions of values it is impossible to avoid. This being the case some attempt must be made to understand what values are and how this term will be used in this thesis.

Values exist within a polarity of subjectivity and objectivity (Frondizi, 1963; Peperzak, 1985). Values cannot exist without a subject who values. They are "unreal" (Frondizi, 1963, p. 5) in that they can't exist by themselves. Values are always attached to qualities by a perceiving subject. The object whose qualities are being perceived can be physical, as when the color or shape of an object is found to be pleasing, or non-physical, as when certain concepts are perceived as being true or false. Aesthetic values, such as beauty, are highly subjective in that they are generated by individual tastes. It is difficult to argue that someone is wrong because they prefer chocolate over strawberries. On the other hand ethical values, or morals, have a degree of objectivity in that they apply to intersubjective relationships. Ethical values arise when the self makes contact with an other:

> The Other does not appear as an object, but wakes Me from my egocentric addictment to enjoyment and objectifying representation.... His appearance must be *described* in *ethical* terms.... "Is" and "ought" are here *identical*. The "value" that comes to the fore in the Other's face and speech is the urgency of morality. (Peperzak, 1985, p. 79)

Ethical values concern themselves with the way the self and others *ought to* or *should* be (Peperzak, 1985). People ought to respect each other and children should not use racial slurs at school are both ethical values in that they concern not only the self, but others as well. It is ethical values, or morals, that this thesis is concerned with. Within this thesis *values*, *ethical values*, and *morals* are all used to signify ethical and not aesthetic values.

Within this thesis the term *multicultural values* is also used. "Individual man, as well as communities and specific cultural groups, guide themselves according to a standard" (Frondizi, 1963, p. 10). Halstead (1996) describes these standards, or values, as:

> Principles, fundamental convictions, ideals, standards or life stances which act as general guides to behaviour or as points of reference in decision-making or the evaluation of beliefs or action and which are closely connected to personal integrity and personal identity. (p. 5)

Multicultural values are guides to the behaviour of people in respect to the people of different cultures. They are "the relation between goodness on the level of *intersubjectivity* and the valuable aspects of *collective* life" (Peperzak, 1985, p. 80) that includes multiple cultures. Multicultural values can be values that are common across cultures, or transcultural. They can also be universal ethics that are negotiated amongst nations. Multicultural values also apply to the values proposed by multiculturalism as to how people within a society should act towards each other in respect to cultural differences. I shall further elaborate upon multicultural values in Chapter I.

The last term used in this thesis that needs to be clarified here is *value area*. Morris (1994) states that the act of "moral '*valuing*' is the process by which we discern what is good or humanizing" (p. xix). Value areas are realms of behavior around which moral valuing takes place. Any time values are discussed, value areas are implied as well. Multicultural interaction is a value area because it is a realm of behavior between people of different cultures around which people apply certain morals.

The question of which morals should everyone follow and how to promote them in multicultural education is the question that I shall attempt to resolve. As intercultural tensions increase across the world the need for research upon this topic is all too apparent. If we are all going to get along peacefully and justly on this planet, some agreement needs to be reached as to how we should conduct ourselves towards each other. We need to locate values that are truly transcultural. This location of values needs to be discussed, developed, and then disseminated across cultures in order to allow for peaceful and just cultural interaction. Some agreement has to be achieved as to how we can handle our differences appropriately.

Once agreements have been negotiated as to which values encourage peaceful and just interaction between people of different cultures these values need to be promoted. Promoting values means not taking a neutral stance towards values. It means committing to values and attempting to get others to commit to the same values. This does not have to be done in a dictatorial, indoctrinating manner. Encouraging others to agree upon certain values can be done democratically if this agreement emerges from critical processes where people have the right to choose or reject the values being promoted.

Encouraging values can also be an unconscious act. Values can be promoted even when they are not intended. Even the attempt to be value-neutral communicates and encourages values. When the values unconsciously promoted are not the values consciously chosen the danger of supporting oppressive social structures becomes apparent. If we do not actively choose to promote certain values, such as anti-racism, we may end up promoting just the opposite. For educators promoting values in the classroom is an unescapable reality:

> Morality cannot be excluded from the classroom, no matter how hard one tries. It is part of the very fabric of schooling ... teachers constantly draw their pupils' attention to the standards of orderliness, respect for others, the work ethic,

> honesty, and responsibility ... In the process basic moral values are communicated to the young. (Damon, 1988, p. 131)

The values of the educator have an effect on the values of others whether we are actively trying to persuade people of these values or passively modelling them. As educators, if we are to avoid promoting the values that lead to injustice and suffering, we must make conscious choices about the values we are promoting in the classroom.

Promoting values in the classroom is a controversial topic that has to be carefully considered. If the schools promote the values of one group over another, racist structures become institutionalized within the society. This does not mean, however, that educators shouldn't promote love over hate, peace over violence, justice over oppression, charity over greed, or democracy over totalitarianism. These values are not the intellectual property of any one group of people. They belong to us all.

The question of which morals should be shared between cultures comes from liberal multiculturalism because it concerns ethics that are, or ought to be, common across cultures. The Universal Declaration of Human Rights, around which the United Nations has focused much of its activities, and the Canadian Charter of Rights and Freedoms both promote this idea of a universal ethics (Ghosh, 1996). At the same time it is necessary to confront the criticisms of critical multiculturalism that accuse liberal multiculturalism of attempting to universalize values that are specific to the culture represented by the white males of wealth and power. This has been the historical scenario where the conservative version of multiculturalism, masked in liberalism, has held sway.

As an educator, I found that the above issues leave me with my own personal queries into multicultural education. As morals are a constructed phenomenon how can I reveal a prosocial morality (Jarrett, 1991), constructed by the shared experiences of people in many cultures as well as my own, that encourages mutual respect and the betterment of all? How can I do this in an elementary school classroom in order to promote certain morals that will encourage the

cohesiveness of a multicultural society while still respecting differences? My answer to these questions has been the development of an educational curriculum that uses international folktales in order to promote multicultural values in the classroom. I researched the unit with fifth and sixth graders and have concluded that the activities are worthwhile and help to achieve my stated goals.

The development of the curriculum followed the steps of understanding the background theory, selecting a medium, design, choosing a research methodology, and doing the research itself. This thesis is a reporting of these steps. The first four steps are theoretical in nature and shall take up the first half of this thesis. Knowing the theory behind what you are teaching is very important. The last step of researching the curriculum is the subject of the latter half of this thesis. Researching the curriculum reveals how well theory is actualized. By treating theory and practice equally I hope to present a holistic treatment of my endeavors.

Although most theses concern themselves with either theory or empirical research I have chosen to do both. Multiculturalism encourages the synthesizing of diverse perspectives and methodologies. By combining multiple disciplines new hybrids of educational practice develop; hybrids that draw connections between disparate academic subjects and recreate them into a more inclusive whole. This thesis follows the spirit of multiculturalism by bringing together multiple disciplines and giving both theory and practice equal representation.

The background theory in this thesis emphasizes multiculturalism and folktales as children's literature with a brief discussion of values education, qualitative research, anthropology, and curriculum design. All of these areas are connected to each other in that each area incorporates the other in its practice. Key concepts such as modernism and postmodernism permeate the borders of these areas. The above disciplines borrow these concepts in order to create new theoretical discourses. In reviewing the literature on these areas I address the question of what is multiculturalism and what are multicultural values. I then go on to look at various

strategies for values education and determine which are suited for the teaching of multicultural values. Since the unit developed uses international folktales, I discuss the appropriateness of international folktales as children's literature and as media that reveal values that are common across cultures. The common values found in the oral traditions of widely divergent cultures are a compendium of our common ethical heritage. It is with these tales that we can initiate the discussion, development, and acceptance of multicultural values.

Having discussed the theoretical background that led me to select international folktales as the medium of the curriculum I briefly describe the design of the curriculum. Designing a curriculum has its own theoretical considerations that apply to the construction of a meaning-making activity (The New London Group, 1996). My awareness of these considerations helped me in the construction of a meaning-making activity that promotes multicultural values.

After completing the curriculum design, I next determined the methodology of how to research the curriculum. I decided to base this methodology upon qualitative research practices. I wanted to explore areas of my experience and the children's that do not lend themselves to quantitative practices. I was not interested in how many value responses I could get from the children, or where these values lay in a hierarchy; I was interested in what kinds of value responses the children had to the folktales I presented to them. The qualities of the folktales that excited or bored the children interested me as well. Certain qualities were quantitative such as the length of the story, but most qualities, such as the humor in the story, cannot be easily translated into numbers. It is difficult to conceive of translating the experience of teaching the unit through numerical comparisons. I am not against quantitative studies and admit that quantitative material did come up in the research. I have attempted, on the other hand, to keep a qualitative flavor to the research as it was generally more suitable to what I wanted to do.

I conducted the research in two phases: a pilot study and a principal study. The pilot study helped to select the international folktales that were best suited to multicultural objectives and further refine the curriculum design. It was vital to understanding the value

responses that children have to international folktales. Becoming familiar with the kinds of value responses that the stories prompted was necessary to determine if international folktales were a suitable medium for the curriculum. The pilot study also helped to reveal which tales captured the interest of the children. The principal study focused on determining the effectiveness of the curriculum. I wanted to field test the curriculum in an actual classroom and have the experience of teaching the unit myself. Using qualitative research methods allowed me to translate my experiences into knowledge that helped to refine the curriculum and enhance its effectiveness in the classroom.

Each phase of my research involved different procedures. I shall elaborate upon the procedures and events involved in each phase of the research before reporting the results. The pilot study was enacted with a small group of five to eight fifth graders. Over the period of five fifty-minute sessions we read five folktales and discussed them. This part of the research provided valuable information about the kinds of value responses that the children had and what qualities made a folktale entertaining for these children. The second phase of my research was a principal study that investigated the experience of teaching the curriculum in an actual classroom situation. Over the period of ten sixty-minute sessions the class worked in groups reading and performing five different folktales as well as creating and performing five moral tales of their own creation. The results of the principal study were very positive and demonstrate the educational benefits the students received from experiencing the curriculum.

The research led to a number of conclusions and recommendations for the teaching of multicultural values in the classroom. I am critical of the research in that it wasn't able to explore the children's subjective experience. The research did reveal, however, that this project involved areas of intersubjectivity. The methods used did not bring up accurate representations of individual perspectives as it did representations of how the experience of the folktales formed as a group activity. The ethical meaning of the tales came about as a collaborative effort between the members of the

group. What I was seeing was the experience of an interpretive community. It is this experience that I focused upon. Since the enacting of multicultural values is an intersubjective experience it is only natural that the research focused upon the experiences of the individual children in a group orientation. I make no claim that the research communicates what was really going on in each child's thought processes. The research relates how the children's individual perspectives came together to create a unified group interpretation of the ethical meaning of the folktales.

There were other problems in that the curriculum produced undesirable ethical responses as well as desirable ones. Representations of violence and stereotypes did occur in the children's experience of the folktales and the stories that they generated themselves. These representations of violence and stereotypes have to be confronted with critical thinking skills in order to give them a multicultural moral context. At the same time the stories also gave the students the impression that there are good people everywhere and helped them use their imaginations in the process of the moral development of common values. Since the curriculum gave much enjoyment to the children and motivated them to use their own imaginations to internalize multicultural values, the curriculum is a worthwhile set of activities despite its weaknesses. It is not a miracle cure for our multicultural woes, but it is something that can be done to help us on our way towards the creation of a peaceful, just, and cohesive multicultural society. I shall now go on to elaborate in much greater detail the intellectual and educational journey that has led me to the completion of this thesis. I shall begin with a literature review of the theory that started my voyage.

Chapter I

Theoretical Background and Literature Review: Bringing Together Multiculturalism, Anthropology, Human Universals, Folktales, Children's Literature, and Values Education.

1. Multiculturalism and Anthropology

Once we, as educators, commit ourselves to a multicultural society we are faced with the problem of the search for values that will allow people of different cultures to interact with each other in a peaceful and just manner. A cohesive society is one where everyone shares some basic ethical values. If we are to have multicultural cohesion within our society we have to identify ethical guidelines as to the best ways for cultures to interact with each other. Once identified we can bring these values into our educational curricula.

Before we can delve into what multiculturalism is and what multicultural values are it is important to take a look at the development of ideas in the twentieth century about culture and our inborn nature. The issues that arose from the development of anthropological theory and its practice relate directly to the foundational ideas behind liberal and critical multiculturalism. The nature-nurture debate has had a great influence on our modern conception of culture and values. It is at the core of the modern-postmodern conflict and the difference between liberal and critical multiculturalism. As faith in a universal human nature weakens and belief in social conditioning grows stronger more importance is placed upon a culture's influence upon individual identity through its values. The history of anthropology as it has attempted to define nature and nurture in regard to humanity demonstrates many of the issues surrounding multiculturalism.

At the end of the nineteenth century anthropology was just beginning. English anthropologists set out in the tradition of humanism to find the universal truth about humanity. What they reported as universal truth had a tone that did not portray the

objectivity that they were proclaiming. Instead of truth nineteenth century anthropologists brought forth their own ethnocentrism. Certain facts were indisputable:

> That the industrialized countries were the most intelligent in the world, that they therefore had progressed the farthest, and their institutions were manifestly superior to those of other people. (Hatch, 1983, p. 26)

It was this ethnocentrism that twentieth century anthropologists would react against.

The history of nineteenth century anthropology demonstrates the fallacy that liberal multiculturalism has often fallen into. Instead of finding universal truths about human nature, the humanist tradition within nineteenth century anthropology projected culturally specific values as the common values that everyone should follow. In this fashion the values of nineteenth century European industrialists became the central values around which cultural interaction was judged. This Eurocentric attitude has held its ground throughout the twentieth century and has only recently shown signs of being de-centered.

The reaction against nineteenth century anthropology took the form of cultural relativism. Western society was no longer feeling so positive about itself at the turn of the century. This pessimistic mood created much self-criticism about Western society:

> Cultural relativism was another manifestation of the skepticism and pessimism that was growing in America. Relativism denies the social, moral, and intellectual preeminence of Western society: it asserts that our own values, beliefs, and institutions cannot be shown to be better, and the principle which underlies our position vis-a-vis other societies is the principle of equality. (Hatch, 1983, p. 32)

Faced with the weakening powers of the church, political upheaval, and drastic shifts in art and philosophy, cultural relativism entered

the twentieth century deeply critical of the traditions of its predecessors.

One of the first cultural relativists was Franz Boas. Boas "attacked the notion of progress ... the traditional beliefs about our moral and cultural superiority and toward the use of our values as absolute standards of judgment" (Hatch, 1983, p. 39). Many anthropologists were beginning to realize how abusive Western society's colonization of other countries had become, especially in the imposition of Western government and Western values through the use of military power. Cultural relativism helped to clarify the ideology that was allowing this to happen.

Boas had many students who championed his ideas and became prominent anthropologists. Among the foremost were Ruth Benedict, Melville Herskovitz, and Margaret Mead. Each of these three personalities focused upon aspects of cultural relativism that explore two of the fundamental concepts of critical multiculturalism: the politics of difference and the de-centering of Western values.

Benedict pointed out cultural differences in her research. These differences proved for Benedict that it was culture that was responsible for defining humanity. There was no standard by which Western society could judge other cultures as its own values were just the product of random cultural forces:

> Societies cannot be ranked relative to one another because there are no criteria - or values - that transcend cultural boundaries. (Hatch, 1983, p. 47)

With Benedict, values were supposedly excluded from anthropology. In its scientific desire to be objective and non-judgmental of other societies, anthropology took a relative stance towards the values of other cultures.

Herskovitz (Hatch, 1983) and Mead (Brown, 1991) actively attacked Western values. Herskovitz argued that it was not a higher morality that allowed Western society to dominate the world; it was superior technology, especially weaponry, that gave prominence to Western countries. There were many African and Asian countries, for

example, that had much more complex and humanitarian systems of values, but this was no match against Portuguese muskets. According to Herskovitz Western society had no reason to believe that its values were superior to the values of others.

Mead implied that Western values were dysfunctional by promoting the values that she felt were in primitive societies. Mead saw certain values in primitive societies as creating peace and harmony. Since these values were often the opposite of Western values we can see how Mead was critical of Western society. Mead's work in Samoa exemplifies her criticism of Western values:

> These differences between Samoan and Western civilizations paid off not only for adolescents but for Samoans in general: according to Mead, Samoans lacked the neuroses we have in great numbers and in particular lacked frigidity and psychic impotence. (Brown, 1991, p. 16)

Cultural relativism became more than just a science espousing a neutral attitude towards values; it became an attack on Western values.

The respect for difference as espoused by Benedict resurfaces in critical multiculturalism as the politics of difference. It is not the fact that there are cultural differences that creates lopsided power structures; it is how people react to these differences. Herskovitz and Mead's attack on Western values also reappears in critical multiculturalism as the attempt to deconstruct the Eurocentric values that have become the center of modern industrialized nations. Europe's colonization of recognized modes of identity led to the damaging abuse of the self-esteem of those who were colonized (Fanon, 1968; Memmi, 1991). In order to free colonized peoples from the false identity imposed upon them by their colonizers, it is necessary to dethrone Western values from their privileged center in society.

Cultural relativism's treatment of values correlates to an existential philosophy where mankind is ultimately responsible for its own meaning. For cultural relativists this meaning came from

random cultural processes. This meant that there was no basis upon which to judge the values in another country. One set of values was no more important than another.

Cultural relativism, like existentialism, was meant to have a liberating effect. Cultures, and the people within them, were free to follow their own moral guidelines. There were, however, certain problems with cultural relativism that its proponents could not extricate themselves from. One problem that the cultural relativists had was their inability to stay objectively neutral towards values. Their own philosophy stated that values from one culture could not be compared with the values from another culture. Yet cultural relativism's attack on Western values was doing just that. Instead of comparing Western values to those of other cultures in order to show Western society's superiority, as the nineteenth century anthropologists did, cultural relativists compared Western values to those of other cultures to show the inferiority of Western values (Hatch, 1983). Cultural relativism was not as neutral as it professed to be. Behind a facade of neutrality lay an ideology of anti-Western values. This ideology did have positive effects in that it called for tolerance of other cultures and strove to curb the abuses that Western society was inflicting upon people from other cultures. Critical multiculturalism carries on this tradition. Multiculturalism, however, is not the same thing as cultural relativism. There was a negative side to cultural relativism that has led multiculturalists to abandon a neutral approach to ethical values.

Cultural relativism could not apply values across cultural boundaries. Its assumptions restricted people from judging and interfering with the values of other cultures and the treatment of people within those cultures. Cultural relativists were supposed to idly stand aside while other cultures committed atrocities. This was not a tenable situation as a responsibility was felt for the well-being of other people. Like existentialism, cultural relativism turned from a liberating philosophy to a dark nihilism that left one powerless to affect positive changes upon the world. It was World War II that revealed the devastating effects of cultural relativism's shadow side.

The aftermath of World War II showed that there were limits to tolerance. People and nations agreed that genocide and humankind's inhumanity towards other humans could not be allowed to happen. A need for universal human values of "democracy and freedom vs. tyranny and aggression" (Hatch, 1983, p. 103) became imperative. The creation of the UN and the universal declaration of human rights made it "possible to arrive at moral principles which can be legitimately applied across cultural boundaries" (p. 105). The fundamental concepts of liberal multiculturalism that recognizes the basic humanity of all peoples and certain fundamental values that apply to all cultures were reborn as a response to the atrocities of World War II. People around the world recognized that they have a moral responsibility towards all of humanity, and not just their own particular culture.

The adherence to the prosocial values expressed in the universal declaration of human rights is what separates multiculturalists from cultural relativists. It is now recognized that there are limits to relativism. The support of certain human rights provides the grounds for which people can make judgments about what is going on in other cultures. We may not have the right to force our own culture upon other people, but we can legitimately make the effort to protect people in different cultures from human rights abuses such as genocide and torture.

This brief history of cultural relativism in anthropology introduces us to the differences between liberal and critical multiculturalism. I shall now relate in greater detail what these differences are and the criticisms that have been made of each school of multiculturalism. It is my hope to demonstrate that these two schools of multiculturalism can be brought together in a more holistic version of multiculturalism.

Liberal multiculturalism, like modernism, has been represented as a humanist position that emphasizes the similarity amongst all people. It is an "essentialist" position in that it recognizes a universal human essence or nature by postulating a basic equality amongst all human kind:

> Liberal multiculturalism argues that a natural equality exists among whites, African-Americans, Latinos, Asians, and other racial populations. This perspective is based on the intellectual "sameness" among the races. (McLaren, 1994, p. 51)

This liberal perspective goes back to the same enlightenment humanism that gave birth to the rhetoric of the American Revolution where "all men are created equal".

Critical multiculturalists such as McLaren (1994) and Bhabha (1994) criticize this idea of equality for it masks the inequalities in power that exist between cultures. By promoting similarities over differences liberal multiculturalism contains the differences between cultures within the power structures of the dominant culture. If the equality amongst humans is to be a premise in multiculturalism it is our responsibility to point out that this equality has not yet been achieved in the political arena.

As I have pointed out before, liberal multiculturalism has also been criticized for its tendency to take culturally specific perspectives and project them as a universal norm. In particular liberal multiculturalism is guilty of declaring a Eurocentric viewpoint as the universal definition of humanity:

> This view often collapses into an ethnocentric and oppressively universalistic humanism in which the legitimating norms which govern the substance of citizenship are identified most strongly with Anglo-American cultural-political communities. (McLaren, 1994, p. 51)

These criticisms construct liberal multiculturalism as a tool of white terror that attempts to equate the white aspects of being human as the superior aspects of being human.

The versions of liberal multiculturalism that lean more towards the political left have also been criticized for their tendency to essentialize, or stereotype, racial groups. Elaine Schwartz (1995) points this out in her discussion of Shannon's (as cited in Schwartz, 1995) critique of modernist multicultural theory as expressed by

Bishop (as cited in Schwartz, 1995) and Harris (as cited in Schwartz, 1995):

> Shannon specifically addresses their tendency to define multicultural children's literature as literature that is by and for "people of color" (p. xiv), which he maintains is an exclusive definition that reduces the concept of multiculturalism to racial essentialism. (p. 636)

Left-liberal multiculturalism is represented here as contributing to the exoticizing of other cultures where an essence of other races is portrayed as defining elements fixed "independently of history, culture, and power" (McLaren, 1994, p. 52).

These criticisms of liberal multiculturalism are accurate and not to be denied. They do, however, create a stereotype of their own. Anyone who professes to find commonalities and universal structures in humanity becomes implicated as a protector of Eurocentric homogeneity who is prone to racial stereotypes. Though Schwartz and McLaren may not have intended to stereotype all universalist positions in this fashion their rhetoric does have the potential of the logical fallacy that stereotypes create. Just because all Eurocentric theories are based upon a universal humanism does not mean that all who hold to a universal humanism are Eurocentric. There are many spiritual beliefs in Eastern and Native American societies that also claim a unity to humanity, yet one can hardly call these viewpoints Eurocentric.

As we turn our gaze to critical multiculturalism we can see that critical multiculturalism, like postmodernism, focuses upon differences and inequalities. Cultural oppression is exposed when the dominance one culture has within society is revealed. Minority cultures have no access to authentically representing their identities because their culture is represented by the dominant culture and not by the minority cultures themselves. This leads to differences in social power that oppress and abuse those with lesser power.

Critical multiculturalism also receives its share of criticism. The criticisms of critical multiculturalism construct the viewpoint that

critical multiculturalism is divisive and alienating because it adopts the postmodernist assumption that communication is impossible between subjects in different locations. Casement (1993) discusses Habermas' (as cited in Casement, 1993) criticisms of Derrida and Foucault in order to illustrate this point:

> Still, he [Habermas] is critical of Derrida and Foucault for abandoning the possibility of human understandings that transcend local contexts. (p. 36)

Casement criticizes theories that adopt the viewpoint of deconstructionism as excessively "sophisticated and jargonized ... holding that local conditions leave subjects inescapably trapped, unable to achieve transcendence and to agree on universals" (p. 36). Here it is implied that critical perspectives, through their connection with postmodernist theories, deny the possibility of intercultural communication.

Another criticism of critical multiculturalism is that it is anti-democratic. It is argued that, by denying unity, critical theories deny democracy as a unifying principle. Casement supports Rorty's (as cited in Casement, 1993) criticism of Foucault's political analysis:

> He [Rorty] champions democracy as the unifying factor that respects and holds together a diversity of ideas and gives us optimism that harmony rather than discord will obtain. He is critical of Foucault for suggesting that diversity leaves us mired in power struggles and without hope for anything more. (p. 38)

Critical multiculturalism has also been portrayed as leading to the terrors of the totalitarian state:

> I do not mean to suggest that all or very many of those calling for "diversity" intend to bring about a totalitarian form of government.... I am only suggesting that what lies behind their efforts is an animus against their own society and its institutions and principles, and that this animus, if left

> unchecked, will lead ... to a form of government similarly totalitarian. (Short, 1988, p. 20)

The above viewpoints imply that by denying a liberal modernism critical multiculturalism denies the modern idea of democracy which liberal traditions gave birth to.

Any reading of Bhabha (1994), McLaren (1994), or Taylor (1994) reveals a heavy reliance on deconstructive terminology and concepts. It is this reliance that opens up critical multiculturalism to the above criticisms. These criticisms aptly point out contradictions between postmodernist theory and critical multiculturalism's desire for the creation of a third space: a space where intercultural communication takes place in a democratic arena of equal representation without a dominant cultural center. The paranoid, McCarthyist tone of the last quote above, however, reveals how the criticisms of critical multiculturalism construct their own stereotype. Critical multiculturalists risk becoming jargon spewing, angry, alienated totalitarians who are a threat to peace and harmony. This stereotype is also guilty of a logical fallacy. Just because critical multiculturalism borrows certain terms and concepts from deconstructive literary theory doesn't mean that critical multiculturalism is beholden to all the concepts of this literary theory. Bhabha (1994) himself states that "I do not intend to reduce a complex and diverse historical moment ... into a singular shibboleth ... for the critical convenience of postmodern literary theory" (p. 239).

Critical multiculturalism is committed to prosocial values that call into question the oppressive structures of society. Giroux (1992), one of critical multiculturalism's prosocial proponents, separates himself from postmodernism when he commits himself to these values:

> Modernism reminds us of the importance of constructing a discourse that is ethical, historical, and political. (p. 73)

Giroux "is neither modernist nor postmodernist. As a superb synthetic theorist, he seeks the best aspects of both" (Kelly, 1993,

p. 25). Stereotypes conceal the complexities of position, and the negative stereotypes of critical multiculturalism above have been constructed to conceal the values that critical multiculturalism is committed to.

Breaking down the stereotypes of liberal and critical multiculturalism is a necessary step towards reconciling the two paradigms. Paradigm shift does not entail the negation of the previous paradigm; it entails the repositioning of the paradigm away from its dominant position. I believe that multicultural theory, by its very nature, should be quite conducive to the mixing of paradigms. Multiculturalism is a space of borderlands (Schwartz, 1995) where we can "put chile in the borscht, eat whole wheat tortillas, speak Tex-Mex with a Brooklyn accent" (Anzaldua, as cited in Schwartz, 1995, p. 647). Adopting a critical multicultural position does not have to mean the rejection of liberal multiculturalism; it can mean the reworking of the liberal viewpoint to be in concert with the critical.

Take, for instance, the stereotypes that conservatives are procanon and leftists are anticanon. These stereotypes have been applied to liberal and critical multiculturalism but are not necessarily accurate. As Casement (1993) points out:

> Anticanonism is not a necessary feature of left-wing thinking ... amidst the overwhelming rush to promote diversity ... we need to maintain a sense of unity. (p. 53)

Critical multiculturalism has its own unifying canon of values, "a vision of a multicultural critical democracy" (Schwartz, 1995, p. 638) that speaks of "issues of racism, sexism, class discrimination, and other concerns as historical and contingent issues" (Giroux, as cited in Schwartz, 1995, p. 639). In multicultural children's literature "the best books break new borders. They change our view of ourselves; they extend that phrase 'like me' to include what we thought was foreign and strange" (Rochman, as cited in Schwartz, 1995, p. 643). Critical multiculturalism does not deny the need for canonical texts yet proposes that "canonical texts must be reenvisioned" (Schwartz, 1995, p. 643). It "should aid children in creating a more profound

and more inclusive 'we'" (Bigelow, as cited in Schwartz, 1995, p. 645). The idea of unity in critical multiculturalism is certainly a sought after ideal, but it is not an imposed unity based upon one culture's ethnocentric sense of absolute and timeless truth; it is a constructed unity negotiated within the third space (Rutherford & Bhabha, 1990) where diverse cultures can work out and work through their differences from an equal footing of mutual respect and power.

It is interesting how these intellectual positions always seem to come back to the issues revolving around values. It should be clear by now how the two schools of liberal and critical multiculturalism present themselves and represent each other. The position of a multiculturalism that is a hybrid of these two schools is also fairly well defined. What is still not entirely clear is what multicultural values are. We need not limit ourselves to the values mentioned in the paragraph above. Like most terms, multicultural values has multiple interpretations that are possible. Beyond the prosocial values of critical multiculturalism we have the liberal values founded in a universal human nature. In order to explicate the common values that are transcultural we need to go back to the history of cultural relativism and anthropology for human universals are once again gaining recognition.

2. Human Universals: Against the Tabula Rasa

In the nature-nurture debate, cultural relativism came in on the side of nurture. Cultural relativists cited cultural differences as evidence that nurture was more important than nature in defining human behaviour. They argued that the seeming randomness of cultural differences showed that human behaviour was entirely determined by the culture one was brought up in. These theories are "tabula rasa" or "blank slate" theories whose traditions go back to the empiricism of Locke and Aristotle (Yolton, 1993). Blank slate theories argue that humanity is wholly defined by nurture. This implies that humans have no behavioral traits when they are born. We are essentially blank slates upon which culture writes its own definitions.

The assumption that humans are a tabula rasa at birth has powerful repercussions. It means that human behaviour can be entirely molded through culture and the education that it provides. All one has to do is come up with the proper intellectual theory and humans can be developed to fit the goals of the theorist. Society and its people are engineered by creating an educational and cultural system that conform to the engineer's theories. In blank slate theories not only does culture define humanity, culture can be invented and human behaviour controlled.

People have created theories of social engineering with the best intentions. Social theorists such as Marx or, more recently, Kohlberg wanted to improve humanity's situation and bring on new utopias for us to live in. Unfortunately, such social idealism often fell apart when it was put into practice. Tabula rasa theories could not overcome certain aspects of human nature that kept appearing no matter how much one tried to engineer society. C. S. Lewis (1943) saw what was happening:

> Human nature will be the last part of nature to surrender to man ... in the older systems both the kind of man teachers wanted to produce and their motives were controlled by the Tao [universal human nature] - a norm to which the teachers themselves were subject.... They did not cut men to some pattern they had chosen.... They initiated the young neophyte into the mystery of humanity.... This will be changed.... Judgments of value are to be produced in the pupil as part of the conditioning. Whatever Tao there is will be the product, not the motive of education. (p. 37-8)

C. S. Lewis was deeply pessimistic about the results of social engineering. The history of social engineering in the twentieth century, in particular fascism and communism, is full of failure and the ensuing disasters that these failures caused. Despite gargantuan efforts to engineer a better society, these attempts were doomed to failure because human universals tenaciously refused to be molded to intellectual theories.

The limitations of social engineering in its ability to shape human behaviour is an important lesson for multiculturalism. It is not possible to engineer a multicultural society that is peaceful and just from a theoretical blueprint. We can, however, encourage a multicultural society to evolve through a balanced treatment of nature and nurture. We can develop educational activities that promote certain values, but these values cannot be imposed. They have to be allowed to work within our inborn natures. Our natural affinity towards certain values has to be taken into account in any multicultural values curriculum.

It wasn't until after World War II that anthropology started to look again at humanity's universal nature. Anthropologists began asking questions about what similarities people have with each other that underlie the cultural differences. Cultural relativism identified profound differences, but underneath the differences was a commonality that could not be denied.

The subject of human universals is still controversial in anthropology and postmodern theories. There are many who stick to the tenets of cultural relativism (Brown, 1991). A few anthropologists are, on the other hand, beginning to place limits upon the usefulness of cultural relativism. They are not rejecting cultural relativism completely because culture is responsible for much of the way we define ourselves. What these anthropologists are doing is finding underlying universals to human nature and showing how they interact with culture to create human behaviors.

Donald E. Brown (1991) is one of the anthropologists who has come to an interactionist position that sees nature and nurture as interacting together in the formation of human identities. His study of human universals has led him to conclude "that what we know about universals places clear limits on the cultural relativism that anthropologists have developed and disseminated widely" (p. vii). Brown summarizes the interactionist position as follows:

> To incorporate this variousness in the concept of human nature ... a new framework for understanding humanity ... had only become clear.... The key ingredient in this new framework

> involves replacing autonomous levels of analysis with one that allows theoretical analysis in terms of interaction between biology, psychology, social organization, and culture. This interactionist position is required because we now have every reason to think not that our bodies evolved first, then our brains, and then our societies and culture ... but that they all coevolved. (p. 74)

As anthropology has spent much of its time in recent history focusing on cultural relativity, the interactionist framework needed to focus on human universals in order to achieve a more balanced viewpoint. Multiculturalism has to do the same in the development of its theories.

Contrary to the dictates of cultural relativism, human behaviour is not necessarily randomly determined by culture. There are some traits and behaviors that are shared across cultures. These commonalities also play a part in our development. Human universals exist in many different forms and work on many different levels. I shall briefly outline some of the types of universals that Brown (1991) has defined.

The most common conception of human universals is that of absolute universals. These are behaviors or traits that are shared by every single human on the planet. These universals can only be implied as they can never be proven. In order to prove an absolute universal we would have to study every human being on the planet. This is not a possibility for us. There are, however, other types of universals that can be demonstrated.

Behaviors or traits that occur across cultures more often than is randomly possible are considered to be near or statistical universals. In order to demonstrate these universals one merely has to show that a trait or behaviour is common across multiple cultures. Thus if most societies contain a certain trait or behaviour we have evidence of a near human universal. If most societies share a specific ethical value then we have a nearly universal or common value.

Obviously humans all share biological universals. We all have a specific DNA that distinguishes us from other animals. We all have

eyes, ears, arms, feet, and certain internal organs. Some of us are unfortunate enough not to have some of these physical characteristics, but this is due to abnormalities in DNA, traumatic accidents, and disease. Certainly we would not call a disabled person anything but human. What is not as obvious as these shared physical characteristics is the fact that we all have a similar neurobiology. This leads to psychological universals that form the basis of what is thought of as a universal human nature.

"Universals necessarily raise questions about human psychology and the evolution of the human mind" (Brown, 1991, p. 73). Common behavioral traits and common conceptual experiences can be traced to our common psychology. Humanity shares many traits such as the potential to acquire language. We also share experiences such as making decisions. The universality of these traits and experiences points toward the universality of our psychobiological makeup. We all share the same type of brain that has evolved over millions of years. Brown (1991) discusses Irving A. Hallowell's (as cited in Brown, 1991) contribution to increasing our awareness of psychobiological universals:

> He [Hallowell] criticized anthropology for paying no more than lip service to a vague concept of the psychic unity of humanity, and he criticized both anthropology and psychology for assuming that humanity is a product of evolution and yet failing to explore humanity's psychobiological nature in an evolutionary perspective. (p. 73)

Recognizing that our psychology coevolved with our biology is a significant step in recognizing that there is a universal nature that is shared by all humanity.

Any prosocial change that we want to enact has to take into account universals of human nature. Otherwise we will not be successful in our endeavors. The iniquities of social engineering have shown us this. Our nature, however, is double sided. We have the potential to do great good as well as great harm. There is an ugly side to humanity. This side is our potential for greed and the desire for

the power to dominate others. We also have the potential to enact violence and cruelty upon each other as well the potential to cause widespread destruction of the environment. On the other hand, we still have the capability for altruistic actions. We can correct the mistakes we have made and heal the wounds we have caused. We can cooperate with each other to form communities that promote our well-being. Our nature is a paradox where we are not born neutral. We are born with the potential to express a bright positive side of our nature that leads to altruism and a shadowy negative side that leads to oppression and suffering.

We cannot rely solely upon the nature we are born with to promote our well-being. We may have no choice as to the nature we are born with, but we do have a choice as to which side of our nature we are going to promote. This is why we need culture. It is our cultural upbringing that can guide our free will to choose the expression of the positive side of our nature. Free will is the key to how our universal nature and our culture interact with each other in order to create ethical values.

It can now be seen that there are at least three interpretations that are possible for multicultural values. Values that are common to more than one culture are multicultural. Educators can use the shared values that are widely diffuse throughout the world's cultures on a statistically universal level to help create empathy between the members of different cultures. There are also the universal ethics expressed in the Universal Declaration of Human Rights that apply to all of the countries who have signed this declaration. These are multicultural values that have been constructed through international negotiation and can be enforced through legal means if necessary. Finally there are the prosocial values, espoused by critical multiculturalists, around which cultural interaction needs to take place if it is to be just and peaceful. Among these are the values of liberty, equality, and justice that Giroux (1992) envisions for multicultural societies. Our task as educators now becomes one of identifying the multicultural values we want to teach, choosing the proper medium and methods through which to teach these values, creating curricula, and researching the curricula to make sure that

they function in the way that they were intended. My own completion of this task shall be the subject of the rest of this thesis.

3. Identifying Multicultural Values: The Crucial Role of International Folktales

Promoting specific values within the classroom is often controversial. For many people values should be taught at home and not in the classroom. It is for this reason that many teachers try to take a neutral approach to values. Unfortunately, as has been previously discussed in the introduction, this is not a tenable situation. Everything taught at school is taught within a context of values or else it would not be taught at all. Any knowledge or skill that becomes curricula enters into education because the society behind the educational system values such knowledge or skills. When schools attempt not to teach values, the students can receive mixed messages that range from the unimportance of values to the freedom to do whatever one wants:

> Where there is no systematic discussion of values and value issues in the classroom, children may be more likely to develop values haphazardly, and indeed it is not uncommon for the values which pupils develop in school to be different from those the school intends. (Halstead, 1996, p. 4)

The educational establishment's failure to recognize values when combined with parents who are unable, or do not take the time, to teach values can lead to the loss of values. Children in such situations open themselves up to the profit motivated values presented by the media or even the anti-social values that are promoted by criminal gangs.

Whether the school performs a conservative function of maintaining the values that keep a society stable or a prosocial function of transforming society to enhance the well-being of everyone, values are a vital part of the school curriculum. We must learn to question values and discuss them in order to determine their

viability in today's society. We must have a critical consciousness towards values and accept or reject them. What happens, however, when we question a value and come to the conclusion that it is worthy of being promoted? Whether we want to maintain aspects of our society or transform them for the better our responsibility is to teach the values that we desire for our community.

Navigating the range of values that apply to multiculturalism is a daunting task. Everyone seems to have their own canon of values that they think should be taught. Some of the values and value areas which are considered to be either multicultural or prosocial are: self-esteem, empathy, cooperation, rationality (Bottery, 1990), caring, appreciation, knowledge, prosocial action, generosity, helpfulness, gentleness, consideration, aesthetics, work, friendship, love (Jarrett, 1991), equality, education, awareness, breadth of outlook, integration, wonder, courage, ecology (Beck, 1990), freedom, economy, government that serves the many instead of the few (Nyerere, 1965-67), justice, mercy, magnanimity (Lewis, 1943), community, communication (Dewey, 1916), peace and non-violence (Gandhi, 1951) to name just a few. As educators we can choose which values to teach in our own classrooms. The values and value areas that I choose as being important to the peaceful and just interaction between cultures are: rationality/critical consciousness, peace, non-violence, cooperation, tolerance, caring, appreciation, friendship, communication, equality, freedom, preserving the environment, work, political action, and justice. I see every item in this list as helping to encourage harmonious interaction between cultures. However, when we make a personal choice as to which values to teach we open ourselves up to the criticism that we are imposing our own values upon the students. Our own personal choice cannot be the only guide we have in choosing which morals to promote in the classroom.

Creating a particular canon of values to be followed in education is problematic. The creation of a static set of values does not fit well into a pluralistic society:

> It would be a serious mistake to view it as a matter of dreaming up a list of values or opting for a prepackaged set ... Schools must pay attention to the diversity of values in the communities they serve (which are themselves in flux) as well as in society at large. (Halstead, 1996, p. 8)

At the same time:

> Without shared values it is impossible to find a basis for the establishment of common institutions within society. Clearly there could be no society at all without a minimum set of common values and standards of behaviour. (Halstead, 1996, p. 7)

> Unless schools make the effort to articulate their values and develop some clarity of vision, they will not be in a strong position to pursue their task of developing pupils' understanding of values and helping pupils to develop their own commitments. (Halstead, 1996, p. 8)

Halstead articulates here the same paradox that lies within the term of a multicultural society. How can there be a multiplicity of cultures within a single society? How can there be a plurality of values while conforming to a set of common values?

We could try to present as many values as we possibly can and have the students try to absorb it all and choose for themselves. This would require much time and resources to accomplish. It could also present morality as a complicated and burdensome endeavor that may lead to confusion and a lack of motivation to address ethical issues. As Mike Bottery (1990) has pointed out:

> There is a need for a simple and understandable morality, one on which we can all agree. (p. 27)

Is there a simple and understandable morality that encompasses many of the above principles? I think that the principle of promoting

everyone's well-being has the potential to bring together the myriad of prosocial and multicultural values that are vying for representation. Elvin Hatch (1983) calls this the "humanistic principle":

> It may be called the humanistic principle or standard, by which I mean that the well-being of people ought to be respected. (p. 134)

There are two levels to the humanistic principle; these are humaneness and the need for a reasonable level of material existence:

> Humaneness: that it is good to treat people well ... or that we should not do one another harm.... It is wrong for a person to be indifferent toward the suffering of others. (p. 135)

> People ought to enjoy a reasonable level of material existence: we may judge that poverty, malnutrition, material discomfort, and the like are bad. (p. 135)

This principle can go far in creating an umbrella under which other values can find a context.

The humanistic principle falls short in that there are many values that people and cultures have that do not necessarily fall within this realm. Here is where the value of tolerance that comes from cultural relativism comes into its proper position. Tolerance is not just "putting up with" values that are different. Tolerance has the sense of mutual respect and peaceful coexistence. Much of the "cultural inventory of a people falls outside the scope of the humanistic standard" (Hatch, 1983, p. 137). Learning not to judge this cultural inventory negatively and appreciate cultural differences is ultimately going to allow people the freedom of finding well-being in their own particular way. Thus the humanistic principle tells us when we can make ethical judgments, and tolerance tells us when we should withhold our judgment. Combining tolerance with the

humanistic principle achieves an understandable starting point for the teaching of multicultural values.

It is here where the use of international folktales can be used as media that guide students towards the understanding and acceptance of tolerance, humaneness, and the need to provide everyone with a reasonable level of material existence. Narratives are powerful tools in values education:

> Narrative can also serve as an interpretive lens for reflecting the storied nature of human lives, for understanding the moral complexities of the human condition, and for enabling classrooms to expand their borders as interpretive communities. A good story engages and enlarges the moral imagination, illuminating possibilities for human thought, feeling, and action in ways that can bridge the gulf between different times, places, cultures, and beliefs. (Witherell, 1995, p. 40)

As narratives, the use of international folktales fulfills a double purpose: that of revealing a common morality of goodness and the appreciation of cultural differences. By exposing children to folktales from around the world that contain the same moral messages, children can increase their empathy for others through the realization of shared morals; the term "like me" (Schwartz, 1995) becomes more inclusive as children broaden their definition of the moral group they belong to. Children can also see how this common morality is expressed differently in each culture. They can see how each culture has adapted in its own way both ethically and materially to the environment they exist in.

Folktales are particularly useful in that they help us determine what are the common values that transcend culture. These stories do not provide us with a set canon of values that can be adopted universally. They reveal values that have been commonly expressed throughout history by different cultures. Folktales are ancient tales that relate many of the values upon which a culture is founded. If I can find the same values in multiple stories around the world I can

escape the criticism of promoting a monocultural viewpoint within the classroom. How do I know that the values that I am promoting are truly transcultural? I know because these values have existed in widely divergent cultures for thousands of years. It is the folktales of these cultures that tell me so.

Now that I have identified a simple framework of values to teach and the media through which to teach these values it is necessary to enter a critical process in order to design an educational unit oriented towards values education and multiculturalism. Since this curriculum will be using the folktales as literature for children it needs to be determined if folktales make good children's literature. If the curriculum is to use folktales through which to enact values education, the style of values education that international folktales will be incorporated into also has to be chosen. I shall first explore the question of whether or not folktales are good children's literature.

4. Folktales: A Source of Wisdom or Nightmares?

In order to understand the aspects of education and entertainment that make good children's literature, it is important to understand the development of canonized and non-canonized children's literature. Western society's notion of childhood and children's literature split children's literature into two camps: literature for education and literature for entertainment. This led to canonized and non-canonized forms of children's literature. The educational establishment in society developed canonized children's literature whereas commercial interests developed non-canonized forms of children's literature.

Canonized children's literature developed from what adults thought of as appropriate for children. Central to its creation was the "adult control of childhood" (Hunt, 1994, p. 164). At first glance this sounds rather sinister, but it would be hard to envisage children taking care of themselves and educating themselves without some adult guidance. When we read stories to children in school, our intention is for the students to gain an educational experience from

them. Part of this experience lies in learning how to read and effectively decode a text. Another part of the educational experience in reading goes beyond the concerns of functional literacy; reading also provides an education in cultural literacy as well. Through the selection of certain stories, educators hope to convey cultural material in such a way that the students will internalize this material. Both the functional and cultural concerns of education led to canonized children's literature.

Care does need to be taken in the use of canonized children's literature. If the story's message is overbearing and the story lacks literary qualities the children tend to dismiss it as overly moralistic. Hunt (1994) quotes Edwin John Brett (as cited in Hunt, 1994), a Victorian writer of cheap fiction, in order to illustrate this point:

> 'Our tales and articles do not contain "sermons in disguise" which are always distasteful to boys.' (p. 63)

When children, not just boys, perceive the author talking to them as an authority imposing unwanted limits upon their behaviour, children are likely to block the internalizing of the story and its message. Eliseo Diego (as cited in Bacon, 1988) is well aware of this:

> There's no sense in denying that reading material is a way of inducing moral values, of bringing children to appreciate what is good. You can use, for instance, a short story very subtly to awaken racial prejudice within the child, or you can use it to do exactly the opposite. But it is very clear that, when it comes to children, things must be done subtly, not obviously. Children like to draw their own conclusions. (p. 7)

Using literature to educate children is not such an awful thing to do if we allow children the democratic freedom of drawing their own conclusions. It does, however, need to be done subtly, skillfully, and with the likes and dislikes of the child audience in mind as well as what we are trying to educate.

The likes and dislikes of the child are well understood by commercial publishers. Publishers found certain types of stories, first published cheaply in the form of chapbooks, to be very popular amongst children and therefore very profitable (Shavit, 1986). Chapbooks contained stories that were short, easy to read, predictable, and full of illustrations. Although chapbooks were not originally published for children, publishers soon became aware that children were reading them in large numbers. A new market of non-canonized literature for children opened up, and publishers were quick to take advantage of it. Chapbooks contained songs, jokes, romance, adventure, fantasy, and abridged stories. It is here where publishers found a model for the thematic material that one finds in the novels, magazines, and comic books that children buy for themselves today. What makes this literature so attractive to children is its entertainment value. This kind of literature is accessible to children and lacks the moralistic tone of literature that is taught in school. This is what makes non-canonized literature so popular.

More recently there has been a greater intermingling between the canonized and non-canonized forms of children's literature. In order to be more entertaining educational literature has adopted much of the structure of the non-canonized literature. This encourages the children to focus on the text for longer periods of time. It also opens up the children to the internalizing of its message.

One of the changes made in canonized children's literature was the acceptance of fantasy. Imaginary stories which are very popular amongst children were at one point shunned by the educational establishment. Eventually, in order to make the literature at school more entertaining for children, "the imaginary story was accepted by the canonized system" (Shavit, 1986, p. 176). Since children were not captivated by dry, moralistic stories canonized children's literature had to look to its non-canonized counterpart in order to recaptivate the children's attention.

At the same time non-canonized children's literature has had to include an educational element and reduce inappropriate themes. The reason for this is that many parents still exercise some control

over what their children read. Publishers are aware of the fact that children get much of their money from their parents. Often children must have permission from their parents to buy reading material. The reading material that the child buys needs to have elements of canonized children's literature, if it is to meet the approval of parents who are careful about what their children read. In order to remain profitable, non-canonized children's literature has been forced to utilize the educational element of canonized children's literature.

Good children's literature contains elements of both the canonized and non-canonized traditions. Even in the early days of children's literature there were those who realized that children's literature had to balance the needs of the child with those of the adult. One of children's literature's first successful publishers, John Newbery (as cited in Shavit, 1986), knew this:

> Newbery skillfully combined elements of chapbooks, which appealed to the child, with morality, which appealed to the teacher and the parent. (p. 166)

This combination of entertainment and ethics has proved to be key to what people look for in children's literature.

Peter Hunt (1994) also gives us some important insights as to what makes good children's literature. He, too, touches upon the ability of fantasy to meet the requirements of good children's literature. According to Hunt, children's literature should contain:

> Strong nostalgic/nature images; a sense of place or territory; egocentricity; testing and initiation; outsider/insider relationships; mutual respect between adults and children; closure; warmth/security - and food; ... the relationship between reality and fantasy ... in many ways the use of fantasy is at the heart of the adult-child relationship in literature. Paradoxically fantasy embodied radical revelations of the human psyche and thus, apparently, is suitable for children. (p. 184)

From the very beginnings of children's literature that go back to Perrault and Grimm (Shavit, 1986) to the present, fantasy plays a key role in what defines children's literature.

In no way am I arguing against children's literature that portrays children in realistic social settings. Social realism is effective in providing counseling for the children who face many of the same problems that the characters in socially realistic narratives face. This helps to provide children with some guidance as to how to cope with the problems they are facing in their lives. I, myself, used Myers' (1988) *Fast Sam, Cool Clyde and Stuff*, a novel about inner-city African American children, quite successfully with inner-city sixth graders. Social realism allows children to confront their reality from a safe distance. It is for this reason that social realism has a place in children's literature as well as fantasy.

On the other hand fantasy is not limited to the constraints of the perceived real world as social realism is. In fantasy the child's mind is liberated from reality. A free imagination gives the child more than just the ability to cope with the world as it is; it gives the child the potential to change his or her world as well. It is only with our imaginations that we can see into the future. If we want to shape the future into a better place for us all to live in we first have to be able to visualize the future. In order to do this we have to use our imagination, and fantasy is one of the best ways to stimulate children's imaginations.

Imagination and fantasy create wonderful worlds for our children to daydream within. We all know how thoroughly entertained children are by their own imaginations. Yet, imagination is more than just entertaining. Imagination also gives children the ability to take the past and the present and project it into the future. This is important for any prosocial curriculum:

> Fantasy and imaginative thinking are ... a way of awakening in children their latent dormant capacity for creative thinking, to influence their sensibilities and awareness of the world around them. (Diego, as cited in Bacon, 1988, pp. 5-6)

> [Fantasy is used] to encourage the ability to dream, indispensable to children. (Elizagaray, 1988, p. 88)

If we are going to teach ethical values to our children that will help them change society for the better we have to allow them to use their imaginations (Johnson, 1993) to internalize the values and determine how they are going to act upon them in the future.

All of these considerations have brought many educators, including myself, to the conclusion that folktales are very well suited towards teaching ethical values. These are the very myths and legends that gave birth to children's literature in the seventeenth century (Shavit, 1986). Folktales provide a level of fantasy that stimulates the children's imagination:

> Through these stories and storytelling, we hope to develop and strengthen children's imagination and language, which are so often neglected. (Elizagaray, 1988, p. 87)

By going back to the roots of children's literature we come to the folktales that have been stimulating children's imagination and entertaining children for thousands of years.

Not only were folktales used for entertainment, they were told in order to give the people of a culture a sense of their history and their values. Folktales are both educational and entertaining. It is this balance between education and entertainment which make folktales quite suitable as children's literature.

Folktales have not lost their ability to entertain and educate at the same time. Even today children who listen to folktales are "engrossed and willingly abandon a movie or a television program to listen" (Elizagaray, 1988, p. 89). Though entertaining, folktales are also educational. Their thematic content, although ancient, often discusses the same issues that are current in today's society:

> Children take great pleasure in traditional folktales. Moreover they provide an ample source of the themes and situations which contain all of the wisdom and popular poetry of their

> origins. Therefore, we use this rich vein in our source of material. (Elizagaray, 1988, p. 87)

Folktales and myth form a latticework of narratives that contain a collective knowledge of what it means to be human (Campbell & Moyers, 1988). Through the exploration of folktales children explore the foundations of humanity and the foundations of our common values.

Folktales can be excellent literature for children. They are both entertaining and subtle. Their meaning is clear and they allow the child to draw his or her own conclusions. Folktales are also educational. Using stories with these traits, as Eliseo Diego (as cited in Bacon, 1988) has pointed out, is an effective way of encouraging children to learn and internalize ethical values.

Even though folktales have great potential in education the use of folktales is not without its dangers. Certain folktales contain material that is now considered to be inappropriate for the child. Some folktales are suitable for children and some are not. Folktales are ancient indeed. We have evidence of certain folktale motifs in humanity's earliest writings and oral traditions (Lord, 1960; Propp, 1968). The diffusion of the same motifs across much of the world's cultures also points towards the folktale's antiquity. These stories are some of the most ancient evidence we have of human culture. Being a tradition so old and varied, folktales provide a vivid reflection of humanity. They accurately portray our benevolent and altruistic nature along with our greedy, violent, and spiteful nature.

Many folktales contain ideologies from various historical periods that are seen as immoral by today's society. Certain folktales can be quite detailed and graphic about the dark side of our nature. Some folktales promote values that are insensitive and even criminal. It is this kind of material that causes concern amongst educators about the appropriateness of using folktales in the elementary school curriculum. Frank Zipes (1988) aptly points this out:

> From a contemporary perspective the tales are filled with incidents of inexplicable abuse, maltreatment of women, negative images of minority groups, questionable sacrifices, and the exaltation of power. (p. 65)

Alga Marina Elizagaray (1988), one of the proponents of using folktales in the classroom whom I have already quoted, is also cautious towards folktales:

> Yet we must always remember that these stories ... are sometimes full of primitive violence, irrationality, and barbarian customs. (p. 87)

Clearly educators have to be skeptical towards folktales as they contain unwanted, as well as desirable, material for the classroom.

Many educators have adapted folktales because of the inappropriate material in them. Elizagaray (1988) is in favor of adapting folktales. She uses a process of omission, expansion, and alteration in order to eliminate or soften the inappropriate elements in folktales. When we adapt a folktale, however, we can fall into the habit of rewriting the folktale to such an extent that we impose our own meaning over the original one. This has resulted in some versions of Cinderella where the fairy godmother goes on lengthy diatribes against the evils of alcohol (Shavit, 1986). This kind of adaptation can only distract the child's focus from the ethical values that were originally in the story. Adaptations can also destroy the aesthetic balance of the tale causing it to be dull and unworthy of either the child's or the adult's attention.

It may not be necessary to adapt folktales. Within the vast expanse of folktales there are many that are beautifully written, full of prosocial ethical values, and lacking of any inappropriate material. If we put enough time into researching various folktales we can select the best folktales which speak to our sense of goodness and teach them in their original, unadapted form. In this way we assure ourselves of the authentic authorship of the tale. By being carefully

selective about the tales we choose to include in a moral curriculum we can avoid the dangers that adaptation creates.

If we use a critical consciousness in our approach to the inappropriate material within a folktale we need not pass over folktales that contain unwanted ideologies. We can scrutinize the passages that are inappropriate and discuss them with the children. We can give our children the skills to decide for themselves what is positive and what is negative in the story. Not only does this lead towards the internalization of positive ethical values; it leads to the use of critical consciousness (Freire, 1970) in determining the appropriateness of values as well. This is vital in encouraging prosocial change within a society. Thus we do not necessarily have to eliminate stories with inappropriate material, but we do have to mediate them with critical thinking skills. It might very well be appropriate for children to discuss inappropriate material through the use of the children's own critical consciousness.

An exploration of folktales is an exploration of the roots of our literary traditions. It is also an exploration of human nature and the various cultures and values that our nature has given rise to. These stories have been used to communicate values for thousands of years and still hold the potential to do so. At the same time we should not succumb to the sentimental delusion that folktales can bring back a lost age of innocence. When we use folktales to communicate values in the classroom, we must remember that we are using folktales to communicate values that are appropriate for today's world. We must use folktales to communicate the humanistic principles that will help transform our society for the better well-being of all. The values of appreciation, peace, friendship, caring for each other and the environment, intercultural understanding, and cooperation between cultures are just a few of the prosocial values that can be found in international folktales. These values will be sorely needed as we enter the twenty-first century. I am not proposing that we should use folktales to recreate the past; I am proposing that we should use international folktales to create the future.

5. Values Education: Choosing the Proper Pedagogy of Teaching Values

I have identified humanistic, prosocial, and multicultural values that would be beneficial to teach in the classroom as well as the use of international folktales as an appropriate medium through which to teach these values. It is important to be clear about the pedagogy of values which is best suited to my purposes. This is the last theoretical building block that I need before I can present the design of the unit I have developed.

There are many ways to classify values pedagogies. They can be classified through the type of values being taught (Bottery, 1990); or through the approach to teaching values (Beck, 1990; Superka, 1976). Explicating the variety of these classifications and typologies of values education would be a lengthy task. I shall try to simplify this task by taking a look at the intention behind the pedagogy:

> Whatever form values education takes place, there is a major debate about whether schools should instill values in pupils or teach them to explore their own values. (Halstead, 1996, p. 9)

The intentions behind values education are either to teach specific values or encourage students to be critical about and explore their own values. Thus if we look at the intentions behind values education we find two basic pedagogical objectives: instilling, or promoting, values and the exploration and commitment to values. Promoting values can be achieved through indoctrination (Beck, 1990), inculcation (Superka, 1976), character education (Halstead, 1996; Gelb, 1994), moral guidance (Moran, 1983), or democracy education (Gelb, 1994) to name some of the approaches to instilling values in students. Recently exploring values has mainly been taught through moral development associated with Kohlberg's just community (Moran, 1983) and values clarification (Superka, 1976). Narrative approaches have been used both to promote values (Moran, 1983; Witherell, 1995) and explore them (Tappan & Brown, 1996).

Exploring values is an important activity. However, if left by itself it forces the educator into a relativistic stance that must tolerate all values if they are well thought out and committed to. The values clarification approach exemplifies this. Values clarification is a popular approach in American schools because it takes a neutral approach to values. The values clarification method of values education helps "students to clarify the nature and consequences of their values and become thoroughly committed to them, without passing judgment on whether or not they are objectively sound" (Beck, 1990, p. 154). The values clarification method teaches seven steps of valuing:

1. Choose from alternatives.
2. Choosing thoughtfully.
3. Choosing freely.
4. Prizing one's choice.
5. Affirming one's choice.
6. Acting upon one's choice.
7. Acting repeatedly over time.

(Superka, 1976, p. 106)

Values clarification helps the students to feel positive about their own personal values. There is a sense of freedom and the ability to choose between alternatives in this methodology that is important for a multicultural society.

Values clarification is highly individualistic in its relative stance, and it is here where it becomes problematic:

> The approach is "assertively" values neutral ... it is relativistic in the extreme. (Damon, 1988, p. 133)

There is little sense of sharing values in a community in any of the seven steps. If a student forms her or his values through all of the seven steps we are forced to accept its validity. This means we may have to accept values that are immoral. Jeffrey Dahmer's valuing of cannibalism and murder (Prud'homme, 1991) could very well have

been formed in accordance with all of the seven steps listed above. Accordingly we would have to accept these values as being good and appropriate for Jeffrey Dahmer and withhold judgment. The creators of the values clarification approach assumed that "ultimately those choices which confirm life and enable the individual to become what he can be are chosen as values" (Moustakas, 1966, p. 11). This is not necessarily the case as this method can be used to choose destructive values as well as productive ones.

Moral development, though not as relativistic as values clarification, makes a similar assumption that resolving moral dilemmas will lead the subject towards a higher morality which is "more generalized and abstract" (Moran, 1983, p. 90). However, just because a value is more generalized and abstract does not mean that it is "better" (Moran, 1983, p. 90). Moral development, like values clarification, does not necessarily create shared judgments as to which values should form the basis for a community. Exploring values is an excellent exercise, but it is incomplete as a moral pedagogy. Beyond clarifying values there is a need to teach specific values in the classroom.

All methods of values education that attempt to communicate and transfer a specific set of values are promoting these values. Lately promoting values has been regarded as negative because it is seen to impose values upon the students instead of allowing them to self-generate their own. These methods tend to be "preachy" about their morals and thus do not motivate children towards the acceptance of values. On the other hand, if we want to live in a certain type of society we have to have some values that we can all agree to. If we are to reap the benefits of a peaceful, just, and cohesive multicultural society we have to communicate and promote the values necessary to do so. Thus promoting values becomes unavoidable.

The promotion of values does not have to be negative or imposing. We can find imaginative ways of encouraging children to self-generate the values we want to share with them without imposing these values upon them. Promoting values can occur through providing the experience of values instead of imposing them.

Dewey (1916) concerned himself with values and the formation of a free and democratic community. Dewey observed that that which holds a community together is its shared values. Yet how do shared values come about? Shared values come from the shared meaning that occurs in a community. Since shared meaning comes from shared experiences we have a logical progression towards shared values that begins with shared experiences that lead to shared meaning and eventually shared values. Social cohesiveness then forms when groups of people act upon their shared values. This is the type of action that Dewey was trying to create through his system of education.

The narrative approach to values education provides students with experiences that allow them to form a moral community based upon specific values as well as helping students to explore values. The act of discussing stories creates an interpretive community within the classroom (Chambers, 1993). As students work through what they liked or did not like in the story, what they understood or did not understand, the students come to a univalent negotiated agreement as to the interpretation of the story including its moral themes. This experience gives rise to shared values. By having students create and share their own moral narratives the students explore and clarify their own moral stances (Tappan & Brown, 1996). This experience has the potential to reveal a diversity of values which the students can accept, reject, or tolerate. Through the use of a narrative approach to values education both the goals of promoting values and exploring them are achieved.

An effective pedagogy of multicultural values must have an understanding of which values are intended to be taught. The teaching of these values should begin with experiences that the students share with each other. The students need to form an interpretive community in order to share the meaning of the experience with each other. They must be allowed to explore the ethical meaning of their shared experience and generate their own values from these experiences. Finally, educators should encourage the students to internalize these values and act upon them in order to form a cohesive ethical community. We need to create imaginative,

experiential, and action-based moral pedagogies that utilize both the promotion of values and their exploration. The narrative approach to values education achieves these goals in a non-imposing manner which is why a narrative approach that uses international folktales forms the foundations for the multicultural values education curriculum that I developed.

Chapter II

Curriculum Development: Design and Research

1. Creating the Curriculum: A Question of Design

As an educator I have taken up the responsibility of designing curricula that meets the needs of the theories I have been discussing:

> The key concept we introduce is that of Design, in which we are both the inheritors of patterns and conventions of meaning and at the same time active designers of meaning. And, as designers of meaning, we are designers of social futures - workplace futures, public futures, and community futures. (The New London Group, 1996, p. 65)

In order to design a meaning-making activity within the classroom I must be clear as to my intentions. As a teacher I cannot remain neutral in my teaching; I must have direction:

> To the extent that all educational practice brings with it its own transcendence, it presupposes an object to be reached. Therefore practice cannot be nondirective. There is no educational practice that does not point to an objective; this proves that the nature of educational practice has direction. (Freire, 1995, p. 178)

In the curriculum I am designing my direction comes from both liberal and critical multicultural theories. I am attempting to teach the common humanistic principle that transcends cultures while at the same time encouraging respect and tolerance for cultural differences. I do this using international folktales as a medium and a narrative approach as a moral pedagogy. The objective that I am aiming for is to help create Bhabha's (Rutherford & Bhabha, 1990) third space of a de-centered intercultural meeting ground that is the core of a peaceful and just multicultural society.

Our public lives are changing as cultural diversity increases. This means that the conditions of public space need to change as well:

> Instead of core culture and national standards, the realm of the civic is the space for the negotiation of a different sort of social order: where differences are actively recognized, where these differences are negotiated in such a way that they complement each other, and where people have a chance to expand their cultural and linguistic repertoires so that they can access a broader range of cultural and institutional resources. (Cope and Kalantzis, as cited in The New London Group, 1996, p. 69)

This new order of social space is what I hope to help create through the curriculum that I am designing.

Even though the new norm of public space focuses upon differences, the ability to focus upon and communicate these differences requires a certain unity of conditions. If we are going to communicate differences we have to have shared values as to how we communicate these differences. In addition to shared values we also need shared literacies through which we can communicate. These literacies do not have to use a linguistic mode:

> Just as there are multiple layers to everyone's identity, there are multiple discourses of identity and multiple discourses of recognition to be negotiated. (The New London Group, 1996, p. 71)

Beyond the linguistic mode of meaning there are also audio, spatial, gestural, and visual modes of meaning (The New London Group, 1996). In order for a sharing of similarities and differences it is important to utilize and share a plurality of meaning-making modes.

2. The Curriculum: Actualizing the Theory

My original intention for the curriculum was to use the values and value areas that I had selected as being applicable to intercultural action in the third space. For each of these values and value areas I wanted to select five folktales from widely divergent cultures whose moral themes revolved around the same value or value area. Each day students in the class were to read and discuss one story. The class would break up into groups and answer general questions about the story in order to stimulate talk about the story and encourage a cooperative interpretation of the story (Chambers, 1993). I also intended to ask the students to describe the characters in the story and relate what they did or did not like about the characters' behaviour. I hoped that these questions would prompt a discussion of the values in the story. At the end of each class period the students would come together as a class and report upon how each group answered the questions. By the end of the week the curriculum should have allowed the students to clearly identify the value area common to the five stories.

I planned in the following week of my curriculum to have the students create their own short plays and perform them for the class. I wanted each group in the class to write a play that expressed the same values that the class identified in the folktales. My intention was for the students to internalize the values through their own imaginations and the acting out of these values. Thus, after the space of two weeks the class should have explored one of the values or one of the value areas that I had identified.

I designed this unit to meet all of the criteria of the various theories that I was working with. Studying the similar values and value areas meets the need expressed by liberal multiculturalism to look at similarities that transcend culture and support the concept of human rights. Using stories from different cultures meets the need of increasing the awareness of differences and de-centering the Eurocentric dominance of school literature that critical multiculturalism has pointed out. The medium of international folktales provides quality children's literature that is appropriate for

the teaching of values. The unit utilizes a narrative moral pedagogy that has a set of specific values to be taught yet still allows the children to use their own imagination to generate the values themselves. In the process of creating their own moral tales the children would explore their own interpretation of the values discussed thus clarifying the value. The performance of the play ultimately becomes a group effort at meaning making and the sharing of values. Having accomplished this the students would be better prepared on their way to the creation of a third space where cultures could meet on an equal footing. The students could then become active agents towards the creation of a peaceful, cohesive, and just multicultural society.

My design was simple yet open ended. Theoretically it should have functioned to meet my objectives. I now needed to research my project in order to explore how well its design functioned in practice. I wanted to select particular folktales for my curriculum, refine the design of my unit, and test it out in an actual classroom situation. Selecting the folktales was a matter of going through hundreds of tales that have been written down and selecting the ones that were appropriate for children and had themes that revolved around the values and value areas that I had identified, an enjoyable yet work-intensive project. Refining the design and testing the curriculum needed to occur within a research methodology that best suited my needs. I wanted to create a curriculum that worked well with fifth and sixth graders. In order to do this I needed to familiarize myself with folktales that worked well with fifth and sixth graders. I realized that I needed information about the qualities in certain folktales that made them enjoyable and prompted value responses. I also saw the need to explore the quality of the curriculum I had designed as an actual experience in a classroom. It is for these reasons that I chose qualitative research as the methodology upon which to base the research.

3. Choosing Qualitative Research Methods: Exploring the Experience

Developing curriculum for the classroom is creating a meaning-making experience for the students and the teacher. Any activity, whether it is well developed or poorly developed, is going to have some meaning for the participants involved. What is problematic is finding the methods by which the activity can guide the meaning created to resonate with the meaning intended by the theory. This can best be achieved through a well thought out design and the researching of the design in an actual, as opposed to virtual, environment.

The design of the curriculum is intended to promote multicultural values in a classroom of fifth or sixth graders. The medium that I chose to use as a catalyst to the discussion of ethical values appropriate for the interaction between cultures is international folklore. In order to effectively design the curriculum, I must have a thorough knowledge of how children experience their own ethical values through interacting with the folktales read to them. I also need to know what kinds of folktales work the best for my purposes. This requires the identification of the qualities of the folktales that prompt value responses and are entertaining to children. Finally, I have to field test the curriculum in an actual classroom to see if the curriculum works as intended.

Three questions became the focus of my research. How do fifth and sixth graders respond ethically to international folktales? What qualities in folktales are entertaining to children and prompt value responses? And does the experience of the curriculum in an actual classroom meet the objective of promoting multicultural values? I decided to do the research in two parts or phases. The first phase of this research would entail the collecting and reporting of students' value responses to carefully selected folktales from various diverse locations around the world. The second phase of this research would entail the reporting of my experience in teaching this curriculum in an actual classroom. I could explore the first two questions in the first phase of the research leaving the last question for the second.

The task before me was that of designing research which can explicate in a detailed manner the meaning that the educational activities helped to create. At this point I had to choose a research paradigm through which I could enact my studies. I chose the use of qualitative research methods, instead of quantitative, as the research paradigm that was best suited to my needs. Underlying the choice of qualitative research methods was the concept of exploring the resonance of the meaning intended by the theory with that created by the activities in the classroom. I was not trying to discover and demonstrate previously unknown properties; I was trying to come to an understanding of the connection between the experience implied by the theory and the experience actualized by activity in a natural environment. Qualitative research methods are designed with the intention of creating a deeper understanding of lived experiences in actual situations. This is why these methods were more suitable to the task at hand than quantitative methods.

Another reason for choosing qualitative research methods has to do with the subjects and their environment that I studied. Virtual, or artificial, environments lack the complexity of an actual social situation such as one would find in a classroom. Thus, it is difficult to create a positivist approach to researching social phenomena. What I needed was a naturalist approach:

> Naturalism proposes that, as far as possible, the social world should be studied in its 'natural' state ... Hence, 'natural' and not 'artificial' settings ... should be the primary source of data. (Hammersley & Atkinson, 1995, p. 6)

Since classroom activities are a complex social phenomenon a naturalist approach is better for researching newly-developed curriculum. As qualitative methods are based upon the naturalist approach these methods were best for my purposes.

A key concept to qualitative research is that of translating experience from one group to another. This possibility of communicating experience presumes certain assumptions for its validity. Though I cannot deny the uniqueness of my own being; I do

not have to deny my humanity as well. My experience does not have to be so unique that its quality is completely incommunicable. In my own existence I entertain the possibility that there are some commonalities in my experience with the experiences of others. It is through these similarities that we are able to communicate with each other. The horizons formed by the experiences that we recognize as not being unique, as not being solely experienced by our individual self, allow us to share what is the same in our experiences and, paradoxically, what is different. If I accept the qualitative paradigm I must also accept this assumption that the quality of experience is at least partially translatable.

The translation of experience is the phenomenological task that those following the qualitative paradigm of research have chosen for themselves. As a qualitative researcher I must always ask myself how I can communicate another person's perspective to other people through the use of language:

> But seeing qualities, interpreting their significance, and appraising their value are only one side of the coin. The other pertains to that magical and mysterious feat through which the content of our consciousness is given public form.... How do we recreate the event so it can be known by those who weren't there? And how do we acquire the skills to do so? (Eisner, 1991, pp. 1-2)

Indeed, if we accept the notion that horizons are at least partially translatable, we are left with the query of how to do so effectively.

As a qualitative researcher I first have to recognize the importance of position. In order for translation to happen I have to position myself between two subjective groups: the group I am reporting about and the group I am reporting to. I am the tool through which the lives of people in one group are translated in ways that are understandable by people in another group. In order to form such a bridge through which experience is communicated I have to have knowledge of both groups, and they have to have a knowledge of me. I must have an understanding of the perspective I

am reporting about. This is the source of information that I want to communicate. I also need to have an understanding of the group I am reporting to. I need to know how this group signifies meaning in order for me to communicate what I have learned to them. Both of these groups require an understanding of my perspective in order to be able to communicate freely with me. Proper positioning is necessary to insure that one group's understanding will be translated to another group as accurately as possible.

I cannot begin to translate another's experience without acknowledging myself and my position (Eisner, 1991). By acknowledging the relevant aspects of my personality and socio/cultural position, I can help the group I am reporting to to differentiate between my perspective and the perspective of those I am attempting to translate. For translation to remain authentic, in the sense of accurately representing another's subjective perspective, I must also communicate myself in my research.

Who am I? I am an educator concerned about finding common values through which we can express our similarities and differences. Where do I come from? I come from a sometimes radical, sometimes liberal, white, male, middle class, rural-suburban background. What is my relevant experience? My relevant experience is four and a half years of teaching in an inner-city multicultural environment. What are my hopes? My hopes are that the curriculum I develop will lead to a sharing of values that can promote, peaceful, productive, and just interaction between people of different cultures; that we can find unity within our diversity without losing our diversity. I want to use the commonality of our humanity in order to celebrate our differences.

By explaining myself I also explain the purpose of the research and open up the audience to the importance of understanding the ethical value responses in children that are its focus. Without acknowledging myself in the research I cannot make the research purposeful, and I cannot expect the research to have the impact that I intend for it. By acknowledging myself in the research I realize my identity as an asset to the research, not a liability.

Now that I have acknowledged myself I must take a look at the chore I have set for myself in understanding the perspective of another person that I wish to communicate. How can I understand another's life experience in a way that is as close as possible to the way she or he is experiencing it? First of all my knowledge of the people I am studying has to be intimate and well thought out:

> The interpreter puts himself in the place of the other person and imagines that he himself is selecting and using the signs. He interprets the other person's subjective meaning as if it were his own. In the process he draws upon his whole personal knowledge of the speaker, especially the latter's ways and habits of expressing himself. (Schutz, as cited in Davies, 1982, p. 19)

As a qualitative researcher it is not necessary for me to be the subject I am researching; it is necessary for me to know enough about the other person's experience for me to be able to see myself in the position of the other person. Coming to understand another's horizon requires a certain amount of empathy. I can never experience another's reality exactly the way she, or he, is experiencing it, but if I have enough empathy for the way meaning is coming about in the other person: personal knowledge of the environment the other person exists in, her, or his, history, and the signs she, or he, is using to make sense of all this, I can come to an understanding of the other person's experience.

My experience as a fifth and sixth grade teacher made me a qualified interpreter of the experience of fifth and sixth grade children in the classroom. For many years I have had a close interaction with my students. This interaction has given me some empathy as to how children experience the classroom situation. Even though I am not a child now, I did go through fifth and sixth grade in a public school. There are enough similarities between the experiences of the children I have worked with here in Canada, my own experiences as a child, and the experiences of the children that I taught in Oakland, California for me to have some empathy with the

subjects that I was researching. My experience as an educator also allowed me to have some empathy for those who I am reporting to. This put me in a good position to enact the research and report upon it.

In the research project the experience that I wanted to report on was the responses that fifth and sixth grade students have to international folktales and the curriculum designed around these folktales. According to the theory I have just related, I needed to come to an understanding of the student's point of view. In order to achieve this I had to take into consideration the fact that the children's linguistic capabilities may not have been as developed as an adult's. This meant that the students I would be studying may not be able to express themselves fully using language. Thus, relying solely upon the children's verbal responses wouldn't necessarily be the most effective way of understanding their perspective.

In order to develop an empathy for the students' viewpoint I planned to have the students respond visually to the folktales by having the students draw illustrations to the stories and respond affectively through dramatic performance. In today's society where the media that children are exposed to often express themselves in visual images it is only natural to expect children to be more comfortable expressing themselves in visual modes. The use of drama and role playing, the performance of narrative, is also a strong motivator for children to express themselves. Through drama the students can show how they feel instead of just talking about how they feel. By combining verbal responses with drawing and performance I could come to a better understanding of the children's experience while they can more fully explore and clarify their own responses to the folktales and the curriculum.

It is not enough just to feel that one has empathy with another's experience. I must validate this feeling of empathy. If I want to report another's viewpoint in the most authentic way possible, I constantly have to check my understanding with the people I am reporting about. I have to go over my interpretation of what people are saying with the people themselves. I must use what is known as a "We-relationship" (Schutz, as cited in Davies, 1982,

p. 20) that requires the sharing of a common environment, the questioning of the subjects of their interpretation of what goes on in the environment, and the checking of the correctness of my understanding of this interpretation with the subjects themselves:

> This becoming-aware of the correctness or incorrectness of my understanding of you is a higher level of the We-relationship. (Schutz, as cited in Davies, 1982, p. 20)

By having the people that I am researching validate my interpretations of their frame of reference, I am respecting the fact that they are the ultimate authorities for the meaning they create in their lives. This level of respect in the We-relationship is necessary for my understanding of another's life to have any authenticity for both the group I am reporting about and the group that I am reporting to.

If I were to analyze the pictures drawn by students and report my findings without going over my interpretations with the children themselves, I would not be working within a We-relationship. Any attempt to analyze the pictures without the aid of the children who drew them would be disrespecting the authority of the children as the creators of the artistic pieces. I am not so much interested in my own interpretation of the drawings as I am in the interpretations of those who created them. I need to know what the children themselves think of their own work in order to come to an authentic understanding of their responses. If I attempt to explicate a response without a thorough understanding of the viewpoint that created the response, I may fall into the habit of imposing an interpretation of the response from my own socio/cultural position. This would effectively block the voice of those whom I am reporting. Although my own perspective will undoubtedly be reflected within my research, respecting the subject through a We-relationship should prevent my own viewpoint from dominating the viewpoint that I wish to report.

Achieving a level of reflexivity with the children I am researching is not an easy task considering the constraints of what

school districts will allow when they allow researchers access to the field. Individual interviews of children are much more difficult to get approved than group activities. Allowing a single researcher to spend time alone with a child raises ethical questions towards the child's safety that most school districts would rather avoid. Also, children might not respond naturally when put in a one-on-one situation with the researcher. Children often worry about what they are supposed to say when being interviewed by adults. Thus, I decided that in the research I would have the student's share their pictures with the rest of the group. This would be a more natural way of having the students share their interpretation of the pictures. I might not get as detailed an understanding of the children's pictures, but at least I could be a witness to how the children express the meaning of their pictures to other children. The same holds true for the children's performances. Instead of interviewing children about what they thought was the meaning of their performances, I decided to have the children in the class ask the performers questions about the play they produced. This would be a natural way of seeing how the children explain the meaning of their actions to other children. In this way I could help to lessen the distorting effects upon the children's responses that adult-child relationships could create.

In my research design I anticipated the need to bring in a verbal element towards the interrogation of the children's responses to the folktales and the curriculum. Through talk, the children would be retelling the story that they listened to from their own point of view. This talk would probably be the most revealing of the children's value responses to the tales. Since I was looking for the children's value responses to the folktales and the curriculum, I still had to make some attempt to guide the students towards the explication of these value responses. I decided to do this by initiating a group discussion to delve more deeply into the value responses of the children. I decided to use the "Tell Me" approach developed by Aiden Chambers (1993) in the group discussion. I would start with general questions such as "Tell me what you liked or didn't like about the story?" and "Tell me if there were any parts you didn't understand?" From these general questions I wanted to move to

more specific questions about the characters' behaviour. I would ask the students to tell me what they liked, or did not like, about a specific character's behaviour. This should prompt responses from the students that would explicate the student's own ethical values that the folktales are bringing the students to focus upon. It is these responses that I would report in the research.

I can never forget the group that I am reporting to (Deyhle, Hess, & LeCompte, 1992). For the research to be purposeful, I need to understand the perspective of those to whom I will be communicating the research. Gone are the days where the intent of research was seen simply as an attempt to describe a perspective. Research and its effects never were, nor will be so simple. As a researcher I need a purpose, or intention, for the research. Ethically, this purpose should be beneficial to the people I am researching. If I am going to take on a research project I have to consider who is going to benefit from the research:

> In some research designs, all the cost may be to students ... and all the benefit to the administrators ... Of more concern are those projects with potentially large benefit to students but with resulting higher costs for teachers and administrators. (Deyhle, Hess, & Le Compte, p. 613)

Selecting a group to communicate your research to is a political and ethical act. I will be held partially responsible for the effects of the research. Thus it is with great care and consideration that I must choose who I am communicating to for this group will, in part, define the purpose of the research and affect which group will benefit from the research.

The intended audience for the research is educators who need to familiarize themselves with multicultural issues in the classroom and have some curricula that address these issues. Cultural diversity is increasing in most educational areas as people from different cultures become more mobile and communications more global. As societies become more diverse it is important to find a common set of values through which diverse cultures can interact with each other.

It is for these reasons that my audience within the educational field is quite broad. In choosing this audience I hope to benefit a large number of people from students, to teachers, to whole societies.

Often the effects of one's research go beyond the control of the researcher and do not help the people being researched. This is a situation that I must do my best to avoid. Even though my actual audience may be different from my intended audience, and the use of my research may be different from what I had intended it to be used for, having a clear understanding of the group that I want to communicate to is important to my research being used in the way that I intend it to be used in.

At this point I have discussed the theory that controlled the design of the curriculum. I have also discussed the theory that controlled the design of the research. At this point I am going to move away from the theoretical aspects of my thesis and move into the actual research that I performed. I shall first discuss the procedures and results of the pilot study that helped me refine the curriculum and select the folktales that are best suited to my purposes. I shall then discuss the procedures and results of the principal study where I taught my curriculum to a sixth grade class. Finally, I shall critique the curriculum and the research I enacted. It is here where I shall list my conclusions and make some recommendations as to how the curriculum can be further refined and effectively taught in the classroom.

Chapter III

Phase I: A Pilot Study of International Folktales and Children's Responses to Them

1. Introduction to the Research

I designed the first phase of the research to explore the ethical meaning in children's experience of international folktales. Since the overall objective of my thesis is to create a curriculum that uses international folktales to promote multicultural values in the classroom it was necessary to understand how children might perceive values in international folktales. Thus the primary focus was on the children's value responses to the folktales that I chose.

There were a number of things that I was hoping to gain further insight into about children's value responses to international folktales. I wanted to know if children would have value responses to these tales. Would these responses be idiosyncratic, or would the children's value responses be similar to each other? I also wanted to know if the children's value responses to these stories would be similar to my own.

As to the themes of the value responses I was particularly interested in any value responses that would be applicable to multicultural interaction. Themes of difference, racism, stereotypes, and power dynamics in the children's value responses could be used by educators to promote the discussion of multicultural issues. My intention was to see if these themes would come out in the children's value responses with, or without, prompting from me. I felt it would be better if the stories themselves would prompt certain value themes, but this did not restrict me from prompting value responses myself.

I did not want to limit my focus solely on multicultural themes. Limiting my focus might limit the responses that the students generated. I tried to be open to any value response that the children might give me. A wide variety of responses to these stories could

help me gain an understanding of how children experienced international folktales from an ethical perspective.

Beyond the children's value responses I was interested in what qualities in folktales caught the children's interest. It was important for me to find out which folktales the children liked the most. This would be a great aid to me in selecting folktales for the curriculum. Not only did I want to find folktales that prompted certain value responses, I also wanted to find folktales that children would find entertaining. Dull stories could very possibly create disturbances in the classroom as children lost their focus on the tale. In order to avoid this situation I needed a sense of what children like in a folktale.

2. Procedure

I tried to keep the design of the research activities fairly simple. I worked with a small group of five children ranging in age from ten to twelve years old. The research took place over the period of five fifty-minute sessions. I focused on one story per session. During each session I first read the story to the group of children. After listening to each story I had the children respond both verbally and graphically to the story. I prompted the children's verbal responses with both general and specific questions. In both the general and the specific questions I avoided any mentioning of specific values. I also asked the children if they could think of a story on their own that had a similar meaning to the story read that session. Throughout the session the children drew an illustration for the story that they would share with each other at the end of the session. Both the verbal and the graphic responses formed the raw data of my research.

There were five stories that I wanted to read to the children. Selecting these stories was not an easy task. I had to read multiple volumes of folktales and selected over a hundred stories that would be appropriate for children. I chose five stories out of the ones I had initially selected because of the variety of cultures and values that these stories expressed. These stories were not scary or gruesome,

but clever and sometimes humorous. "The Jackal and the Drought" (Lee, 1931) is an African story about a group of animals that cooperate to dig a water hole to protect them from drought and the Jackal who did not want to help. For me this story brought up issues of cooperation and justice. "The Old Man and His Grandson" (Jarrett, 1991) is a Brothers Grimm story about a couple who no longer cared for their elderly father and their grandson who revealed to the couple their insensitivity. I saw issues of caring for the elderly in this story. "The Proud Mouse" (Fleming, 1923) is an Alaskan Eskimo story about a mouse who thought he was bigger and stronger than he actually was. This story's ethical meaning was more psychological as it discussed the problems of an inflated ego and how accepting one's limitations allowed one to be truly great. "The Fire-Makers" (Fleming, 1923) is an Australian Aborigine story about a couple who discover the art of fire making and try to keep it secret from the rest of the tribe. This story discussed the rights of everyone to beneficial knowledge, and it also showed cooperation amongst many tribes. The last story I chose was "The Decision of the Official as to Who Owned the One Hundred Ounces of Silver" (Shelton, 1925), a Tibetan story of a young boy who finds a sack of ten bars of silver and the owner of the sack who claimed there were twenty bars in the sack instead of ten. This story brought up issues of caring for the disabled, honesty, and justice. I felt that these stories were truly diverse and would prompt a wide range of value responses from the children and expose them to widely divergent cultures.

After the initial difficulties in gaining access to the field I managed to locate a principal and a teacher in an elementary school located in an upper-middle class area of Montreal who agreed to help me. There were about a dozen fifth graders ranging in age from ten to eleven years old who got permission from their parents to participate in my study after school. Of these children eight participated in my study: four boys and four girls. Only four children were at all of the sessions, but none of the sessions had less than five children. Five children participated regularly. They were four Caucasian girls (Alice, Nancy, Sherry, and Kim) and one boy (Marlon) of African-Caribbean descent. The three children who did not

participate regularly with the group (Steve, Zack, and Dave) were all Caucasian boys. I have changed the names of these children in order to protect their privacy.

I recorded the children's verbal responses to the stories I read to them through the use of field notes and the recording of the discussion onto tape. The five fifty-minute sessions were spaced out over a period of four weeks. I did two sessions the first week of the research and one session a week after that. I wrote field notes for all five of the sessions. For each session I wrote two sets of field notes. The first set of notes were taken during the session. These notes are just partial phrases and key words that I wrote in order to cue my memory later on. I wrote the second set of notes after each session using the first set of notes to help me remember what was said. These notes were much more detailed and comprehensive. I taped forty-five minutes of one session and later transcribed this recording to paper. Thus, at the end of five weeks I had field notes, one forty-five minute tape that was transcribed, and a number of pictures that the children drew themselves.

I sifted through the data I collected with the objectives of collecting the children's value responses and seeing if they revolved around certain ethical themes. I also wanted to get a sense of what made certain tales more entertaining than others. I have listed the results of my research and my own conclusions below. These results and conclusions are applicable to the children who participated in my research. They can be applied to similar situations but may not necessarily be repeatable due to the unique configuration of any teaching experience.

3. Results

The field notes (Keys, 1996):

The folktales that I read to the children prompted a number of value responses. Some of the value responses were idiosyncratic. Most of the responses, however, were quite similar. It is difficult to determine if the responses gained their similarity before, or after,

the initial response. What I could observe was how quickly agreement to value responses developed. I soon became aware that there were group dynamics that were influencing the children's responses. During the first session Sherry disagreed with the harsh punishment that the jackal received. Soon everyone in the group was in agreement with her. She also mentioned cooperation which was echoed shortly thereafter by Marlon and Kim. Certain responses came up time and time again. Cooperation, cleverness, justice, acceptance, respect of difference, and selfishness were all themes that occurred many times throughout the sessions. The children were experiencing these stories through an ethical narrative framework that held strong persuasive powers in creating a widespread agreement of responses.

Some of my own value responses to the story were similar to the children's value responses, and some were not. Everyone in the group, including myself, clearly recognized the theme of cooperation in "The Jackal and the Drought". In "The Old Man and His Grandson" I saw a deep level of caring for the elderly whereas the children saw respect for differences. There were also some value responses that were similar to mine but labeled differently. What I would call justice the children would call "getting even". Each of the stories I read was the fertile ground for a variety of moral values to grow from. Sometimes I would focus on the same values as the children, and sometimes the children would see a different level of ethical meaning than I would.

A number of the children's responses would fit in well with a multicultural curriculum. During the sessions children often mentioned an acceptance of difference. Marlon pointed out that the Jackal's strict punishment was strict because things were different in Africa. Steve felt that the old man who was sent behind the stove to eat should not have been treated that way just because he was different. Alice pointed out that old people are still human thus showing an acceptance of difference. Kim suggested a story about a boy who tries to prove himself to others. He fails at this yet he is accepted in the end. All of these responses displayed a positive attitude towards the acceptance of difference in others. This ethical

attitude is vital for a multicultural society to have a peaceful and just level of intercultural relationships.

During the last session an awareness of the humanistic principle that we should be good to each other and promote each other's well-being came out when all of the stories were discussed together. As I have pointed out this principle is fundamental to promoting a peaceful and just multicultural society. The children expressed that there were good people everywhere. People are interesting, and if you went to another country you would find the people there to be creative and clever. The stories were different from the stories that the children were used to. At the same time the children responded that the stories were all about the same thing. They saw the stories as being about people who are true. For me this meant that the children felt there was a certain level of ethics that is common to all humanity. Put succinctly, "It's life that all agree" (p. 30: 1). This humanistic understanding for the underlying ethical similarities amongst people can create a sense of empathy that would help a multicultural society to function harmoniously.

Beyond multicultural values of the humanistic principle and acceptance of difference, the children mentioned a number of prosocial values. The children expressed caring for the elderly and disabled. They were delighted when a child could teach his parents a lesson. The children pointed out that people should not be mean or stingy. Marlon also had the profound realization that we can find empowerment by accepting who we are. Not only were the folktales a rich source of values appropriate for a multicultural society, the folktales helped the children to generate prosocial values as well.

Both the stories and I were able to prompt value responses from the children. Many of the value responses were prompted solely by the stories themselves. When Sherry stated that it was wrong of the animals to sentence the jackal to death, the only question I had asked was what did you like, or not like, about the story. Other times I would provide prompts that further enabled the children to come up with a wide variety of value responses. When I asked about knowledge that would not be good to hide, the group got into a heated discussion about the pros and cons of immortality and

death. At one time I did provide a label for the value response being expressed. This label was justice. The children were quite happy to accept the label as it gave them a way to better express what they were talking about. The stories and my own questions were fruitful in bringing ethical responses into the group's discussion.

When I asked the children to try to make up a story of their own there were some interesting responses. At first the students had much difficulty in thinking up a story in such a short time. After a while, however, the students started to get excited about this part of the session. This passage from my field notes relates how the children talked about their own ideas for stories:

> Unlike the previous two sessions I felt that the best part of today's discussion occurred when I asked the children to think up stories by themselves that had a similar meaning as the themes in "The Proud Mouse". The children were much more excited by this than before. Sherry could hardly wait to tell her story. Her eyes would grow big as she became excited. "Oh! I have a story!" she exclaimed. Sherry told a story of a cat that was afraid to go into the water. Eventually the cat goes into the water. The cat overcame her fear and went into the water. Here is the theme of empowerment through the overcoming of fear. Sherry's story is a response to the action and values in the story we read today.
>
> Dave's story focused upon the theme of shame. Dave didn't like it when the mouse felt ashamed. Dave's story was fascinating. It is important to remember that Dave's behaviour is often more inappropriate than the behaviour of the other children in the group. Often, it was Dave who initiated the "teasing" play in the group. His teasing would sometimes revolve around sexual references that were sure to disrupt the group's discussion.
>
> Dave's story was a true story from his own experience. When Dave was in kindergarten he used to knock down the building block castles that the other children were building. He kept breaking down the blocks thinking about how great he

was. Yet each time he broke down the blocks, the children would build them back up again. Eventually he realized that he was not so great because the other children could always undo the damage caused by him by rebuilding their castles. Here Dave has revealed his developing morality. Dave now realizes that his destructive impulses did not make him a great person. It was the others' ability to undo the damage caused by him that was great. Dave is moving from a self-centered mode to a group-centered mode of being that values production over destruction. Dave's values are becoming more group-centered because Dave now feels ashamed of destroying the work of others, which is an anti-social, anti-group thing to do. Dave's ability to feel shame is a sign that he is now cognizant of group approval or disapproval. It is important to note here that Dave's response is also oriented more towards the ethics in the story than the action in the story.

Kim's story was about an ugly dog who tries to prove himself. The dog jumps and lands on his back. This is suggestive of the failure to achieve. In the end the dog is still accepted by the group he is with. Once more the values being suggested are group values. People should be accepted into the group even if they are not beautiful or great. The theme captured in Kim's response is one of accepting people as they are.

Marlon's story was that of a kid who is a dwarf. He tries to act cool and popular. In the end, however, the boy accepts himself as he is. This allows him to do great things and be part of the group. Beyond the theme of group acceptance is the theme of empowerment by accepting who you are. Like the mouse, once you accept yourself as you are, you can do great things. As in the other stories Marlon's story responded to the ethics in the story more than the action.

As the children are getting used to the idea of making up stories they are getting better at telling stories themselves. Storytelling is an enjoyable experience for many people once they get started. My project has the side-effect of encouraging

> storytelling as well as evoking ethical responses. This helps to reaffirm the importance of using international folktales in order to promote multicultural values. By learning to tell stories the children are also learning how to develop their own morality and promote this morality for others.
> (p. 16-18: 14-15)

Having the children tell their own stories was another way of engaging their imaginations in order to incorporate the ethical content of the folktales into their own lives. Not only did this activity reveal the children's understanding of the story, it also revealed, in the case of Dave, the process of moral development that the children were going through. The creating of stories has much potential as a follow-up activity to exploring the ethical themes of the folktales.

The tape (Keys, 1996):

The difficulty of transcribing a conversation amongst five children cannot be underestimated. When viewing a conversation in print one has the sense that the conversation is linear with each participant taking turns to talk. Anyone who has learned a foreign language and then listens to a group speaking this language knows that actual group conversations are not linear. People often talk at the same times when conversing in groups. Proper grammar is also often ignored in conversations. Pronouns are put forth without making their referent clear because the referent is understood implicitly by the participants. Sentence structure is fractured, and subjects are frequently omitted. I tried my best to transcribe every intelligible statement on the tape that I recorded including the background conversations. Since these conversations took place simultaneously I broke up some statements to portray simultaneous conversations in text. I often had difficulty identifying who was responsible for which statements. Anytime I was unsure of the identity of the person talking, I wrote a "U" for unidentifiable. If I did not understand a portion of a statement I wrote "Indecipherable" in parenthesis to mark portions of the tape that are not clear. Despite

the difficulties I had the transcription of the recording provided valuable data in the form of direct quotes that I could not have gotten out of my field notes.

The transcription of the recorded session revealed many of the same results as the field notes. Talking about likes and dislikes would bring up value responses such as Sherry's response:

> I liked the ... well ... I don't really like, they shouldn't have really, like ... um ... hid it from everyone else. (p. 18: 1-2)

Here Sherry is expressing her opinion that the couple's behaviour of hiding the fire was not good. Sherry did like the behaviour of the others in creating the big dance as a distraction:

> Well, I liked the way that the plan that they had, you know, to use the dance. (p. 18: 10-11)

I tried to be reflexive by repeating Sherry's concept:

> So, you liked the plan of creating a big dance and so they'd not pay attention. (p. 18: 14-15)

The talk about likes and dislikes would bring up value responses. I tried to repeat these responses in order for myself to be sure that I had recognized accurately what the children had meant to say.

Sometimes I would ask more specific questions about the characters' behaviour in order to prompt value responses. Here is an example of how I would do this:

> I'd like to talk now about what you think ... um ... the two people who were hiding the fire. Do you think it was okay for them to do that? (p. 22: 1-3)

This prompted a number of responses:

> Kim: I think they were kind of greedy. (p. 22: 5)

Nancy: That was really mean. (p. 23: 6)
Sherry: I think that was very selfish. (p.23: 7)
Alice: Well, I think they should have told, because, well, if they put their minds together, maybe they could have made a really big fire for everybody to share. They could have made a big feast for everybody, and that could have been good, because if you use your common sense and share with other people maybe you can have a better idea. (p. 24: 4-9)

This last response goes beyond selfishness and focuses on sharing. This is an important value from a multicultural perspective as it explores the benefits that come from sharing knowledge and power. Thus, by asking questions about specific behaviour I was able to further explore the children's value responses to the folktale.

Beyond these results the tape provided a better sense of how group dynamics work in the children's experience of the story. The children would begin to weave the story into their play. At one point Marlon mentioned that one of Nancy's friends was a kangaroo rat in order to tease her. This weaving of the story into the children's own lives had happened before, after the reading of "The Old Man and His Grandson". The children started joking about how the old man was crying like the baby who was wailing next to them in the library. The children are using their imaginations to engage the story and incorporate it into their own lived experiences. They are able to take the events and ethics of the story and apply them to their own lives which is crucial to any values curriculum.

The tape also revealed the realities of teaching ten and eleven year olds. There were jokes about "boobs" (p. 12: 2) and "ickdays" (p. 39: 19) as well as arguments over who gets to use the black marker. The children were enjoying themselves during the session sometimes playing with the story and sometimes just messing around in ways that had no real bearing on the story. The tape also demonstrates how discussions generally happen with children where everyone speaks at once and thoughts are often completed by others.

These qualities of the children's discussion did not come through in the field notes.

The pictures:

The graphic responses of the children were much more idiosyncratic than their verbal responses. The children always liked to share their pictures at the end of the story, but the sharing of pictures did not bring up value responses as I had hoped it would. In sharing the pictures the students mainly related the pictures to the characters, setting, and action in the story. There are some pictures that seem to be responses to the values in the story. Since I wasn't able to interview the children about their pictures, it is difficult to be sure what values were being expressed in the pictures. The notion of values comes out in the expression on the face of the man who asked for twenty bars of silver instead of ten (see Appendix E, Figure 1), or the tears in the eyes of the old man whom Kim drew (see Appendix E, Figure 2). Looking at these pictures gives one a feeling of a value response, but it is impossible to tell which values are being represented by the pictures.

The pictures were valuable in that they gave me a sense of which parts of the story the children liked. Some pictures were simply things that children like to draw that were remotely connected to the story like Kim's Lion King (see Appendix E, Figure 3) or Marlon's Mighty Mouse (see Appendix E, Figure 4). Other pictures were just of things in the setting that the children liked to draw such as rivers, flowers, the moon, or the sun. Many of the pictures focused on the scenes in the story where there was a lot of action. Most of the children drew the moment where the jackal gets stuck to the tortoise's back, and the trials of the proud mouse were favorites too. The focus on action shows that the children liked stories with action in it. This is helpful in selecting stories for my curriculum.

In general the children drew whatever they fancied to draw. Only sometimes did the children incorporate their value responses into their illustrations, but what these responses were is not clear.

The drawings did give me an idea of what the children liked in the story. Thus, the drawings were of some value to me in the research.

Despite the pictures' inability to express specific value responses, the pictures served important functions that go beyond giving me an idea of what children liked in the folktales. The drawing of pictures engaged the children's imaginations and helped them realize the meaning of the story for themselves in an individual way. A little bit of the way the story looked to each child came out in the drawing. Sharing the drawings helped the group to explore the differences in the way each child imagined the story. The act of drawing also served the practical purpose of giving the children something to do while they discussed the story. This helped to keep the children focused upon the story.

4. Reflections upon the Pilot Study

The first phase of my research revealed that children are able to experience international folktales from an ethical perspective. The stories prompted a number of value responses including value responses that would be appropriate for multicultural interaction. During the discussion the children often focused more on the ethics in the story than they did on the events in the story. Each child formed an ethical perspective through which they were able to come to a moral understanding of the tale.

The folktales were very persuasive in creating agreement amongst the children's value responses. There was usually an immediate and unanimous consensus to the value responses prompted by the folktales. By discussing all of the tales together, the children agreed upon an attitude that was complimentary towards people from other cultures and recognized a common level of ethics for all people. The folktales are powerful rhetorical tools for the promotion of multicultural values in the classroom.

Some of the tales were better able to capture the students' attention than others. The children found stories that have many characters and much action to be more interesting. Stories that were clever and funny were also more entertaining for the children. These

are the elements that should guide the choice of folktales beyond their ethical content.

The children were not very productive at first in generating their own stories with similar ethical content to the folktales. After a little practice, however, they did become very excited about creating their own stories. Many of the stories suggested showed a clear understanding of a facet of the morality that was in the story read to the children. Generating their own stories took a little practice and patience and eventually created some interesting stories.

The graphic responses to the stories were idiosyncratic and did not necessarily respond to the ethical values in the story. However, all of the children enjoyed drawing the illustrations. Drawing is an activity that helped each child explore the story in their own personal way. It also gave the children something to do when their interest in the group discussion started to fade. I consider the drawing of illustrations for the folktales to be a vital element of the children's experience of the tale.

Some of the disruptions during the reading may have been because of my reading the tales to the children. Unless the teacher is a well-trained professional storyteller, the children will very possibly lose interest in the tale when the teacher is the focus of the storytelling experience. In a classroom situation it would probably be better to split the class into groups and give each group a story to explore and read on their own. These groups could then read their stories to the class thereby keeping the children as a focus to the storytelling experience.

Chapter IV

Phase II: The Principal Study of My Experience Teaching the Curriculum

1. Introduction to the Research

The results of the first phase of the research gave me some valuable information as how to refine the design of my curriculum. The disruptions caused by the children's play that was not related to the stories suggested that it was necessary to find some ways of keeping the students in the classroom more focused upon the folktales. I realized that my reading a folktale to the class and then discussing it would not capture the students' attention effectively. It occurred to me that if I broke up the classroom into five different groups each group could do a reading for the class. Preparing their performance of the folktale would keep everyone in the group focused on the tale. Since the focus of the class would be on their classmates as each group performed a reading of their story the students would be more likely to pay attention. From my teaching experience I knew that children tend to pay more attention to their peers when they read a story even if the reading is not as proficient as an adult's. Keeping the activities student-centered should help to prevent the disruptive activity that I witnessed during the pilot study.

I wanted to select stories this time that revolved around one ethical theme. The theme I chose was caring for others as opposed to greed. Once again I selected five folktales that came from widely divergent cultures. This time I also tried to choose stories that had action, humor, and content that I thought would be more entertaining for the students to read. "Greedy Mariani" (Cole, 1983) is a Haitian story about a greedy old woman and a zombie that tricks her because of her greed. The ethical theme here is obviously one of greed. "How the Selfish Goannas Lost Their Wives" (Fleming, 1923) is another Australian Aborigine folktale that relates the story of how the men of a tribe, the goannas, refused to share their knowledge of

a secret spring of water when all the other tribes were suffering from drought. The wives of the Goannas, who want to aid the other tribes, gain help from magical little people in order to get water to the rest of the tribes. This is a tale of both greed and caring. "The Origin of the Beaver Medicine Bundle" (Clark, 1966) is a Native American story from the Rockies that tells of a man whose wife's jealousy encourages him to leave his brother on an island to die. A group of beavers befriends the brother and gives him knowledge of healing. This story brings up issues of caring for others and sacred knowledge as well as greed and jealousy. "The Tiger's Whisker" (Stern, 1994) is a Korean story about a woman whose husband comes back from war and is mean and surly towards her. An old hermit helps the woman to learn caring and patience by giving her the task of collecting a tiger's whisker from a live tiger. This knowledge helps her realize how she can help her husband to be nice again. The story talks of caring and how patience is important for caring. The last story I selected was a Finnish story called "The Old Man's Daughter and the Old Woman's Daughters" (Henderson, 1992). This story is about an old man's daughter who follows a magic cake. The cake leads her to help others and she is rewarded for it. The old man's daughter has two step sisters who are jealous of her and follow a cake of their own. This time the women are cruel to the people and animals that they meet, and they get no reward. Instead, they receive punishment for what they did. This story is also about both caring and greed. I hoped that the students would be able to recognize the themes of greed and caring in all of the stories and perform stories of their own about greed and caring.

2. Procedure

I had an easier time gaining access to the field than I had in the pilot study. I found a sixth grade teacher who was willing to have me come and teach my curriculum to her class. There were twenty-six children in her class who were mostly Caucasian, but there were a number of Asian, Indian, and African American students as well. I decided to teach my unit over the period of two weeks spending one

hour with the class each day. The first week would be spent on the five stories I had selected. I planned to split the class up into five groups. Each group was to read their story, answer some general questions about the story on a "Story Questions" handout, draw an illustration to the story, choose parts for each member of the group to read, and perform the story in front of the class. After each performance I wanted the students to share their illustrations and answer any questions that the class might have. I planned to spend two days on preparation and three days presenting the stories to the whole class.

For the second week the students were to create and perform moral tales of their own. They were to make an outline of their tale listing the characters, settings, and events of the story. They then had to assign parts to different members of the group and write a script of their story. After the students had practiced their story I wanted the students to perform these stories in front of the class. Though I knew it would be difficult, I wanted the students to be able to prepare their stories in a few days and have all of the stories performed by the end of the week. This was something that I was not sure the students would be able to accomplish.

I wanted to explore how the students responded to my curriculum. Would the students be able to recognize the themes of greed and caring in the story? I was also interested in what other values the student saw in the stories. I did not know how closely the students' plays would match the ethical content of the folktales. Would these stories be copies of the folktales or stories that were generated from the students' own imaginations? Lastly, I wanted to see how engaged the students were in the curriculum. Would they enjoy the curriculum, or would they find it boring? This would be a good barometer of how well the students were able to use their imaginations to incorporate the ethical themes of the stories into their own lives.

I was not able to take notes during the sessions because I was actively teaching the class, checking on the groups' progress, and keeping the noise level of the classroom down to an acceptable level. I wrote notes after each session and later elaborated upon these

notes when further reflection gave me more to write about. For my results I have rewritten my field notes condensing them for clarity and brevity. I hope that this will express the results in a narrative structure that will give some feel for the quality of the experience I had in teaching the class.

3. Results

Day 1

Today I introduced myself to the class. I told them that I was a graduate student from McGill and that I had prepared a unit on folktales that I was interested in teaching the class. I also mentioned that I was a sixth grade teacher from California. We first discussed the students' experience with folktales. I asked them if they knew what folktales were. The students responded that folktales were old stories. They were fairy tales from around the world. I said that folktales were indeed old. I talked about there being many versions of Cinderella from different countries. Some of the students had even read the Indian, Chinese, and Native American versions. The students were familiar with folktales. They also had some familiarity with folktales of various cultures.

After we discussed folktales, I told the class what we were going to do over the next two weeks. The immediate assignment that I gave to the class was: to read the story, answer the story question handout, draw an illustration for the story, assign everyone in the group a part to read in the story, and to practice reading the story. After the class had their assignment there were some questions about how the class was going to be split into groups. Both the regular teacher and I decided that the students could choose their own groups as long as nobody was left out in the end. Choosing groups went fairly smoothly. We did have to rearrange a few groups before everyone was satisfied with their group.

Once the groups were formed I passed out the stories, the story question handouts, and the drawing supplies. There were six questions on the story question handout:

1. What did you like about this story?
2. What didn't you like about this story?
3. How would you describe the characters in this story?
4. What did you like about the characters' behaviour in this story?
5. What didn't you like about the characters' behaviour in this story?
6. What is the message of this story?

I was hoping that these questions would encourage discussion in the groups and generate some value responses from the students.

The students started reading the stories as soon as they got them. All of the students were very much absorbed in their readings. The class was very quiet and I failed to notice anyone who was not reading the story.

After reading the stories the students started discussing them. I noticed that many of the students wanted to start drawing the stories right away before answering the story question handouts. When the students were answering the story question handouts they did so as groups by discussing the questions first and then answering them on paper. The questions created talk about the story as the students checked each other for answers to the questions. The questions were open-ended and therefore caused some confusion. The students wanted to know what I meant by the "didn't like" questions. They would ask me what I meant by "What didn't you like about the story?" They also asked me to clarify the question "What didn't you like about the characters' behaviour in the story?" I told them that they could write whether they liked the story or not, or they could also write about something that happened in the story that they didn't like. When it came to behaviour I told the children that I was asking about what they did not like about the characters' actions within the story.

One interesting occurrence was that I was asked to arbitrate an argument over what I meant by the message of the story in the last question. One girl kept telling another girl in the group that I was

talking about the morality of the story while the other maintained that they should ask me to be sure. I told them that I meant the morality or lesson about behaviour that was in the story. This conversation revealed to me that the girl who mentioned morality did have a working concept of morality. Since the other girl understood what her partner was talking about, she also had a working concept of morality. This was different from the fifth graders in the pilot study. The fifth graders did not use the word "morality" in their conversations.

The group that had the Korean story, "The Tiger's Whisker", to read found it to be different from the stories they were used to. It was "strange" to them. Despite its strangeness they attempted to incorporate the story into their own reality framework. This group talked to me about how the hermit in the story reminded them of the Asian wise man on the Caramello advertisement where the wise man contemplates the meaning of a Caramello bar for twenty years. They also started to incorporate the story into their play by making a joke about how one girl in the group could not understand why the story was about a crab. The pun, of course, was a play on the hermit and hermit crabs. I played along with them and talked about how hermits were people who lived by themselves; they were not to be confused with hermit crabs. The group thought my comments to be amusing, and with smiles and laughter they returned to their assignments.

There was another instance of students incorporating the story into their play. At the beginning of the class I taught the students my signal for being quiet and paying attention. This signal was what I called "deer's ears". Deer's ears are made by making a nose with your thumb and two middle fingers and raising your index and little fingers to make the deer's ears. Deer are very quiet and listen well. After reading the Australian story one group started making what they called goanna ears instead of deer's ears. As in the first phase of this research the children incorporated the story they read into their play. The students' imaginations are engaged in the story, and they readily incorporate the story into their own frame of reference.

After reflecting over today's session I was impressed by how engrossed the students were in the stories that they read. When the class was reading the stories, they were very quiet. Each student was moving her or his eyes across the pages below them. They did not gaze up until after the story was finished.

Day 2

I started out the session by going over the day's activities for each group which were to finish answering the story questions handouts and begin practicing reading the group's story together. I talked to the class about my expectations of their behaviour in groups. I asked the students not to visit other groups so that each group could be more focused on their tasks. I told the class that I expected them to take some responsibility in keeping focused on the stories. We went over ways the students could communicate to each other when their discussion started to drift away from the story. I said that the students should not be bossy, but simply remind whoever was not focused upon the task at hand of what they were supposed to do.

I have not been directing the groups as to how to assign work within the groups. Although most cooperative learning lessons do spell out tasks for each member of the group, I was interested in seeing how much of this the students could work out for themselves. Learning to assign work within the group is a valuable lesson in and of itself. It will encourage the students to interact with each other in their decision making.

The students spent most of their time either writing down their responses to the discussion questions or drawing illustrations for their stories. Both activities were accompanied by talk about the story. Answering the questions and drawing the illustrations turned into group activities where the children were talking about what they were doing with each other. Group dynamics began to unfold as the students tried to collectively make sense of the stories they had just read.

Much of the talk came out of areas where there was some confusion. The questions I gave the students were open-ended and many of the students were not sure how to handle the task of responding to these questions. They would discuss how to answer the questions with each other. This would bring out areas of the story that they did not understand, that they liked, and that they did not like.

Often the discussion would turn into an argument over the interpretation of a question. The students would first attempt to work out their arguments amongst themselves until they all agreed upon a way to answer the question. If they could not resolve an argument they would ask me for more information as to how they could answer the questions. Once they were able to come to a collective understanding of the questions they started to talk about their answers to the questions.

I do not recall any arguments that occurred over the interpretation of the story. There were parts of the stories that some of the students did not understand. Other members of the group would explain the part that was not understood. Soon the whole group was able to come to a singular interpretation of the story. The groups were able to share in the meaning-making process of the story experience. The social activity in the groups encouraged a singular reading of the story that was a culmination and negotiation of each of the individual perspectives of the group.

While the students were drawing their illustrations they would talk to each other and show each other what they were drawing. The group that had the Australian story did not know what goannas looked like. They asked me, and I told them to use their own imaginations. The drawings of the goannas were very different from each other (see Appendix E, figures 5-9). Within some groups it was agreed that each person was to draw a certain part of the story. The individuals in other groups just started to draw whatever they wanted to. The students were quite happy to show each other their work and relate it to the story. They are using their imaginations to relive their story and add to their group's interpretation of the story.

The pictures of the goannas did show some influence between members of the group. Two of the goannas were dinosaur-like with horns (see Appendix E, figures 7 & 9), and two were a cross between koala bears and kangaroos (see Appendix E, figures 5 & 8). Here we have pairs of pictures where there is some agreement between students as to how the goannas looked. The last drawing of the goannas (see Appendix E, figure 6) was idiosyncratic and did not reveal any influence from others in the group.

Thus with a single story and two activities, answering the questions and drawing the illustration, the students showed both the ability to create a singular group interpretation and a polyvalent individual interpretation. The written activity encouraged the formation of a group interpretation while the drawing activity encouraged a more individualistic response. The written activity was flavored with individual interpretation and the pictures revealed some group interpretation. However, the tendency was for the written responses to reflect a group process of meaning making while the pictures displayed an individual process of meaning making. This was consistent with my experience with the fifth graders. The talk amongst the group coalesced into a singular meaning of the story while the drawings showed individual differences.

Day 3

Today we started reading the stories aloud. The school had a small amphitheater, called "the pit", where we could go for our readings. We first spent ten minutes in the classroom for preparation. The group that was going to read "The Origin of the Beaver Medicine Bundle" wanted to go first but later changed their minds. It was agreed that the group that was to read "Greedy Mariani" was to go first. I was a little concerned about the noise level because there was a class of younger children working behind us. I asked the class to move forward so they could hear the story better.

During the reading of "Greedy Mariani" most of the class was quiet and attentive to the story. The group that had the story of "The

Origin of the Beaver Medicine Bundle" was a little noisy because they were still talking to each other about how they were going to read the story. I was interested if they were paying attention to the story. At the end of the story we had a question-and-answer session where the class asked questions about the story. They asked about the moral of the story to which the group answered that one should not be greedy. The group added jokingly that one should not go around following zombies, showing once again how the students like to play with these stories.

In this group's written responses to this story all five of the boys wrote that Mariani was greedy whereas the zombie was clever (see Appendix C). Cleverness was also a theme that came up in the pilot study. One boy's response was more detailed than the others. He wrote that he liked "the way that the zombie kept his cool even when Mariani called him names" (see Appendix C, boy #1). He also felt the message of the story was "don't be greedy, be considerate and caring" (see Appendix C, boy #1). This group had recognized the themes of greed and caring in the story the same as I had, but they also saw themes in the story of cleverness and not letting insults upset you.

One of the girls in the Beaver Medicine Bundle group asked about what happened to Mariani in the end. She wanted to know if Mariani actually died. I found this interesting for two reasons. One was that it did show that she was paying attention to the story even though her group was a little talkative. The other reason lay in the response to this question. In the story Mariani does drop dead of fright; however, one boy in the group said that she had just fainted. Here the boy has reconstructed the story to make the ending softer. Mariani fainted instead of dying. The story activated this student's ethics, and he reconstructed the story according to what he felt was more appropriate.

After the question session the students in the group showed their drawings to the class. The class was very much interested in seeing the drawings. Each student took turns displaying and talking about their drawings. They related their drawings to the action in the story such as Mariani chasing the zombie. They also related their

drawings to items in the story such as the bag of silver that Mariani wanted. The group did not talk about the moral of the story during their discussion of the illustrations, indicating that the group's drawings were not necessarily focused upon the moral in the story but more upon the action and physical items. This is also what happened in the pilot study. The drawings did not create many value responses. On the other hand, the drawings did help the students explore the action, characters, and setting in the story through their own imaginations.

There were two groups that wanted to go second. These were the group with the story "The Origin of the Beaver Medicine Bundle" and the group with the story "How the Selfish Goannas Lost Their Wives". I thought of a number between one and a hundred and had the groups guess. The group with the story of the selfish goannas guessed closer to my number so I let them go next. The story that this group had to read was the longest of the five stories. I was interested in seeing if the class would remain attentive to the whole story. At one point during the reading one student asked how much longer the story was going to take. This had happened in the pilot study as well. It is an indication that the length of the story was getting tiring for the student. Overall, however, the class remained quiet and attentive throughout the whole story.

In reading the story the students used different voices to portray different characters. The magic little people had a kind of Scottish accent. The women had high voices and the men had low voices. The children were unfamiliar with how Australian Aborigines talked, and so they used their imagination to create voices for their characters. Thus the experience of reading the story became a fusion between the Australian culture that created it and the students' own cultural background.

During the question session just after the story the class asked different questions about what happened in the story. This helped them to come to a better understanding of the group's interpretation of the story's meaning. The class accepted the group's interpretation thereby broadening the group's reading of the story to include the

whole class. It is in these questions and answers that the class comes to a collective interpretation of the story.

The class also asked about the moral of the story. The group responded that the story showed how the teal teals, the goanna's wives, were caring and courageous whereas the goannas were selfish. This group was able to identify multiple ethical themes in the story (see Appendix C). Beyond the caring and greed in the story they also recognized bravery as a positive trait. Four of the five boys in this group had mentioned in their responses to the story questions that the goannas' wives were very courageous. Other ethical values they had mentioned in their story question sheets were caring, selfishness, generosity, and love. Through questioning the group the class was able to share in the group's moral interpretation. Thus the class is engaged in the formation of community as Dewey had described it. The class is sharing an experience that leads to shared meaning. The sharing of meaning eventually becomes a sharing of values that the whole class participates in. Through cooperative effort a community is being formed.

The way this group talked about their pictures was similar to the responses of the first group. The students related the action and physical items in the story to their pictures. Since the goannas were going to raid other tribes in order to look for the lost wife of the chief, some of the boys in this group drew the goannas with all of the weapons that they used (see Appendix E, figures 6 & 8). These boys did seem to pick up the violent motifs in the story in their drawings, but this did not change their stated dislike of the goannas' behaviour. The violence of the weapons was filtered through the values of caring. Even though the students drew the weapons, none of the students stated that violence was one of the morals of the story.

By the common recognition of moral themes the groupwork socializes the group. I think that the students enjoyed drawing the weapons for the goannas. At the same time their written responses to the story implied that the goannas' actions were wrong. The individual fascination with violence becomes placed within a moral context that judges the violence to be immoral. This is reminiscent of the Freudian dynamics between the id and the super-ego. Our

personal desires are mediated through socially accepted morals in order to create socially acceptable behaviour. Although Freud often saw this interaction as creating tension within the self that was destructive, the interaction here has a positive effect. Instead of denying, or hiding, violent impulses the students express these impulses while at the same time control these impulses through the recognition that violence is the negative trait of someone who is selfish. This is the type of healthy socialization that I had hoped my curriculum would encourage.

The question session and the showing of drawings were very important to the groups' reading of the stories. Here the groups were able to explicate their stories more fully as to the morals, action, and setting within the story. These two activities added to the meaning-making experience of the story. Thus all three activities: the reading, the answering of questions, and the showing of drawings all worked towards a univalent group interpretation of the story. It is this kind of activity that creates cohesion between members of a group. It encourages an acceptance of the morals in the story by everyone in the group without imposing these values.

Day 4

Today we read two more stories. I gave the students ten minutes for any final preparations that the students needed. After ten minutes we went over to the pit. The Beaver Medicine Bundle group to read went first. Once again the class was quiet and attentive during the reading of the story. During the question session the students wanted to clarify the story. They wanted to know if the protagonist of the story, Akaiyan, had actually brutalized the wife of his brother. The girls in the group responded that she had faked getting beaten up so that Akaiyan's brother would leave Akaiyan on an island to die. When asked about the morals in the story, the girls responded that Akaiyan and the beavers were caring where Akaiyan's brother and his wife were mean and selfish. They also talked about how knowledge was important. The beavers taught

Akaiyan the magic of the beaver medicine bundle which his tribe was able to use to cure illnesses.

The importance of knowledge came out in the written responses to this story as well. The parents of five of the six girls in this group gave me permission to use their children's work in my research. Four of these five mentioned that they liked the way Akaiyan was taught important knowledge by the beavers. One girl wrote:

> What I liked about the story was when Akaiyan was on the island with the beavers and how they taught Akaiyan all the cool stories, songs, prayers and dances. (see Appendix C, girl #3)

This was typical of how this group responded. This group did not mention greed or caring in their written responses. They wrote about courage, wisdom, honesty, trust, working hard, friendliness, gentleness, and fairness (see Appendix C). Even though this group did not mention greed or caring in their written responses they were able to recognize many of the virtues of good people. Three of the girls also wrote that the message of the story was that good people are rewarded where bad people are punished. Though the group's response was simplistic, the group recognized a sense of justice that pertains to good and bad actions. As in the pilot study the humanistic principle is expressed in the experience of these folktales.

The showing of pictures went much the same as it did with the previous groups. The girls, however, did not focus as much on the violence in the story. There were five pictures drawn (see Appendix E, figures 10-14). One picture did show the bones of the mean brother who died when the beavers would not help him, while another picture showed the wife who messed herself up and blamed it on Akaiyan (see Appendix E, figures 11 & 12). The other three pictures, however, showed either the beavers or Akaiyan on the island. There was one picture of the beavers (see Appendix E, figure 14). This picture showed both the old beaver, who was the chief of the beavers, and his favorite beaver, who was the little beaver in the

tribe. One of the two pictures of Akaiyan showed him standing on the island crying and saying, "Please come back!" (see Appendix E, figure 10). This is the one picture that points toward an ethical theme. The student who drew the picture said that Akaiyan was crying because his mean brother had left him on the island to die. As before, the showing of pictures helped the group to explain the story to the class. This activity helped towards the group articulating a univalent theme to the story that gained the acceptance of the whole class.

The next group to read their story was the group with the story, "The Tiger's Whisker". This story was shorter than the previous two. The class was very quiet and attentive during its reading. They seemed to understand this tale fairly well, and it did not need much clarification. There were not very many questions asked about this story except for what the moral was. The group replied that the story was about courage because the woman had to be brave to tame the tiger. They also mentioned that if you could tame a tiger you can tame your husband. This group did not mention anything about greed or caring to the class or in their written responses. In the written responses the girls wrote about fairness, being thoughtful, wisdom, patience, trust, listening to your heart, and courage (see Appendix C). Similar to the previous group that went today this group's focus was not as much on greed and caring as it was on the virtues that apply to goodness.

This group was critical of the story in their written responses. Many of the students did not agree with the actions of the hermit. I had permission to use three of the five girls' responses in my research. They wrote that they did not like the hermit's behaviour because he was putting the woman's life in danger. This response exemplifies their condemnation:

> If I was Yun Ok I would ask the hermit to get the tiger's whisker himself and if I was the hermit I would give a direct answer instead of making Yun Ok risk her life. (see Appendix C. girl #6)

By being critical the students are exercising their freedom to disagree with the story. This critical attitude is important when approaching folktales. As I have mentioned before, folktales can contain messages about behaviour that are not acceptable today. The girls did not accept the behaviour of making people risk their lives. Their critical attitude towards the story helped them come to their own moral judgments and not the story's. This is a good example of how students can deal with unacceptable values expressed by the folktales through the use of critical thinking.

When it came time for the group to show their pictures, they expressed some embarrassment over the quality of their pictures. One girl had traced an illustration out of the story, and the other girls made a point of telling this to the class. They generally talked about how funny their old hermit looked or how poorly they had drawn their tiger.

This story seemed to interest the class the least. It could be that the group itself was resistant to the story. They felt it was strange and that it was not good of the old hermit to put the woman in danger of being eaten by the tiger. Of all the stories read I felt this story to be the most acceptable from an adult point of view because there were no violent scenes and it clearly displayed a morality of kindness and caring on the part of Yun Ok. I think, however, that this made the story a bit dull for the students and it came out in their lackluster response to the story.

Day 5

Today we read the last story and then held a class discussion about the stories in general. The last group to read was the group with the story "The Old Man's Daughter and the Old Woman's Daughters." The class enjoyed this story very much. Many students laughed when the group read about how the evil daughters brutalized the animals on the farm of the magical woman. The violence done to these animals was very cartoon-like, such as when the daughters hit the backside of the cows so hard that their horns fell off. When asked about the moral of the story the group

responded that you should be nice to people. This is also what three of the four boys in this group wrote (see Appendix C, boys #12, 13, & 14). This group did not articulate any more ethical themes than this. The group's written responses were not very detailed either. Even so, there were responses that mentioned fairness, and hard work as good traits and greed as a negative trait (see Appendix C). Despite the lack of detailed responses this group was still able to recognize a number of ethical themes in the folktale.

The students in this group described their pictures in the same way as the other groups by relating them to the action in the story. What interested me was that one picture focused upon the gruesome ending of the story where the evil daughters get burnt up while another picture focused upon the ethical theme in the story where a cow is praising the good daughter for taking care of her so well (see Appendix E, figures 15 & 16). The drawing that showed the end of the story showed one woman with her head melting in fire and the other woman with her head so badly burnt that there was nothing left but a skull. The scene was reminiscent of the horror movies that children watch today. I was concerned at first that the story I chose could have produced such a terrifying response, but at the same time the girls in the class responded to the picture by saying that it was really gross. Thus this picture did encourage the students to articulate their values that such pictures were not good. The violence in the story created further reflection by the students upon their own values towards violence. Once again the use of critical thinking skills was able to mitigate the harmful effects that the violence in the story might have created.

As we were walking back to class, one girl came up to me and said that she liked today's story the best because it was so funny. I find this intriguing because this story was probably the least acceptable from an adult point of view because of the preponderance of violence in the story. This brings up the difficulty in selecting the stories for children to read. These students like the comic violence that occurs in cartoons or stories such as this one. If we exclude stories like this the students lose interest in the stories. "The Tiger's Whisker" which was probably the most acceptable from an adult

point of view was the least interesting to the students. Since the Finnish story clearly showed the violence inflicted upon the animals as the opposite of kindness and caring, it still worked towards the articulation of these values. The violence is filtered through these values and becomes an example of how not to behave. The violence in this story does have a positive effect of capturing the children's attention and showing them poor ways of behaving towards each other.

After the story was read and discussed we went back to the classroom to discuss the stories as a whole. I had each group point out on a map of the world where their story came from. I then reiterated all of the ethical themes of kindness, caring, courage, knowledge, not being selfish or greedy, etc... that the students had articulated in response to the stories they read. I asked the class what kind of explanations they could come up with for how these stories, even though they came from very different parts of the world, talked about the same morals. The responses to the question were quite similar to the responses of the fifth graders in the pilot study.

In our discussion we focused on the similarities and the differences between the stories. When it came to similarities the class discussed the moral themes of the stories. It was generally agreed that the stories were about good people and bad people in the sense that some people behaved well and other people did not. Once again, as in the first phase of my research, the students responded with the idea that there were good people everywhere. Through the reading of the stories the students constructed for themselves a recognition of a human level of morality that transcends cultural boundaries.

I realize now that the ethical meaning of the experience of the folktales the students performed did not focus the class as much on the themes of caring and greed as it did upon the humanistic principle of being good to others. This is a basic level of morality that is common to most cultures. Recognizing the commonality of this principle can create greater empathy for people's cultures other than

our own. This curriculum did promote a number of prosocial values, but the main theme was the general theme of goodness.

In our discussion of differences the class talked about the different ways in which the stories were told. The stories had different settings, characters, and animals. Each story showed how the people lived. One student mentioned that the Finnish story talked about maids and the other stories did not. Many members of the class talked about how the differences made the stories interesting. Life would be dull if everything was the same. One girl felt that if everything was the same then there would not be any reason to learn. This is revealing of the concept that difference encourages creativity and learning. Without the exposure to difference our creativity and desire to learn starts to go to sleep.

Nearing the end of the discussion one girl said, "People are good everywhere, but in different ways." I think that this sums up the overall conclusion that the students got from the reading of international folktales. There is a basic human ethic that cuts across cultural boundaries while at the same time it is important to recognize cultural differences. It is the differences that make life interesting. The understanding of a common ethic helps create empathy for people of different cultures, while the recognition of difference promotes tolerance towards different ways of living and a healthy curiosity towards learning more about the world.

Now that we have articulated some common values as well as empathy, tolerance, and curiosity the class is ready for the second part of my unit which is to create and perform moral stories of their own. I discussed this with the class and asked them to start thinking of stories that express the same morals that we had discussed. I told them the story could be about anything they wanted, but they needed to clearly communicate the morals we had already mentioned. It will be interesting to see how the class responds to this assignment.

Day 6

Today I started out by discussing what we were going to do this week. I asked the class to stay in the same groups that they were in last week. Each group was to discuss amongst themselves what story they wanted to perform. They were to first write an outline of their story that listed the setting, the characters, and a brief description of the plot of their story. Once this was done the groups were to choose which characters each person in the group was to play. I did this to encourage everyone in the group to participate in the writing of their story. After writing their outline and choosing parts each group was to write their story. I wanted the students to write their stories in a script format that they could use to perform their stories in front of the class. Once a group had their script finished they were to make copies of the script for each person in their group and practice performing their story. I told the class that I expected them to be able to do this in two to three days.

Once I had finished discussing what each group was to do I talked about the need for the students to write stories that were appropriate for school. I asked the class what they thought was appropriate for school, and they mentioned not having too much violence or rude language. I was a little uncomfortable at first in asking the class to censor their stories according to the perceived social appropriateness of the school environment. At the same time I realized that this was a necessity, if the curriculum was to be used in a school environment. Parents' perception of what their children are learning in school is very important. So I also asked the students to think of what their parents would think of their plays as a way of judging whether their play was appropriate or not.

The act of learning moral values does involve social pressure. Part of what makes a community functional is the pressure the community places upon its individuals to act in a certain way. In Africa there is a saying that it does not take a family to raise a child: it takes a village. This is a community-oriented way of thinking that often goes against the individualism promoted in Western societies. As I have mentioned, Freud was quite influential in the construction

of the concept that society has a negative effect upon the individual because it inhibits the individual's expression of his or her desires. Though I do think that we need to be careful not to squelch the individuality of people in society, we also need to recognize that social pressures have the positive effect of creating a cohesion that addresses our needs to belong to a group and not just our need to express our individuality. Ultimately, I have come to the conclusion that asking the students to create stories that are acceptable for the school environment is a necessary use of social pressure in values education. It has the positive effect of encouraging the articulation of common values that are agreeable to the community as a whole.

It was interesting to see the way each group worked out the problem of creating a story of their own. Some groups relied on one person to create the plot to the stories while other groups truly worked together in creating the story. In one of the groups there was a girl who had already written a number of stories as a hobby. She asked if she could use one of her stories and adapt it to demonstrate some of the values we had discussed. I said that this was okay as long as the rest of the group agreed. Other groups would take turns suggesting parts of the story, and the group would decide whether they liked the idea or not. As I passed by each group I heard many comments that started with "Why don't we... " being passed around. The members of the group would express their approval or disapproval to the suggestions being made. Whether or not the story was being generated by one person or the whole group, the students were using their skills at creating group consensus. Although I did not think of it in designing the curriculum, these are the kind of skills that will be useful in a multicultural society where forming a consensus between cultures is a necessity.

Most of the time the groups were able to reach some kind of consensus about the story very naturally without much arguing. Somehow the groups seemed to know that they had come to an agreement without directly saying that they agreed. Whenever there was a point where there was an argument and consensus could not be achieved the group would vote on the issue and decide by a simple majority how to solve the argument. How the groups came to

a consensus would be a fascinating study in itself, because it is connected to the way a consensus on values appears through processes of negotiation. However this is beyond the scope of the present study. What is important is that the students are learning skills of negotiation and consensus building that are vital towards promoting values that encourage social cohesion through democratic and not authoritarian means.

Day 7

Today I started by reiterating the need to make the groups' stories appropriate for the school. The students asked if any level of violence was allowable in the stories. I told the students that they had to answer this question for themselves. I did say that I did not want graphic or gory violence in the stories. I recommended, once again, that they think about what their parents would say when writing the stories. I also reminded the students that the main purpose of their stories was to communicate the values we had talked about while discussing the folktales that we had read.

I talked about how it was important for the groups to choose who was going to play each part in their play as it would help them create their scripts as a group. Each person could be responsible for their own lines, but the whole group needed to agree upon what each other wanted to say. I mentioned that many movies and TV programs today were written as group efforts and that writing these scripts would help them become familiar with how the process of group writing worked.

The students are still quite motivated to create their stories. Some groups are having very few problems in their task while other groups are facing intense difficulties. The group that decided to use the story already written by one of the members of the group surprised me by saying that they had already finished their script. They all met yesterday afternoon after school to write their play. I was impressed by how motivated this group was by their project. They were even spending their free time on this project when this was not required. I made no mention of working on these stories as

homework. It was just something that the group wanted to do. However, things were not going quite as well with the other groups.

One of the groups wanted to make up a story about two thieves who met a magic old man. In their story one of the thieves asked the old man to make him smarter than the other thief. I asked the group what type of moral this communicated and they were a little perplexed. They mentioned that it showed how one thief was being greedy and uncaring towards the other thief. I said that this sounded okay, but I was a little concerned that their story might also communicate the idea that stealing was a good thing. The students understood my concern and agreed to change the story. Once more I am applying social pressure, but as I have mentioned before this is part of the process of learning values.

One boy did bring up the dilemma of what would you do if your family was starving and had no money. I responded that we are often faced with such dilemmas and that we have to make decisions about what is more important for ourselves. I also mentioned that just because there might be some instances where stealing was okay it was generally recognized that stealing was not good. Bringing up moral dilemmas is another practice that is vital to values education. I think that it is interesting that this came up in the context of writing moral stories. This activity is opening up areas of values education that I had not necessarily intended. For me this is a good sign that the curriculum I have designed holds much potential for values education.

The members of one group are torn between their desires to write action stories with multiple scenes of violence, the stories that they enjoyed, and the assignment to write a story with a clear moral message. This group came up with the story of a princess who was stolen by the devil. There were two knights that tried to save the princess by fighting with all the demons of the underworld. The knights ultimately failed and had their arms and legs ripped off, but at least they were courageous for trying. I mentioned that this story was too violent for school. It does demonstrate, however, the level of violence that these children enjoy in their stories. I think that educators and parents ought to be aware of this. I admit that

cleansing children's stories of all references to violence is not necessarily a good thing to do, as children need to address issues of violence in order to formulate how they are going to respond to violence in their lives. On the other hand I am uncomfortable with the level of violence that permeates the media that children are exposed to, especially when the violence is not filtered through moral values such as the ones that the class is working on.

There is one group that does not seem to have many ideas about what they want to do. One boy in the group is doing most of the creative work while the rest of the group is happy to be relieved of the responsibility of helping to create the story. The story that the boy is thinking of is a mediaeval story of kings and princes. The story takes place in Scandinavia and the king in the story meets a magical man who jumps out of a tree. The group had not decided what else was going to happen in the story. I suggested to the group that they think first about the morals that they wanted to communicate in their story. This should help them with their plot. I encouraged everyone in the group to try to help out with the story by choosing parts and thinking of what each character was going to say in the story.

The last group was not having trouble writing their story; they were having trouble choosing their parts. They all chose parts and one girl was very unhappy with her part. She was upset and crying. The girls chose parts out of a hat. They thought that the choice was fair and that the one girl should not get her way just because she was crying. I counseled the girls with conflict management. I said that they needed to make everyone happy in their group. They needed to talk with each other and maybe change their play if there was one part that nobody wanted to play. I also asked them to think about the morals of kindness and caring and to use these morals to help solve their argument. The group decided to choose parts again, and one girl mentioned that she would be willing to play the part that nobody wanted. She cared enough about the group's success that she was able to give up her desire not to play the part that she agreed to. The tasks I have given the groups are creating dilemmas that the students have to solve. They are actively using some of the

values we discussed in order to solve their dilemmas. Conflict management is another area that is important in values education. This is not the only group that I have given advice to as to how to solve conflicts. The project that I have given to the class also encourages conflict management as well.

I am worried that some of the groups are moving too slowly for the time I have to work with them. It may be that we will not be able to perform all of the stories by the end of the week. I am hoping that the students will at least be able to finish their scripts. I asked the groups that were having difficulties to see if they could spend some time after school to finish their scripts. Most felt they could, but some students said they did not have the time to work after school.

Day 8

I am quite surprised because all of a sudden the groups in the class are finishing their scripts. Once the groups were able to organize themselves and have their outlines written the script writing goes quickly. We had two groups that were ready to perform today. The students are very excited. Both groups brought masks and costumes for their plays. The props created some distraction as all of the class wanted to see the props. I had to ask the students to focus on their own groupwork and not play with the props that belonged to other groups. I gave the two groups about ten minutes to put on their costumes before we went to the pit for the performances.

The first group to perform did not have a title for their play. They introduced themselves to the class and the characters that they were playing. The group had recorded a sound track from a CD ROM archive on a home computer. They had a little difficulty getting the soundtrack to work properly, but eventually they got it going. This was the play about the two thieves who like to steal watermelons. While running away with their melons they get lost and meet an old man who has magical powers. One of the thieves asks to be smarter than the other. This wish is granted and the next time the thieves steal some watermelons the smart thief does not split the

watermelons fairly. Frustrated, the other thief goes to the same old man to ask for intelligence too. The next time the thief who got his intelligence first is stealing a watermelon, the police come in and catch him. The other thief used his intelligence for good and helped the police (see Appendix D).

This group incorporated humor into their story. The old man's relationship with his wife and the fact that they ate nothing but yams was humorous to this group. I think that the humor had positive and negative connotations. The students liked the humor and found it entertaining. At the same time the student's humor created stereotypes around relationships and food. The students also had the owner of the watermelons playing with dolls when one of the thieves came up. The joke was that here was an adult playing with dolls. I think that the group's humor was innocent enough. They are only following their sense of humor without thinking about the stereotypes they are representing. At the same time I think that these students should be sensitized to stereotypes and the tendency for people to use stereotypes in their humor.

After the play the students answered questions from the class. This was important because it helped the group explain the morality behind their play. The morals mentioned were knowledge and courage. Knowledge should be used for good and not for stealing. The group also mentioned that the one thief that went to the police was courageous. It took courage to go against his friend. Instead of focusing on caring and greed this group chose knowledge and courage. The curriculum that I am teaching does not seem to have had the effect of keeping the students focused upon the particular values of caring and greed that I had hoped it would. At the same time the students are focusing upon the values that are important to them. They are exploring what being good means.

This play was simple, but it had a clear message of morality while at the same time being funny and entertaining the students. I have concerns about how some of the humor was used. Despite these concerns this play was a worthwhile experience for everyone in the classroom. This group was engaged in their story along with the rest of the class. It was an entertaining way to explore values.

The next play was called "Royal Friendship". This play was written by a student of Indian descent and takes place in India. The main characters are the king, who is noble and courageous, the queen, who is vain and selfish, and the daughter who is lonely. The daughter meets a goddess and asks the goddess to grant her wish for friends. The goddess reminds the princess that friends can only be gained through friendship and not magic. One day, two runaways are found in the king's gardens and the queen decides to make them slaves. When the king returns from fighting the enemies of his kingdom, he is shocked by how the runaways have been turned into slaves. He frees the two girls and they become friends of the princess. At the end of the story the queen falls into a coma and is bitten by a snake at the hospital (see Appendix D).

This story was more complicated than the first one. It was difficult for the students to perform. They could have benefited from more time to practice. The class was confused at first by what was going on in the story. This is why it is so important to have the class ask questions at the end of the play. The students were able to explain their story to the class and the morals that it represented. The morals mentioned were that one has to be friendly to make friends, one should not be vain and selfish, and that nobody should be treated like slaves. After the questions and answers both the plot of the story and the story's morals were better understood by the class. By discussing the stories the class was able to share the meaning of the story that the group had intended.

This group used humor with the intent to demonstrate their morality unlike the first group who used humor just to be funny. The queen was a comic character because of her exaggerated vanity. Although it was cruel for her to have been bitten by a snake, this group is trying to make the point that such vanity is not a good model of behaviour. Once again the use of humor brings up complications as children's humor is often cruel. At the same time the humor reinforces the group's moral message. I would not discourage the use of humor, but the students should be made aware of how they are using humor.

After the two plays we went back to class so the other groups could finish their scripts. Of the three groups left, one was doing very well. This was the group that originally had trouble in choosing parts. The other group with the story about the princess who was kidnapped by the devil has changed their story completely. This group has picked up the "King Midas" theme and written a story about a king who wished that everything he touched would become iron. In their story it is God who gives Sadim, Midas spelled backwards, the "Iron Touch". In the story, demons surround God. I pointed out to the group that some people might find their portrayal of God to be offensive. So the group changed God to a powerful genie. The last group was still having trouble writing their script. They have developed the idea of an old man who gives a king a magic book whose powers are abused by the king's wicked knight. I said that I thought that they had a good idea, but that they should spend some time after school finishing their script.

I was happy with today's activities. The students are enjoying themselves. The plays are hastily put together and a little more time to practice would have helped. At the same time the question-and-answer session after each play helped clarify the plot and morals of the story. Despite the rough performances the students were able to communicate their intentions clearly.

Day 9

Today we had two more plays that were ready to be performed. Once again the first few minutes of class were confused and hectic as the students got into their costumes. After about ten minutes the class went to the pit to see the two groups that were ready today. The first group performed a play that was called "Don't Judge a Book by It's Cover". This is a story about a group of punk kids who have to go to a new high school. At the new school they meet two popular rich kids who are snobs and rude towards the punk kids. The rich kids steal a CD player from a science class and blame it on the punk kids. The punks are called to the office where the principal accuses them of stealing the radio. The two rich kids are

there and pretend to have seen the punks coming out of the science classroom. The punks ask what the CD player looked like and one of the rich kids describes it perfectly. When asked how she knew the description of the CD player, the other rich kid explained that they knew it because they were the ones who stole it. The rich kids reveal their own guilt and the principal accuses them in the end of the story (see Appendix D).

This play was very well done. The students did not ask many questions at the end, since the play itself communicated the group's intentions quite clearly. The moral of the story was that you should not judge people because of the way they looked. Sometimes people who look good are not, and people who look different can be good people too. The class enjoyed this play very much. They especially enjoyed seeing their friends dressed up in weird clothes and trying to look like punks.

The humor in this story came out in the way the characters were portrayed and acted towards each other. This group was making fun of the way older kids behaved. Once again the group was playing on stereotypes, but they used their humor and the exaggerated stereotypes to demonstrate role reversals that revealed the inadequacy of the stereotypes. Their stereotype of the rich kids was negative while the stereotype of the punks was positive. This is the opposite of what they perceived as the stereotypes of the society they lived in. I liked this play because of its exploration of stereotypes and differences. Accepting difference in others and refraining from judging others just because of their looks are values that directly relate to multicultural education.

The next play was titled "The Iron Touch". In the play King Sadim asks a magic genie to make everything he touches iron. While waking up in the morning the king is given a sign that warns the king to touch wisely. The king fails to heed the warning and touches his son who turns to iron. All his food also turns to iron and the king is very unhappy. The king goes back to the genie and his knights have to fight the demons surrounding the genie's palace. Eventually the king sees the genie and asks for the iron touch to be removed. The genie laughs and talks about how foolish mortals are. The genie

at first refuses to take back the iron touch. Then the genie says that he was just kidding (see Appendix D).

This play was not very well performed as the group had very little time to practice. They also tried to have a soundtrack, and the play was interrupted by constant attempts to get the CD player working. The student playing Sadim would spread gold sprinkles over everything he turned to iron. The student who played the king's son did not like getting covered with the gold sprinkles which further interrupted to play. The group had a lot of explaining to do. The group said that the story's moral was not to be greedy. Since the class was very familiar with the King Midas story, they were able to see the moral connections between the two stories. Some students criticized the group for having copied the Midas story, but the group admitted this and said that they just created a different version of this story.

Both plays entertained the class and communicated some morality. The students had fun and articulated a moral philosophy of not judging others by their looks and not being greedy. As in yesterday's plays, today's plays were a positive experience in the exploration of these values. Even though the children are not professional writers and actors, the students are fascinated by what the other students are doing. I do not know if professionals could have held the attention of the class any better. Children are so fascinated by what their peers are doing the roughness of the writing and acting did not seem to detract from the experience. By combining the performance with the question-and-answer period the students manage to communicate their intentions clearly in a way that is entertaining and thoughtful.

I am worried that the last group will not be able to perform tomorrow. I told the group that they have to be ready, and that they should try to have their script finished by this afternoon. I hope they can succeed because I want all of the students to have the chance of performing their plays.

Day 10

Fortunately the last group was able to finish their play and bring props to the classroom. Today the students were involved in recycling. This gave the last group some time to practice their play. After recycling was finished, we went to the pit for the last performance. The last group's play was titled "The Battle of the Book". It is a story of a king who goes for a walk when an old man meets him. The old man is missing some of his limbs and the king heals him. The old man gives the king a book of magic that has special powers. The king has an evil knight who steals the book and becomes the leader of the country. He treats his subjects cruelly and enslaves them. Eventually the citizens of the kingdom rise up and overthrow the wicked knight. The old king is put back in power and destroys the magic book (see Appendix D).

This play was written using language that was like Old English. However, the play was not well practiced and was difficult to understand. The group had to explain the story over again during the question-and-answer session. The group said that the moral of the story was that you should not be greedy, and that you should also use knowledge for good. This story had more morals that the group did not articulate. There was the kind and healing acts of the king and the danger of knowledge when it is used for evil purposes. There was also some commentary implied in the play about the way leaders should treat the people whom they are leading. I am not sure if the class understood these moral judgments as well as the ones that were talked about. We did not have much time left, and we went back to class for a short discussion.

I discussed with the class that it was one thing to talk about morals and perform them in plays. It was another thing to use these morals in our everyday acts. I encouraged the students to try to remember the morals we talked about as they interact with their friends and families. I knew that I was starting to sermonize here, but the class did not seem to mind. The students said that they enjoyed my lesson very much. They liked the stories and had fun performing their plays. The students felt that it was a worthwhile

activity and that I should come to their seventh grade class next year to do the same thing. They had a thank you note for me that was signed by members of the class. Unfortunately the note was not signed by everyone. The students said that they were going to give it to me later. I told the class that this was okay, as I would be coming back to class to return their work after I had copied it.

I left the class feeling good about how my curriculum had worked. The class liked my activities very much, and they liked me as well. The students had an opportunity to explore the common morality of being good. They constructed and shared their own meaning about kindness, caring, not being greedy, accepting differences, and many other multicultural and prosocial values in a way that used their imaginations. The activities were a fun and entertaining way of teaching values. The unit was a success and certainly a worthwhile activity for the students.

The unit I taught did not create any miracles and produce a dramatic change in the students' behaviour towards each other. The students have so many powerful influences in their lives that no singular unit in values education is going to produce a drastic change in behaviour. What made this unit worthwhile was that it gave the students the chance to use their imaginations in the exploration of values. Through storytelling they were able to gain some empathy with the morals that are common throughout humanity. The students were then able to incorporate these morals into stories that they created themselves. In the end the class was able to create a group understanding of morality. The class cooperated with each other to create ethical meaning that everyone agreed upon. It is this kind of cooperative community that serves as a model for how our own society can cooperate in the creation of a common set of morals that promotes cohesion while still respecting the differences within the community.

Chapter V

Critiques, Conclusions, and Recommendations: Is the Curriculum Usable?

Studying folktales that come from an ancient time hardly seems to be a way of addressing today's social, political, and economic problems. The use of folktales is not without its criticisms (Zipes, 1988). The outdated ideologies in folktales can serve as just another way of supporting the dominant discourses that are at the root of injustice and oppression in today's society. Folktales can trivialize or exoticize a culture as well as representing culture in a totally anachronistic manner. In the face of these criticisms why would we even think about using such "retrogressive" material in the moral education of today's youth?

Folktales do not portray the hazards of twentieth century Western society. This does not mean, however, that they cannot provide us with some guidance as how to approach the moral tasks before us. In 1983 I attended a class on the theory of knowledge that was taught by the philosopher Paul Feyerabend. He said that he enjoyed reading the Greek philosophers because they discussed many of the issues we are facing today; only the Greeks discussed these problems in simpler terms. I feel the same way about the folktales.

The morality expressed in many folktales is easily understood. None of the students that I taught had difficulty recognizing a number of different ethical values in the folktales. These values such as respect, cooperation, caring, or fairness are values that the children will need in creating social change for the better. Although the folktales are old, they still contain wisdom that the students can understand and use towards helping to transform today's society into a peaceful and just multicultural one.

Of the values and value areas that I had originally selected as being important for the interaction between cultures, all of the areas, except for preserving the environment, came out during the two weeks that I had taught the class. The folktales themselves

generated many of these values. Rationality and critical consciousness were expressed in terms of wisdom and the act of questioning the stories. Peace and non-violence came out in the contrast between the selfish goannas and their altruistic wives. Caring and working together were recognized in the Finnish folktale. Other values appeared in the stories that the students wrote. Issues of tolerance and equality were explored in "Don't Judge a Book by Its Cover". Friendship, equality, and freedom were addressed when the two slave girls were freed to become friends of the Indian princess. Political action and just government were represented in "The Battle of the Book". The activities of performing the stories also brought up some of these values and value areas. Students had to cooperate and communicate with each other in making their plays. All of these values, and the multitude of other values that the students explored during the two week curriculum, fell within the humanistic principle and the respect for differences which were the two overarching moral themes of the curriculum. These values were generated by the students in their response to the curriculum. I did not discuss any of these values with the children beforehand. By allowing the students to recognize the values by themselves, the curriculum helps to form the shared values that can lead to a society that is now only in our imaginations of the future.

The curriculum's use of folktales is in accordance with multicultural values, as it did not trivialize or exoticize the cultures that they came from. It is not that the folktales themselves that trivialize or exoticize cultures it is the way we use these folktales. Through the recognition of common values within the folktales the folktales become neither trivial nor exotic. The students enjoyed the folktales and saw them as clever and entertaining. These tales did not encourage the children to ridicule the stories or the cultures that they came from.

Even though the folktales represent ancient ways of living, I saw no evidence that the students thought that this was how these cultures exist in modern times. The students were familiar enough with folktales to understand the level of fantasy involved in folktales. These representations in these tales belong in the world of

the imagination. The values the stories discuss apply to the students' world, but the cultural representations come from the collective imagination of the culture and do not necessarily apply to the culture as it exists today.

The use of narrative in moral education is gaining more recognition. Tappan and Brown (1991) approve of the use of narrative in moral education. Their focus, however, is on having the students tell their own moral stories:

> Consequently, the narrative approach to moral education we propose here is concerned solely with inviting and encouraging students to tell their own moral stories. (p. 184)

This focus does not deny the use of using narratives that have become part of a culture's literary traditions:

> We would certainly agree that providing the students with the opportunity to engage the moral stories in great works of literature is a very important component of any overall moral education program. (p. 184)

Witherell (1995) uses narratives such as Elie Wiesel's *Night* and Toni Morrison' s *Beloved* to reveal "our connectedness with each other and with the world that defines us as ethical beings" (p. 46). Literary religious works such as the Bible or the Bhagavad Gita demonstrate the ancient roots of using canonized narratives to promote certain values. We need both approaches of creating our own narratives and experiencing the ethical narratives of cultural traditions in moral education. It is for this reason that the curriculum has the students read folktales and create their own moral stories.

Moral education is a complex and difficult task that does not produce immediately discernible results. This has opened up moral education to broad criticisms. The critical postmodern perspective which gave birth to critical multiculturalism does not see moral pedagogy as functioning effectively:

> From a critical postmodern perspective we would argue that most of the efforts to engage in explicit moral education in schools, families, prisons and other settings over the past 25 years have fallen short, because they have not addressed pressing social, political and economic concerns. (Tappan & Brown, 1996, p. 102)

How would this perspective judge the curriculum in this thesis? A postmodern perspective that celebrates the individual freedom of interpretation might argue that there is a certain amount of social control in my curriculum. The students were making their own moral stories, but they had to create the stories in accordance with what was appropriate for school. The folktales also exerted control over the meaning in the students' stories. I did ask the class to create stories that discussed the same morals that we had discussed with the folktales. Thus, the values were not completely self-generated by the students. On the other hand, a critical postmodern perspective might laud the use of multicultural material that the students confront with critical consciousness. Ultimately it is the students who are responsible for recognizing the morality of the folktales. They are the ones who make the choices of accepting or rejecting this morality. Since many of the values that the students identified and adhered to in the stories are the same values that critical multiculturalists promote, the balance of critical judgment should lean favorably in response to the curriculum.

Theoretically the curriculum developed in this thesis is a combination of liberal and critical pedagogies. Because of this it is open to criticism by those who adhere solely to a liberal or critical perspective. If we can move beyond our attachment to a single ideology and utilize paradigms as tools with particular functions we can start to mix paradigms in order to provide a more comprehensive, holistic educational experience. Through the synthesis of paradigms we can select the best of the old and the new in order to create the future.

Efforts at developing morality are a dynamic between the individual and society. If we left children to generate values

completely of their own accord, they may end up being more cruel and oppressive than our society already is. Society does have the moral responsibility to guide its children's ethical development. Even "former proponents of values clarification tend now to support an approach which combines the best of moral guidance *and* values clarification" (Halstead, 1996, p. 10). As teachers, parents, and community members we have the duty of instilling multicultural values. Shirking this responsibility, which entails some social control, leads not to the transformation of society; it leads to its disintegration. We must face the obligations that helping to transform society for the better calls for and commit ourselves to the promotion of multicultural values in the classroom.

Using international folktales to promote multicultural values in the classroom has its dangers as well as its benefits. International folktales support either the oppressive structures of society or the liberation from these structures depending upon how educators use them. If used properly, international folktales can promote multicultural values and a critical perspective towards values as well.

I shall turn now to the design of my research in order to critique its strengths and weaknesses. The design of the research limits what is accurately communicated by the research. What the research tells us and what it does not has to be made clear for its results to be useful.

If qualitative research methods are meant to translate the qualities of lived experiences from one group to another, I must question what quality of lived experience was authentically represented by my research. The research was not able to capture accurately the unique experience of any individual other than myself. By keeping the students in groups in both phases of the research the scope of the research was limited. All of the data I collected happened within the dynamics of the groups of students. This means that everything, including the story illustrations, was influenced by these dynamics. I do not know how any of these students would have reacted to the activities prepared if they were acting by themselves. It is for these reasons that my research was

unable to represent the individual experiences of the students as separate from the groups they were in.

The data that contained the highest level of idiosyncratic response were the illustrations that the students drew. There were more differences between these responses to the stories than the verbal responses. Unfortunately there is not much more that can be said about the drawings than this. When the students shared their drawings with each other, their descriptions were concrete. The students would go through the process of labelling the items in their pictures while describing them. They would say things like "Here's Mariani chasing the zombie" and then point to Mariani and the zombie in their illustration. The students did not often talk about their value response to the story while discussing the pictures. Had I interviewed the children separately about their illustrations, I might have gained a greater depth of insight into their moral responses. On the other hand, the students may very well have given me answers that they thought I wanted to hear instead of stating their own opinions. The quality of the students' subjective experience of the curriculum will forever be a mystery, as the research design was incapable of revealing what was going on in the minds of the students.

My research was not able to translate the students' subjective experience of the folktales and the activities designed. This does not mean, however, that lived experiences were not revealed and effectively translated by the research. Since the research utilized group activities, it is the collective group experience of the curriculum that the research brought out. It is not the subjective qualities of experience that I can cull from my research; it is the intersubjective experience of the groups that the data reveals.

A close scrutiny of the field notes reveals that a translation of this intersubjective experience did occur. Often I described the students' responses in my own terms. Describing value responses as suggestive of the humanistic principle is not the language that the students would use; it is the language that is familiar to myself and other educators. Perhaps something of the students' perspective was lost in the translation. Perhaps a deeper understanding of the

students' responses, a greater clarity of articulation, was gained. There are detriments and benefits of translation that any qualitative research must struggle with. The research reported in this thesis was no exception to this.

Since the focus of the curriculum is the promotion of multicultural values, it is only natural that I attempt to translate intersubjective experience in the research. As Dewey (1916) has pointed out, community building involves the cooperative sharing of experience, meaning, and values. Through interacting with each other the students constructed a univalent ethical meaning for the stories that the group, and later on the whole class, expressed their agreement to. The creation of this meaning was an intersubjective process that involved cooperation, dialogue, negotiation, and consensus. Through the research design, I have created a position from where I can translate the intersubjective qualities of the students' experience for the use of educators.

During both phases of my research I observed how quickly the groups came to a collective agreement about their value responses to the stories. Most of the time, once an ethical value was mentioned, the other members of the group rapidly agreed with it. In my pilot study I would often ask the group if everyone agreed to a particular ethical value that was mentioned. For example, when one child identified the value of cooperation in response to "The Jackal and the Drought", I asked if everyone agreed with this value. Everyone in the group responded affirmatively. When another child mentioned that the death sentence that the animals gave to the jackal was too strict, the group readily agreed to this too. I am unable to say if each child truly agreed with these values. What I can say is that all of the students expressed their agreement to these values. This expressing of agreement constructs a representation of the group's ethical response. It is a singular response that the group has agreed would be the recognized interpretation.

In the principal study the groups also had to come to agreement as to the ethical meaning of the story as well. Both in the story questions handout and in the question-and-answer period the question of what morals were in the story had to be addressed. In

answering this question the members of the group conferenced with each other as to what they would say were the morals of the story. The students would ask each other what the moral of the story was, come to an agreement, and report this agreement to the class. The groups in both studies cooperatively constructed a univalent response as the representation of the values in the story.

This process of the cooperative construction of meaning shows how values are shared and negotiated in order to form the cohesive social meaning that helps to bind a society together. This is important for the formation of a peaceful and just multicultural society. Within a multicultural society certain agreements have to be negotiated as to how people in different cultures ought to behave towards each other. Racist behaviour will not create a peaceful multicultural society. Within multicultural theory there is broad agreement that people should not be discriminated against because of their race. People need to accept the differences of others without being prejudicial or withholding access to power because of these differences. Through the politics of dialogue and negotiation the values of anti-racism can be expressed as group values that are shared, or ought to be shared, by everyone within the community. It is through the cooperative representation of these values that a cohesive, peaceful, and just multicultural society can be formed.

The experience of exploring international folktales and the performance of student-generated moral tales is one of creating shared values that can promote the multicultural society envisioned by multicultural theory. Each group, and the class as a whole, expressed agreement to a number of ethical values such as caring and the acceptance of differences that are beneficial for peaceful interaction between cultures. I recorded these value responses in my data as well as the group's agreement to these values. My research design does not show how the students felt about these values as individuals; it shows that my curriculum created shared values that could be the basis for cohesion within a multicultural society.

Moral pedagogy is criticized for its totalitarian state of affairs where the students have no choice as to whether or not they agree to the values expressed. This would be an imposition of values. The

curriculum did not do this. I did not tell the class what values were in the stories. They decided this for themselves. The students were free to argue with each other's responses, as when Kim argued with Alice about the desirability of creating an immortality potion. The processes that the students used to come to an agreement upon ethical values were democratic and not authoritarian.

There were influences upon the students' interpretations. The stories themselves did exert some influence upon the morals that the students recognized. The folktales were created to perform this function within the cultures they came from. One of the purposes of the use of folktales within a culture is to provide narratives that communicate the culture's values and encourage the acceptance of these values. The folktale's ability to influence the audience's moral interpretation of the tales is undeniable. Even though the folktales influenced the students' moral interpretations, the students did not have to agree to the values in the folktales. One group did express their disagreement as to the hermit's behaviour in "The Tiger's Whisker". The folktales put pressure upon the ways the students recognized certain ethical values, but they did not totally control this process.

The context of the school environment also put some pressure upon the ethical meaning of the student-generated moral tales. The students had to create plays that were appropriate for school. One of the school's function is also to communicate values and encourage acceptance of them. The school environment did limit the moral responses of the students. Within these limits, however, the students had the freedom to explore their value responses. They were free to recognize which values they wanted to focus on and express their own attitudes towards the values discussed. This came out in the variety of value responses recorded. The students' freedom to choose their own values is also revealed in the value responses to the stories that were different from the ones that I had recognized. The social pressure used to influence the students' exploration of values is an unavoidable part of values education. At the same time the research related how the use of these pressures does not deny the students'

freedom to question the values being promoted, thereby preserving a democratic approach to the promotion of values.

Now that I have covered the strengths and weaknesses of the curriculum and the research design I shall focus upon the benefits that the students received from experiencing the curriculum. The demands upon teachers are so varied that the curriculum taught has to satisfy multiple educational objectives. Not only did the curriculum promote multicultural values in the classroom, it furthered the students' language arts skills as well as their cooperative learning skills. The curriculum addressed multiple educational objectives that are crucial to curricula being developed today.

Multicultural education encourages the integration of multiculturalism and multicultural values across the curriculum (Ghosh, 1996). Creating a multicultural education period in the class schedule has the danger of compartmentalizing multiculturalism. The students can get the impression that multicultural values are for the multicultural period and need not be worried about during the rest of the school day. For example, just because the US has adopted February as "Black History Month" does not mean that the knowledge of black history should not be addressed at other times of the year. As educators we must recognize that multiculturalism is an interdepartmental discipline that cuts across curricular boundaries.

The curriculum is part of language arts studies, as it uses multiple language arts skills. The foreignness of the folktales challenges the students' decoding skills. They need to come to an understanding of the setting, characters, and events in the story through the act of reading the story. The terminology and structure of the language used is often different from their own. The students must confront the text and construct meaning from the words on the paper. Thus, the unit improves the students' functional literacy as well as their cultural literacy.

The students must also use communications skills when working with the curriculum. They use both oral and written forms of communication by speaking their moral interpretations as well as writing them down. They are given practice in the grammatical

construction of scripting a play and using that script in an actual performance. Through performance and drawing, the students also explore visual, audio, spatial, and gestural modes of literacy that go beyond the linguistic mode of literacy. The curriculum helps the students with functional, cultural, and grammatical literacy as well as introducing them to a variety of modes of literacy through which they can communicate.

The curriculum also encouraged the students to use their imaginations. It is through the students' imagination that the narratives were experienced and values recognized were engaged (Johnson, 1993; Witherell, 1995). The students internalize the stories through their imaginations and relate these stories to their own lives. This came out in the students' use of the stories in their own play. The deer's ears that became goanna ears is just one example of the students incorporating the stories into their play through their imaginations. Beyond incorporating the stories into their lives through their imagination, the students also used their imagination to incorporate the values into their own lives. Through the creation of the moral plays, the students created imaginative ways of expressing the values and then acted upon them in performance. Unlike other curricula for values education the curriculum makes use of the students' own imagination in order to promote the values that help a multicultural society to function.

Cooperative learning is another educational objective that needs to be taught throughout school activities. Learning to cooperate with each other in the reading of the folktales and the creation of moral tales was a difficult activity for the students. This gave rise to numerous arguments that even resulted in one girl crying. The students had to make decisions as a group. In order to do this they had to dialogue, negotiate, and vote in order to build consensus in such a way that everyone in the group was more or less satisfied with the group's decision. The students' ability to do this surprised me. Children in their pre-teens have the tendency to act in groups (Davies, 1982). Whether it is during schoolwork or play group dynamics are an important part of children's lived experience. Their experience allows children to develop cooperative skills. This could

very well be why the students whom I observed were so adept at creating group consensus.

The curriculum further challenged the group's decision making and problem solving skills. They had to take into account the different opinions of each member of the group and negotiate them into a singular group meaning. In order to do this the students had to use many of the values that we had been discussing in the stories. The students had to be caring towards each other, and they had to withhold their desire to be selfish. They had to respect differences as well as each other's feelings. Through cooperative learning the students were given the opportunity to act upon their values in a natural, as opposed to an artificial, context.

Cooperative learning is a fundamental aspect of multicultural education. All of the skills and values that I have mentioned are the same skills and values that these students will be using in the third space that is opened up through the interaction between cultures in a society. As multicultural curriculum is designed it is important to pay attention to how well cooperative learning works within multicultural education. It is the cooperation between cultures that can lead to a peaceful, just, and cohesive multicultural society.

One of the greatest benefits of this curriculum is that it provides the students with a fun way of exploring multicultural values. The students really enjoyed the curriculum. They had a great time performing the folktales and the moral tales that they had created. This was rewarding for me as the students would greet me each day with smiles and enthusiasm. Although the tasks I gave the students were difficult, they enjoyed them so much that they spent extra time after school working on their projects. They made props and soundtracks for their plays using their own free time. The students would not necessarily have done this if they were not enjoying what they were doing.

The "fun factor" in this curriculum was an excellent motivator for the children. School lessons do not always have to be fun and games, but it certainly helps in values education. Having fun with values will help students to internalize values much more effectively than sermonizing or putting fear into them. The writers and

publishers of children's literature realized this long ago, and those interested in multicultural and values education cannot lose sight of the need for children to have fun while they are learning.

I have articulated some of the strengths, weaknesses, and benefits of using international folktales to promote multicultural values in this thesis. Reflecting upon this I have recommendations as to the curriculum's use in the classroom. This curriculum works well with children in the fifth and sixth grades. It is important for educators to make their own decisions as to how they will adapt this curriculum to their own needs and the unique context that they are teaching in. I will conclude my thesis with a few recommendations for teachers who are interested in using the curriculum that was developed and researched.

Judging from the parity of moral responses that came out of both phases of my research, my original idea of repeating the two week activity for each of the values and value areas that I had identified is unnecessary. The five folktales in the pilot study were selected in order to present a variety of values to the group such as cooperation, caring, hard work, multicultural interaction, and justice. The folktales selected for the principal study all revolved around the ethical themes of caring and selfishness or greed. In both instances the responses recorded addressed similar ethical themes. In both phases of the research, groups recognized a basic morality of goodness and promoting the well-being of everyone, which I have been calling the humanistic principle, that applies across the cultures of the world. The groups in both phases also recognized the value of accepting differences and generated many of the values that I had selected myself. Instead of repeating the activities for each value and value area that apply to multicultural interaction, keeping the curriculum to a two week process should be sufficient to meet the curriculum's objectives.

In selecting folktales teachers can either use the folktales that I have selected, or they can select five folktales of their own. If teachers are to select their own folktales they should be aware that this task is difficult and time consuming. Selection of the folktales appropriate for this curriculum entails considerations of cultural

diversity, similarity of ethics, ability to entertain, and the appropriateness of content in order for the curriculum to be successful. Locating diversity in culture and geography as well as similarity of moral themes are the primary concerns in the selection. It is important to select folktales from five widely divergent cultures in five different geographical areas. Seeing on a map that the folktales come from all over the world will help the students to recognize that the common values in the folktales are transcultural and diffuse throughout humanity. It is advisable to find five folktales with similar ethical themes. Even though the students' responses will not be limited to these themes, having corresponding morals in the stories helps the students to recognize the commonality of certain morals across cultures. By selecting folktales that represent a variety of cultures and similar ethical themes the curriculum addresses the objectives of multicultural education through encouraging the students to focus on the similarities and differences between cultures.

Beyond diversity of culture and similarity of ethical values it is also important to consider the folktales' ability to entertain children and the appropriateness of the content when selecting the folktales. The folktales selected should have action and ingenuity in order to capture the students' attention. Humor is not absolutely necessary, but it helps as well. Choosing folktales that are excessively violent or promote negative stereotypes should be avoided, as the students may copy these traits in the moral tales they produce. At the same time some violent or stereotypical representation in the folktales can be beneficial if the students are encouraged to take a critical approach to the content of the folktales. If teachers focus upon the above considerations in choosing their folktales, their utilization of the curriculum should produce similar results to the ones I experienced.

Although this curriculum is student-centered, the teacher must play an active part in the classroom. I had to spend my time interacting with the groups as they completed their tasks. I helped to mediate arguments, clarify the students' ideas, keep the groups focused on task, reduce the noise level of the class, and make sure

that the students' stories were appropriate for the school environment. This is not the kind of curriculum that one can give to students and then sit behind a desk correcting papers. The teacher must take an interactive role with the students in order to keep the curriculum flowing smoothly.

Because of the interactive role that the teachers must take I would strongly encourage school districts to take some time to train the teachers in using this curriculum. This training should include a discussion of the theory behind the curriculum, creating an awareness of the strengths and weaknesses of the curriculum including some of the risks of using folktales, facilitating groupwork, and preparing the teachers for the level of excitement that the use of drama creates in students. Teachers should be well prepared to teach this curriculum in order to avoid difficulties in the classroom.

After teaching the curriculum it is beneficial for the teachers in a district to hold a follow-up session in order to discuss how effective the curriculum was. Teachers can use their experience with the curriculum in order to better adapt the curriculum to the district's needs and further refine the training sessions for future teachers. Many school districts are limited in their resources and have many competing demands for preparation days. Some districts may just want to train a few teachers who can service the whole district. However it can be achieved the implementation of this curriculum should meet enough educational objectives to be well worth the resources required to implement it.

This curriculum should not be considered as the only thing necessary to address the needs of multicultural education. Multicultural education has to be developed throughout the activities taught at school. Children should also be aware of racism and its effects to oppress other peoples and create power imbalances in all subjects. History is particularly conducive to the teaching of these issues, but it is not the only subject where anti-racism can be taught. Students should also be aware of the multicultural interaction that has been vital in the development of math and sciences worldwide. Very few scientific discoveries can be attributed to just one culture. The curriculum proposed in this thesis is just one of many that need

to be developed in order to integrate multicultural education effectively into the students' overall education. We need to spend more time developing a variety of approaches to multicultural education in order to promote a peaceful, just, and cohesive multicultural society.

The curriculum's use of international folktales to promote multicultural values focuses upon the similarity of basic human values across cultures. It is just as important to focus upon the moral differences that exist between cultures. Superficial differences in clothing and food are not nearly as problematic in tolerating as differences in ethical values. People may not mind the differences between them and their neighbors' appearances but will be quick to judge arranged marriages or methods of disciplining children. We need to develop curriculum where students can confront the ethical differences between cultures and decide upon the appropriate ways of dealing with these differences. Students may decide that some cultural practices, such as clitoral castration, violate human rights and should not be tolerated. The students may also decide that some values should be tolerated even if they are different from their own. Which values should not be tolerated and which values should will have to be negotiated in the third space of multiculturalism. In order to do this, students will need practice. We have to design curricula that will meet this need in the classroom.

The curriculum in this thesis is a good starting point because it discusses values that are, and ought to be, transcultural. From here we can explore the ethical values that are culturally specific and determine whether they violate human rights, or whether they should be tolerated as a different approach to social interaction. It is also important to help students to understand that power cannot be withheld from people of a certain culture just because of differences in morals that do not violate human rights. More work has to be done in locating and designing curricula that meets all of the needs of multicultural education. The task ahead of ourselves is not an easy one, but the rewards of helping to transform society into a peaceful, just, and cohesive multicultural society will be well worth the effort.

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Appendix A:

Value Responses from the Field Notes of the Pilot Study

The Jackal and the Drought

All of the children liked the part where the jackal gets stuck to the tortoise. Steve talked of the cleverness of the tortoise and the jackal. They "outsmarted" the others, he said. Alice came up with a moral value response that wasn't prompted. She felt that it was wrong for the jackal to have been sentenced to death for stealing a drink from the animal's pool. (p. 3: 18-23)

Marlon responded that in Africa things are different, because food is very scarce. (p. 3: 27-28)

The children were agreed that those who wrote the story were probably of the same opinion as Alice that the death sentence was too strict for the Jackal's crime. (p.4: 10-12)

The children pointed out that the animals were taking turns digging the hole. When I asked them what that kind of behavior was called they replied that it was called cooperation. (p.4: 20-22)

We talked about making rules and the consequences of breaking them. I supplied the word "justice" for what Kim called "getting even." We then came to the conclusion that justice was making sure that people are treated fairly. (pp. 4-5: 24-1)

It did become apparent, however, that the children were more interested in telling stories about cooperation than they were about justice. (pp. 5-6: 26-1)

Kim introduced the concept that the jackal's providing the idea for how the hole digging should proceed was just as important as the labor that the other animals did. All of the group agreed with this.

This revealed the group's values towards work and ideas. A good idea was just as important as working hard. (p. 6: 3-7)

The Old Man and His Grandson

Alice lit up. "Oh I get it," she said, "The child thought it as normal for the old man to be behind the stove." Alice had recognized the motif in the story that the young child took his parent's treatment of the old man as normal and was prepared to treat his parents in the same uncaring way. Soon all of the others realized the meaning of the story. (pp. 8-9: 24-1)

While the story was being discussed a baby started crying. The baby was the child of the librarian. At first this was distracting, but it later proved to be insightful. While the baby was crying students made jokes about how the old man in the story felt like the baby. (p. 9: 8-11)

The students didn't mention the value of caring, which was one of the values in the story that I thought would have come out. Instead the children focused on respect. (p. 9: 19-21)

Steve had the insight that the grandfather should have been accepted even if he was different. (p. 9: 24-25)

I brought up the question of why elderly people should be respected. It was agreed upon that elderly people have useful knowledge. (p. 10: 1-4)

Alice's story started a discussion about family members who were disrespectful. (p. 10: 15-16)

The Proud Mouse

The group agreed that the mouse was a "wanna be", someone who wants to be something great but isn't. (p. 14: 21-23)

The mouse was described as adventurous, imaginative, determined to prove himself, fearless, and brave. (p. 15: 2-3)

All of the children agreed with the overt message of the story that it takes hard work to be great. (p. 15: 5-6)

Nancy wanted to be like a character in a movie she just saw. The character was a witch who had special powers. Nancy's dream of greatness revealed a theme of empowered women. In fact, much of today's discussion revolved around themes of empowerment. (p. 15: 9-12)

Other than the theme of greatness and empowerment the group's discussion also revolved around the theme of group relations. There were two responses that were particularly revealing of this theme. In the general discussion the group recognized the mouse's desire to fit in with the rest of the animals. Alice mentioned in the discussion that the mouse was always doing things by himself whereas her fellow students always did things in groups. These responses show the children's concern with being part of a group. (p. 15: 15-22)

They were also attentive to the humor in the story. Many comments were made about how it was funny when the mouse looked back always to see that what he thought was big wasn't really as big as it had seemed. (p. 16: 2-4)

The parts of the story that the children liked were also the parts that were action oriented. The scene where the mouse crosses a lake to find out it was only a puddle in a shoe print and the scene where the mouse thinks that he is cutting down the pole that holds up the sky that turns out to be just a blade of grass were the favorite scenes of the story. (p. 16: 7-11)

Sherry told a story of a cat that was afraid to go into the water. Eventually the cat goes into the water. The cat overcame her fear and

went into the water. Here is the theme of empowerment through the overcoming of fear. (p. 16: 19-22)

Dave's story focused upon the theme of shame. (p. 16: 24)

Dave now realizes that his destructive impulses didn't make him a great person. It was the others' ability to undo the damage caused by him that was great. (p. 17: 11-13)

People should be accepted into the group even if they aren't beautiful or great. The theme captured in Kim's response is one of accepting people as they are. (p. 17: 24-26)

In the end, however, the boy accepts himself as he is. This allows him to do great things and be part of the group. Beyond the theme of group acceptance is the theme of empowerment by accepting who you are. Like the mouse, once you accept yourself as you are you can do great things. (p. 18: 2-6)

The Fire-Makers

The children were focused upon the ability to be clever in making plans. Nancy liked the part where the owl and the parrot sneaked into the woods to see the fire makers. Marlon liked it when the hawk stole the comebee. Kim and Sherry liked the part where the tribe planned to create a dance that would distract the fire makers and allow the tribe to steal their fire-stick. Alice liked the stealing part too. Each of these items in the story are related to cooperation and cleverness in making plans. (p. 21: 18-24)

There was also a feeling of the fire makers not being clever. Kim felt it was stupid of them to show off their cooked fish. Sherry felt that the fire-makers should have eaten their cooked fish in private where the others couldn't have seen them. The students agreed that the fire-makers should have shared their knowledge of fire making. Sherry felt that they shouldn't have hid the fire. The fire-makers

were described as selfish and mean. They could have shared the fire. It was difficult to have a feast with only two people. (pp. 21-22: 24-5)

The subject of medicine created quite a debate. Alice thought it would be great to create a potion that would allow people to live forever. Kim didn't like this idea because there would be too many people in the world. All of the students became caught up in this debate. (p. 22: 19-22)

Nancy mentioned her greedy sister thereby relating the story to her life. (p. 23: 4-5)

Kim's story was of two kids who see a movie. One kid knows something about the movie but doesn't tell the other kid. Sherry's story was about two kids who saw a movie. One kid saw the movie at half price, but the other kid didn't know and had to pay full price. Alice's story was about two kids who saved up their money in order to buy a video game. In the end of the story the kids were not able to share the game fairly. Within these stories are the themes of sharing and wrongfully withholding important knowledge, which is also part of sharing. (p. 23: 15-22)

It is important to note that this story also poses a moral dilemma. Kim felt that it was wrong of the fire-makers to not share their knowledge of how to build a fire. At the same time Kim felt that it was wrong of the tribe to steal the fire-sticks. "They should have asked first," she said. Here Kim has found herself in a moral dilemma where she has to decide which was worse: withholding the fire making knowledge or stealing the fire-stick. In the discussion it was agreed upon that withholding the knowledge of fire making was worse than stealing the fire-sticks. However, it was decided that both actions were still wrong and that the tribe should have asked the fire-makers to share their knowledge before trying to steal the fire-sticks. (p. 24: 1-11)

The Decision of the Official as to Who Owned the One Hundred Ounces of Silver

As I got to the end of the story Zack exclaimed, "Ha, what a dis!" when the man who claimed twenty pieces of silver instead of ten got none of his silver back. This remark supported the decision of the official who thwarted the claimant's dishonest machinations. (p. 27: 11-15)

All of the students expressed a dislike of the man who claimed more silver than he had actually lost. He was described as "pretty sneaky" and "mean". All of the children were happy with the official's decision. Marlon, Steve, Nancy, and Zack also expressed the need to respect seniors. The officials decision was good because it helped the old man have a better future. It was also mentioned that it was good to listen to one's elders. (pp. 27-28: 23-2)

At one point Dave mentioned that it was funny the way the old man felt the pouch of silver. Other children challenged him on this asking him, "What's so funny about that?" The other children were sensitive to the old man's blindness. Although the values of these children were not explicitly stated by the children they are expressing the value that people who suffer from disabilities are not funny and should be treated with respect. (p. 28: 4-9)

The first question I asked was which story they liked the most. Marlon, Zack, and Steve all liked "The Jackal and the Drought" the best. It was "devious," "mysterious," and "interesting". Alice liked "The Old Man and His Grandson" because a kid taught his parents a lesson. The others found all of the stories good and didn't mention one as being their favorite. (p. 28: 13-18)

There was general agreement that the stories talked of good deeds and people who were "true". I believe that this meant people who were good and understanding of themselves. The children probably wouldn't have put it this way, but I had the sense that people were

true in the sense of their humanity. In other words the children recognized a common morality that the characters in the stories were true towards. (p. 28: 19-25)

All of the children agreed with the messages in the stories and none of them disagreed with the stories. I asked the students how this could be, that here were five stories from five different parts of the world and everyone in the group agreed with the story. The children's responses were that there were good people everywhere and that people all around the world are interesting. In these responses the children are seeing a common morality amongst good people everywhere. (p. 29: 1-7)

The children felt that these stories were different from other stories in that they taught lessons. They felt the lessons, however, were generally the same. Some lessons that were mentioned were that you should never put old people by the stove (the elderly shouldn't be separated from everybody else) and no one is perfect (a reference to what the children now called the "Mighty Mouse" story which was described as "cool"). (p. 29: 11-17)

It is clear to me now that what the children were seeing as "the same" in all of these stories are common values that transcend cultural boundaries. "They all have the same answer," the children responded showing the children's recognition of common values within the stories. All of these stories "taught lessons" that were common to everyone. This is displayed in the comment that "it's life that all agree" meaning that agreement to the values in these stories is part of being human, an expected part of life for humans. (pp. 29-30: 23-3)

As a last question I asked, "After reading these stories what would you think about the people in the countries these stories came from if you visited them?" In other words I asked about what their attitudes or preconceptions of people in other countries would be.

The children's attitudes were that these people were creative, clever, and interesting. (p. 30: 8-12)

Appendix B:

Value Responses from the Taped Session in the Pilot Study

The Fire-Makers

Nancy: Okay, my favorite part was when they sneaked into the woods, and then they climbed the tree, those people, and then they were watching them (p.13: 4-6)

Marlon: (amidst noises created by Alice and Nancy) I liked when they were like, trying to make, it was a special fire, like it's a specially made fire because the people take two woods and rub them together and make fire, not bad, it's hard. (p. 15: 9-12)

Kim: I liked how they made up a plan to use the dance, I think, as a distraction. (p. 16: 11-12)

Sherry: I liked the ... well ... I don't really like, they shouldn't have really, like ... um ... hid it from everybody else because they were going to find out , you know, one day, they couldn't just keep it a secret forever. (p. 18: 1-4)

Sherry: Anyway, I liked ... and um ... Well, I liked the way that the plan that they had, you know, to use the dance ...
Timothy: Uh huh.
Sherry: As a (Indecipherable).
Timothy: So, you liked the plan of creating a big dance and so they'd not pay attention. (p. 18: 10-15)

Alice: I thought it was good ... um ... I liked the part when they were going to find ... uh ... They thought it was really suspicious that they had really dark fish compared to what everybody else had ...
Timothy: Mm hmm.

Alice: And so what they did was they climbed up their tree. And they went to go see what (Indecipherable) and then they saw ... and they told everybody ... and they were going to do that dance ...

Timothy: Uh Huh.

Alice: And I liked the way that they went and stole it after. Like the guard stole the (Indecipherable). (p. 19: 15-24)

Kim: Um ... What I thought was kind of stupid is how they came into the camp, and ... how their fish is. Their fish were all black, and they showed them to everybody, and gave out pieces. And it's obviously saying that they did something different to the fish, and making everybody suspicious. (p. 20: 11-15)

Kim: I think they were kind of greedy, because, well, like someone else said, they can't hide it forever, and also ... um ... um ... they shouldn't get anything that the other tribe can't get. (p. 22: 5-7)

Timothy: Nancy, what do you think was ... What do you think about the two hiding the fire from everyone?

Nancy: That was really mean.

Sherry: I think that was very selfish, because, I mean if they ...

Kim: I thought that they could choose to share it. (p. 23: 4-8)

Alice: Well, I think they should have told, because well, if they put their minds together, maybe they could have made a really big fire for everybody to share. They could have made a big feast for everybody, and that could have been good , because if you use your common sense and share with other people maybe you can have a better idea. (p. 24: 4-9)

Timothy: So do you think that it was okay that they decided to steal the fire from these two?

Sherry: Well ... um... yes and no. Because it's not right to steal, but still, they wanted fire too. I mean, it was wrong of those two to hide it from them. (pp. 24-25: 25-3)

Timothy: Mm hmm, so if you had fire that could help people, you wouldn't keep it from them if it was your family or your tribe?

Marlon: I wouldn't keep it from them.

Kim: I think what they could have done is ... The other tribes ... They could have asked them, once they knew, because the two guys who were hiding the fire would knew ... would know that the secret was out and they would ... They would give up and give it to them (p. 25: 12-16)

Marlon: Um ... What was I going to say now ... Well, it's kind of betraying the family, because fire is, like, say ... Let's say it's some cold weather ... cold weather and it's a very cold day and they needed fire, they would all die and ...

U: Shut up, are you (Indecipherable).

Marlon: And they would be living. And they would be really sad ...

Nancy: They were all alone in the world.

Marlon: And they had betrayed ... betrayed their family ...

Timothy: Mm hmm.

Marlon: And they... (Indecipherable) they killed them ...

Timothy: Uh huh, so ...

Marlon: Because they didn't share the fire.

Timothy: Mm hmm, so if you had fire that could help people, you wouldn't keep it from them if it was your family or your tribe?

Marlon: I wouldn't keep it from them. (p. 26: 11-25)

Alice: Or if you were still young you could take this potion, or medicine, and you would live forever.

Timothy: Uh huh ... and do you think that would ... would you hide that from everyone, or would you think that would be something for everyone to share?

Sherry: Probably share. (p. 29: 22-27)

Kim: Well, if you live forever ... that would be like ... well ... I think that it would be a disaster, because, every ... um ... All the old people still living and they keep on having babies. (p. 30: 15-17)

Nancy: Are you scared of dying? (to others in the group) Are you? Are you?

Timothy: Um ... well, I think ... whenever I get into a situation, sometimes I do mountaineering, or rock climbing, or skiing, and sometimes I get into a little dangerous situation, I get a little bit scared. I think, "Well, I'd better be careful so I don't kill myself."

Marlon: Well, I'm a little bit afraid. I wouldn't be afraid of dying, like ... Let's say... dying in my sleep, but I wouldn't want to. I wouldn't want to. Please don't do it yet! (p. 31: 12-20)

Sherry: Oh yes, I'd like to see what's going to happen to our world, you know, because if you die you won't be able to find out what's going to happen. (p. 32: 2-4)

Nancy: Oh I have one word of selfish ... my sister, Valerie, there, she's very selfish. She's my sister. I hate her. (p. 36: 21-22)

Alice: Okay ... There's two kids, and they're friends, they just became friends, and both of them have twenty dollars and they're saving up to buy this nintendo game ...

U: Yeah.

U: Play station.

Alice: Now it's forty dollars ...

Nancy: Huh.

Alice: In three billion years. They're trying to get rid of everything. Now, they put their money together, and one of them says, "Oh let me go buy it? I want to be the first one to try it out." The other one says, "No, hey, I'm part of it too.

I paid twenty dollars." So they both said, "Okay, fine. We'll go together." So the minute they went there, one of the kids ...

U: Play station.

Alice: Okay, one of the kids said that ... um ... he was going to take it home first. So, he said, "Okay, fine, you can take it home." So he takes it home and the next day the kid says, "Okay , it's my turn." But then he says, "Hey, no, I want to keep it longer." So then he winds up keeping it for the year. The end. (p. 37: 9-27)

Sherry: Okay ... um ... let me... Okay, these two kids, they both want to go see this movie. And one of them says, "Okay, I promise you I won't go see it without you. So don't worry about it." So then ... and then, one night, one of the mothers goes ... Well, one of the sisters goes, "Oh my gosh! I'm going to see this really good movie." It's the movie that the kids want to go see together. And then she goes, "Oh do you want to go with me? It will be half-price if you come with me." And he goes, "Okay." And then he goes to see it and everything. And the next day his friend goes, "Oh, let's go see the movie." And he goes, "Oh, I'm sorry, I already saw it." And then he gets all mad, because that's really selfish, because he promised. (p. 37: 4-14)

Kim: There are two kids ... um ... uh ... Okay, just two kids ... and they promised to go to ... um ... "Mission Impossible." And on the night his sister said, "Oh, I'm going to go to see 'Mission Impossible.' Want to come with me? You want to come with me? If you come with me it will be half price." He says, "Sure." So the next day his friend says ... um ... His friend says, "Come on, I got enough money. If you put my money with yours we'll be able to see 'Mission Impossible'." And so he went to see "Mission Impossible" with him, and he was ... like ... mouthing the whole movie. And his other friend, he said, "How do you know the movie, every word of

the movie?" And he's like, "What, I don't know." And ... uh ... well, his friend is growing mad at him because he didn't say in the first place that he had seen it.

U: He lied.

Timothy: Okay, so he hid his knowledge of the movie?

Kim: Yes. (pp. 38-39: 21-9)

Appendix C:

Written Responses from the "Story Questions" Handout in the Principal Study

Preface

I have tried to reproduce these responses exactly as they were written down on the "Story Questions" handout. I have not corrected any spelling or grammatical errors. The numbers to the side of each response corresponds to the number of the questions below. Some students have less than six responses because they did not answer all six questions.

Handout Questions:

1. What did you like about this story?
2. What didn't you like about this story?
3. How would you describe the characters in this story?
4. What did you like about the characters' behaviour in this story?
5. What didn't you like about the characters' behaviour in this story?
6. What is the message of this story?

Greedy Mariani

Boy #1:

(1) The zombie
(2) Greedy Mariani
(3) Mariani was greedy and the stranger was clever
(4) The way that the zombie kept his cool even when Mariani called him names.
(5) Mariani was very mean
(6) Don't be greedy, be considerate and caring.

Boy #2:

(1) I liked the words in the songs (Kalinda, ding, ding, ding daou)
(2) In the story I liked everything
(3) greedy (Mariani) Zombie (clever)
(4) I liked the zombies clever behavior
(5) Mariani's greedyness
(6) Don't be greedy and don't chase zombies

Boy #3:

(1) I like the song: (Kalinda, ding, ding, dong.)
(2) There is nothing I didn't like.
(3) Greedy (Mariany) Clever (Zombie)
(4) I liked the Zombie's behavior.
(5) I didn't like the greedyness
(6) don't chase zombies and don't be greedy.

Boy #4:

(1) I like everything especially the part when they wrote the song kalinda, ding ding ding daou and the stranger since he was so clever
(2) There was nothing in the story that I didn't like
(3) I would describe Mariani as a greedy fool and the zombie as clever
(4) I liked the behavior of the clever zombie stranger.
(5) There was nothing that I didn't like about the character's behavior
(6) don't be greedy and don't chase clever zombies

Boy #5:

(1) I liked mostly everything about the story. Ex. the songs, the charachters....
(2) I didn't like mostly nothing

(3) Mariana is greedy zombie is cleaver
(4) I like evrything especialy the zombie
(5) nothing
(6) don't be greedy and don't chase zombies.

How the Selfish Goannas Lost Their Wives

Boy #6:

(1) I liked when they cooked the yams
(2) They didn't give enough discription of the goanna
(3) The chief wife was coages for going on the mission
(4) That the teal-teal went on a very hard mission-
(5) The way the chief treated the teal-teal.
(6) Selfishness does not pay.

Boy #7:

(1) I like the story because it was original like they coke the yams.
(2) I dint like the way that the husbanst wher selfish.
(3) The wives (teal teal, duck) were very corageos. The husbands were sefish
(4) I thout that the chief wife was corageos.
(5) That the husbans were selfish
(6) Selfishnesse doesn't pay

Boy #8:

(1) I liked it when they cooked the yams.
(2) I didn't like the selfish chief
(3) Some are courageous some are selfish
(4) I liked the courageous teal teal.
(5) I didn't like the selfish goannas.
(6) Selfishness doesn't pay.

Boy # 9:

(1) I liked how the wives tried to save the other tribes by giving them water.
(2) I didn't like the part about husbands being so selfish by keeping the water from the other tribes.
(3) The teal teal are very generous and the wife is courageous. And the goannas were selfish.
(4) I liked how the teal teal brought water to the less fortunate
(5) How the ghoannas betrayed there wives by not giving them water
(6) Not to be selfish when it hurts other people

Boy # 10:

(1) The story was simple, fun. I like foreign stories because they are very interesting and you learn about the country you're reading about.
(2) The writing was pretty small but that didn't bother me.
(3) The goannas were very selfish and the teal-teal were couragious and generious.
(5) I did not like the goannas behavior because they were very judgemental.
(6) To be generious, loving and caring to other people!

The Origin of the Beaver Medicine Bundle

Girl #1:

(1) What I like about this story is when he leaves his brother on the island because he deserves it and when he learns about the beavers medicine bundle because it was interesting.
(2) I didn't like the beggining because it wasn't well explained.
(3) Nopastis believes everything his wife says, Akaiyan is brave, interested in medicine and loyal, Nopastis wife is a liar and she

has an evil heart. Beaver chief is kind and wise and Little Beaver is the best worker and the wisest.
(4) I liked Little beaver's behavior he looks very wise and truthfull
(5) I didn't like the behavior of the evil wife.
(6) Bad guys always get punished at the end. Good guys get a reward at the end.

Girl #2:

(1) I liked the part where they discribe the way the beavers where so nice and how they thot him different thing about medicin which made him very popular
(2) I didn't like the part where his brother just left him on the Island and said: I will pick your bones in the spring! The worst is that he didn't even talk about it!
(3) Akaiyan = he is bad but sorry Chief b. = nice and understanding Nopastis= nice but not understanding little b. = cute and nice
(4) I like the way there discribed and how they show whose bad and good
(5) I didn't like the way the wife is mean and the way that nopastis only lisense to the wife.
(6) The message of this story is that the wife wanted to kill him. or Bad guy always pay and The Good never pay

Girl #3:

(1) What I liked about the story was when Akaiyan was on the island with the beavers and how they taught Akaiyan all the cool stories, songs, prayers and dances.
(2) The part where the brother left Akaiyan on the island by himself and said he'd come back to get the bones in the spring.
(3) Akaiyan: He's a lot nicer than his brother. Nopastis: A man who doesn't even trust his own brother. Wife: A mean old witch who lies. Little beaver: hard working, intelligent, pollite.
(4) I liked the part when Big beaver took Akaiyan into his house.
(5) I didn't like how Nopastis always took his wife side.

(6) The message of this story is that good guys get a reward at the end, bad guys don't get any rewards.

Girl #4:

(1) I liked the friendlyness of the beavers because they taught Akaiyan how to survive the witer. I like the fact that Akaiyan prayed the sun, the moon and the stars.
(2) That Nopastis left Akaiyan on the island and said "In spring I will come back and pick up your bones."
(3) beaver chief: friendly and knowing big. Akaiyan: courragess Nopastis: mean and naïve little beaver: hard working and intelligent Wife: a mean old which.
(4) I liked it when little beaver told Akaiyan to take him to survive the winter.
(5) When the wife said that Akaiyan was brutal to her and Nopastis was so naïve he just like beleived her.
(6) listen and learn

Girl #5:

(1) I like when the Beavers family gave the hospitality to Akaiyan.
(2) When the brother of Akaiyan left Akaiyan l'only.
(3) Beaver Chief: gently, kind. Akaiyan: courage. Nopastis: unfair. Little beaver: the favorite of beaver chief.
(4) Beaver Chief his hospitality and he gave his favorite child to Akaiyan. Akaiyan hi was understanding. Little beaver was courageous.
(5) Nopastis was unfaire because hi let Akaiyan die l'only on a disert iland. The wife of Nopastis, she lied.
(6) To have a lot of courage what ever it's happening.

The Tiger's Whisker

Girl #6:

(1) I liked the fact that somebody could actually get a tiger's whisker.
(2) The way they spoke in the story, like "Oh wise one."
(3) Wise man: Like guy in caramel bar commercial. Yun Ok: Very patient and courageous. Tiger: Very trusting.
(4) I liked the story but the characters behavior were strange and they had a different way speaking than here.
(5) If I was Yun Ok I would ask the hermit to get the tiger's wiskers himself and if I was the hermit I would give a direct answer instead of making Yun Ok risk her life.
(6) Know in your heart and not in your head. Or ... If you could tame a tiger you could tame your man.

Girl #7:

(1) I liked the part were she cut off the wisker from the tiger I thought that she was faire
(2) They talk weird like o wise one and the ending
(3) The wise man is totally weird I mean hes not hermit the crab The corian girl is like brave
(4) There very brave sometimes they the carector ad-wind
(5) I liked the tiger he was cool but I found that the Yun Ok was brave. And her husband was stupid
(6) The moral is that if you could tame a tiger you could tame your stupid husband

Girl #8:

(1) I like the fact that someone could actuly get a tigers wisker.
(2) The way they spoke in the story, like "Oh Wise One."
(3) Wise man: Like guy in caramel bar camercial. Yun Ok: Very patiante and coragiouse tiger: Trusting

(4) I liked the story but the character's were strange.
(5) The characters behavoir was strange. ex: The hermit: What if he didn't secced? Ha! Yun Ok: I fin she stupid to put her life in dange
(6) If you can tame a tige you can tame a man = patience.

The Old Man and His Daughter and the Old Woman and Her Daughters

Boy #11:

(1) I like the idea that by following a cake down a hill, you run into strange things, and even rewarded at the end; just for following a cake.
(2) I didn't like at the end of the story, just like that, the old man's daughter married the king's son; they didn't even mention anything about the king and his son. And also; who was narrating the story, because at the end the narrater said: "And I took my leave."
(3) An old man, an old woman, the daughter of the old man, a greedy woman, her (woman) daughters, a loud dog.
(4) I liked that the animals can talk and I liked the old woman because she treated everyone fair.
(5) I didn't like in the story that the old man's second wife and her two (2) daughters where treating the old man's daughter unfair. Also that the old man didn't tell his wife to treat his first daughter fairly.
(6) In this story, the message given is: If thy work well and hard, thy will be rewarded well. If what thy want is but a well reward; and try you not hard and well, evil is what thy get.

Boy #12:

(1) I like the idea about following the cake.
(6) The message is to be nice to other people.

Boy #13:

(2) Why? Would a Woman would run after a cake rolling down the road.
(3) Theirs a old woman and a old man.
(6) I think the message is to be nice with the other people.

Boy #14:

(1) I liked everything because it sounded a little bit funny
(2) I liked everything
(3) Some of them where very mean and some where nice
(4) I don't know
(5) I found it a little weird because the animals talked
(6) I think the message of the story is to be nice to other people and you'll have good luck.

Appendix D:

Student Generated Stories from the Principal Study

Preface

As in Appendix C I have not corrected any spelling or grammatical errors in the scripts that the students gave me. I have also tried to preserve the format that each script was written in. The only changes that I have made is to reproduce these scripts using a uniform font and line spacing.

UNTITLED

(Our heros Tiki Numbus and Tasselhoff are aboard a watermelon wagon heading into the country)
WATERMELON VENDER: Hey kids! Get out of my wagon!
TIKI: Uh oh, run!
(The two run away. When they catch their breath, they relise that they're lost.)
TASSELHOFF: Look a cave! We'll sleep there tonight.
(The two enter the cave. An old man is sitting by a fire.)
OLD MAN: Children! Come sit by me. What are you doing here?
TIKI: We got lost and...
(Just then a nagging voice tears through the cave!)
OLD MAN'S WIFE: Harold, come get your yams!
OLD MAN: Coming dear!
(Tasselhoff runs to the table while the old man tells Tiki to stay for a second.)
OLD MAN: My youthful friend, I believe you want something.
TIKI: Yes I do. I wish I was smarter than Tasselhoff!
OLD MAN: Then I will grant you your wish.
(The old man dances a very goofy dance. After supper they all go to sleep. The next morning the two are back in town.)
TASSELHOFF: I think we should get on the wagon and stuff ourselves with watermelons again.

TIKI: No. I have a better plan.
(Tiki whispers his plan to his dog Liamicus and Tasselhoff. Tiki approaches the watermelon vender.)
WATERMELON VENDER: You didn't see me playing with my dolls did you?
TIKI: No I didn't see you playing with your dolls.
WATERMELON VENDER: YEEHA!
(The two start a conversation while Tasselhoff and Liamicus take the watermelons.)
WATERMELON VENDER: Oh no! I've been robbed!
(Back in town.)
TIKI: Here is one watermelon for your troubles.
TASSELHOFF: Hey, thats not fair! You have at least 20 watermelons to you and Liamicus.
TIKI: Well since you're contradicting me, I take MY watermelon back!
(Tasselhoff leaves the town angrily and goes to the cave.)
TASSELHOFF: Oh wise one. I wish I was as smart as Tiki.
(The Old Man dances again and they all go to sleep. The next morning, Tiki is thinking of a plan to get more watermelons. During his devious plan, Tasselhoff and a police man run to the scene.)
TASSELHOFF: Stop thief! He's the man who stole the watermelons!
(Tiki is apprehended by the police man.)
TIKI: How did you think of such an ingenious plan to catch me?
TASSELHOFF: I wished for super thinking like you, only I used it for good
POLICE MAN: This is all too weired. I think we'll go now.
(The police man brings Tiki to justice and Tasselhoff is rewarded.)

ROYAL FRIENDSHIP

Long ago, in Maharage, a city in India there was a huge palace were a king, his lazy wife, queen Fahrah, princesse Jasmine and their maid Maya who always made faces at the queen because she spent all her time putting make-up on her. Today was Jasmine's birthday and everbody was dancing and singing. Then suddenly the trumpets tunned and...

Messanger: Oh king, king Bharbarians from Bharbaria are attacking us on Chrystal Mountain we must have all the guards and... You!

King: I must go.

Jasmine: No dad you can't go it's my birthday, my present!?

King: Don't worry, you'll get your present by midnight.

Jasmine: But?

The king pounced off by humming the tune to "Battle of OZ". While Fahrah was giving herself a manicure, the princesse was waiting in front of the door until... "Ding, Dong, Ding, Dong!" It was midnight and then the doorbell rang... Or maybe someone knocked on the door. "Tock, tock, tock!"

Jasmine: Who could that be?

She took a peek outside and she saw an unknown face.

Jasmine: Oh my god, it's a goddess!

Godess: Hi Jasmine, I'm here to grant you two wishes.

The princesse thought and thought.

Godess: Hey I'm on a tight schedual!

Jasmine: I wish to have a friend and my father to have a safe journey home and win the battle.

The sparkle dust sprinkled.

Jasmine: I don't see anybody?

Godess: Well to get a friend, you have to win one by his/her friendship not by magic.

Every one in the kingdom was sleeping and then at 9:30 in the morning the alarm clock rang. "Driiiiinnnng!!!" The maid came up to wake the princesse and queen up.

Maid: Good morning!

Jasmine: (Yawn), wake up mom.

Fahrah: After my beauty sleep.

Jasmine: Mom, you know you have to take a morning stroll in the garden.

Fahrah: Oh fine, after I look perfect.

After all that waste of time, she finally took her morning stroll in the garden. Then she heard an "Atchomf!" and another "Atchoumf!" It was coming from the strawberry bush, so she took a look and there she saw two young girls, about the same age as Jasmine, dirty and dressed up in rags. She picked them up wickedely and said:

Fahrah: You filthy brats of scum, look at you!

She brought them to the palace and pushed them to the floor to make them bow when she called out to the princesse. Then the king came. Trilled, Jasmine knew her wishes had come true.

King: Fahrah, who are those two?

Fahrah: They are some things I found who are going to be slaves now.

King: Why, no human being should be treated like that. Maya, those girls will be cleaned, dressed, treated equaly juste like our daughter.

Hearing that, the queen fainted. The king, the two girls named sarah and Rani, Maya the maid and princesse Jasmine all lived happily in the palace. And the queen? Well she fainted, she fell in a coma, was rushed to the hospital and was bitten by a snake... I think.

DON'T JUDGE A BOOK BY IT'S COVER

KELLY: What! They are going to close Chicago's High School, so we will have to attend Summertime High School. Total drag!
SALLY: Impossible!
RICKY: No way!
SWELL: That geek school!
SALLY: Yeah! Well at least we're going to the same high school.

On the other side of town at Summertime High School...

AMBER: Did you hear that?
KEVIN: That story about the punk kids?
AMBER: It's like I hope the boys don't go in the girls bathroom or anything!
KEVIN: Whatever!

After the summer at Summertime High School.

SALLY: Hey, guys!
AMBER: Talk to the hand cause the head don't care!!
KELLY: No it's not like that; Talk to the hand cause the face don't understand!!
AMBER: As if!?

Later on.

SWELL: That Amber what a chick!
RICKY: Didn't you hear what Kelly said?
SWELL: No, what happened?
RICKY: Kelly and Amber got into a fight
SWELL: Gals the're all the same! (exasperation)

As the Punks walk away.

AMBER: Kevin I just got a great idea! (WHISPER)
KEVIN: That's brilliant!
AMBER: I know!

The next day.

INTERCOM: We have reported 430 dollar stereo stolen last night in Mr. Keys astronomy homeroom.
SALLY: I really wonder who could have done such a horrid thing?!
INTERCOM: I'd like to see Kelly, Swell, Ricky and Sally in my office please!

Once Sally, Ricky, Swell and Kelly reach the principal's office...Surprise?!?

K+A: Hello, Punks!
PRINCIPAL: You are the newest and strangest students at Summertime High and we have never been robbed before. Therefore, we suspect you of stealing the 430 dollar stereo. We also have witnesses. Amber and Kevin saw you trying to break into the astronomy homeroom
SWELL: Who says that Kevin and Amber aren't lying, you have no proof that we stole, it!
KELLY: It's not because we don't dress or look like you we are bad people!
ALL PUNKS: Yeah!

THE PRINCIPAL: Amber and Kevin are the most respected students at Summertime High School.

SALLY: Of course because they're rich.

KELLY: What did the stereo look like anyway?

AMBER: Hein? Are you kidding? It's a Hi-Fi everything, double CD and was actually for a very good price.

SWELL: How do you know?

KEVIN: Because we stole it cheesebrain.

AMBER: Idiot! You gave us away.

KEVIN: Oops! (putting his hand over his mouth)

THE PRINCIPAL: Now I accuse.....YOU! (pointing to Amber and Kevin)

THE IRON TOUCH

Narrator: Far, far away in Grabaha, lived a greedy king. His name was Sadim and he had a so called gift was the iron touch that was granted by the Genie. It all started when one day Sadim asked the Genie:

Sadim: O Genie, I have a dream.

Narrator: And then to his surprise, Genie replied:

Genie: Tell me and I might grant it.

Sadim: I wish to have the iron touch.

Genie: Return to your kingdom and await the sign.

Narrator: The next morning, Sadim was awakened by the sound of the rouster. When he awoke, he bumped his head on something hard. He looked up and read something engraved on a iron plack.

Sadim: Touch wisely.

Narrator: Then, his son came to give him his breakfast.

Son: Here's your breakfast father.

Sadim: Why thank you my son.

Narrator: Sadim pats him on the back. Suddenly his son turns into iron.

Sadim: Holly rusted iron! I turned my son into an iron statue.

Narrator: After a few days, the king couldn't take it because he couldn't eat or touch anything. He decided to go on a quest to see Genie. He recruited two of his loyal knights. There names were sir Alexander and sir Wesley. On there way there, they encountered a dragon. The knights cried out:

Knights: Don't worry my king, we shall defeat the dragon.

Narrator: But the dragon was to big so they decided to run away. They continued there quest. When they finally arrived at the Genie's palace. At the entrence, there was a griffin statue. When they went by, the griffin said:

Griffin: You shall now die for trying to trespass!

Narrator: So the knights started to fight but they started to lose the battle. So the king touched the griffin and turned him into a statue again. When they got in, the king begged Genie to turn him normal. The Genie said furiously:

Genie: Foolish mortal, you cam to me so you could have the iron touch and now, you don't want it anymore. Learn to live with it!

Narrator: Sadim put his hand to his face and turned into an iron statue.

Genie: Hey, I was just kidding!

THE END!

BATTLE OF THE BOOK

NARRATOR (T): "ONE DAY NEAR STOCKHOLM, PRINCE EDWARD WAS TAKING A PROMENADE THROUGH THE WOODS OF STOCKHOLM, SUDDENLY HE HEARS A CRY:

-OLD MAN: "HELP! HELP! O SEEKER. MAY THY SPARE THEE'S TIME TO HELP AN OLD MAN? THY SHALT BE REWARDED WELL!"

NARRATER: "PRINCE EDWARD LOOKED AT THE OLD MAN. THE MAN HAD ONE EYE, ONE LEG, ONE ARM, ONE EAR, AND ONE LESS TOW ON HIS HAND AND FOOT."

-PRINCE EDWARD: "BUT OF COURSE!"

NARRATER: "PRINCE EDWARD HELPS THE OLD MAN UP AND HEALS HIS WOUNDS."

-OLD MAN: "TAKETH OF THIS BOOK."

NARRATER: "SO PRINCE EDWARD TAKES THE BOOK AND RUSHES TO HIS FATHER'S CASTLE. HE RUSHES TO THE RHETORICIAN'S QUARTERS.

-PRINCE EDWARD: "XAVIER I APOLOGIZE TO INTERRUPT; AN OLD MAN GAVE ME THIS BOOK WICH HE CLAIMS POSSES POWER."

XAVIER: "HMM ... I SHALL STUDY IT!"

NARRATER: 'CEDRIC THE KNIGHT OF SPADES HAPPEND TO BE IN THE ROOM.

-CEDRIC: "RUBBISH! HOW COULD SUCH A BOOK POSSES POWER!?"

-PRINCE EDWARD: I WANT YOU TWO TO TELL NOT OF THIS BOOK YO MY FATHER!"

-NARRATER: "BUT XAVIER WAS SIMPLY A BIG TALKER; SO HE TELLS KING QUANTAVIAR ABOUT THE BOOK; THE KING RESTRICTS THE BOOK FROM HIS SON."

-QUANTAVIAR: "YOU ARE NOT TO BEHOLD OF THIS BOOK, EVER! DISMISSED!"

NARRATER: "ONE NIGHT CEDRIC REALISES THAT THE KING TAKES THE BOOK SERIOUSLY AS IF HE WAS ABSOLUTELY CERTAIN THAT THE BOOK HAS POWERS. SO HE DECIDES TO STEAL IT.

-CEDRIC: "NOW WE SHALL SEE WHO IS TRUE KING!"

NARRATER: "THE NEXT MORNING. THE KING REALISES THAT THE BOOK IS MISSING. CEDRIC THEN LATER DECLARES THAT HE HAS STOLEN THE BOOK.

-CEDRIC: "I SHALL MAKE MYSELF THE NEW KING!"

NARRATER: "THE VILLAGERS HATED CEDRIC BECAUSE OF HIS CRUALITY AND UNFAIRNESS SO THEY DECIDED TO ASK THE KING FOR INFANTRY REANFORCEMENT SO THAT THEY COULD DEFEAT CEDRIC.

VILLAGER: "COULDN'T WE HAVETH SOME MEN TO DEFEAT CEDRIC WITH OUR RAGE MY LEIGE?"

NARRATER: "ONE VILLAGER ASKED."

QUANTAVIAR: "I SHALL MAKE THE ARRANGEMENTS THAT ARE NECESSARIE."

NARRATER: "THREE YEARS HAVE PAST FOR THE BATTLE AGAINST CEDRIC ONE DAY MILLIONS OF VILLAGERS NOT ONLY FROM STOCKHOLM CAME AROUND TO DEFEAT CEDRIC ... AND WELL,... THEY DID! KING QUANTAVIAR HAVING THE BOOK AGAIN DECIDED TO BURN IT BECAUSE IT WAS TOO DANGEROUS TO GRANT WISHES, LIKE THE BOOK, HAVING BEARIED THE ASHES OF THE BOOK, HE HOPES THAT NOW ONE WILL FIND THEM.

THE END

Appendix E

Selected Illustrations from the Pilot and the Principal Study

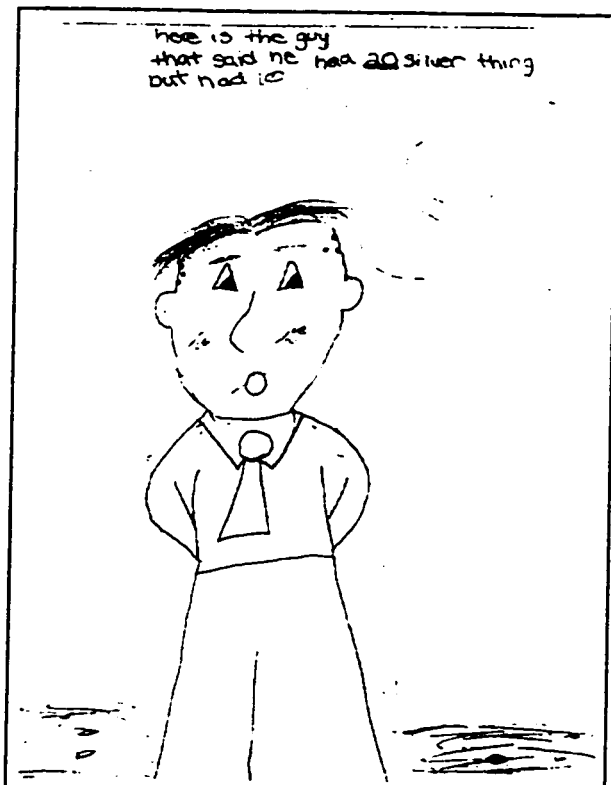


Figure 1.

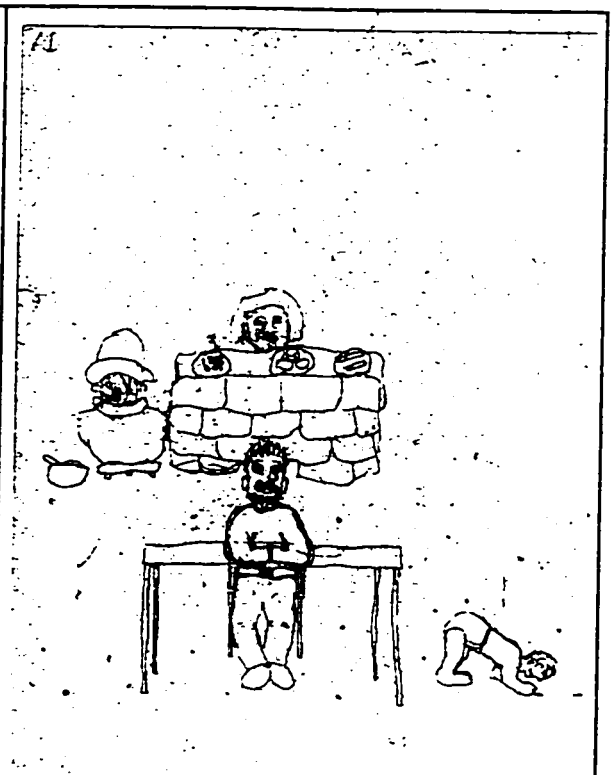


Figure 2.

Figure 3.

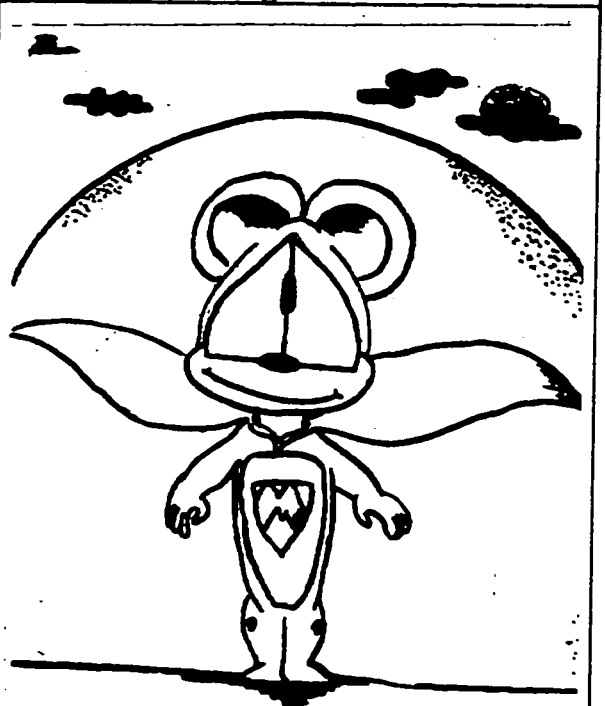


Figure 4.

Figure 5.

Figure 6.

Figure 7.

Figure 8.

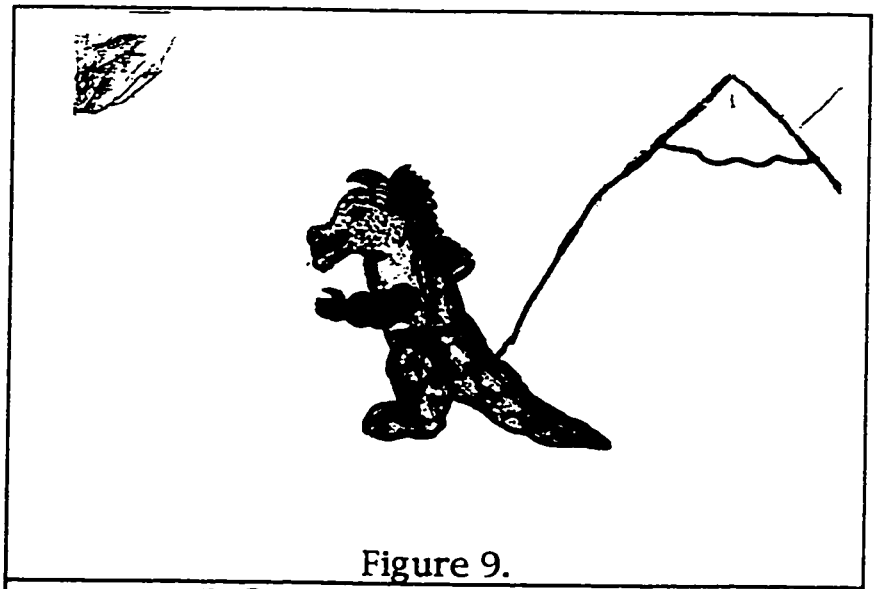


Figure 9.

Figure 10.

Figure 11.

Figure 12.

Figure 13.

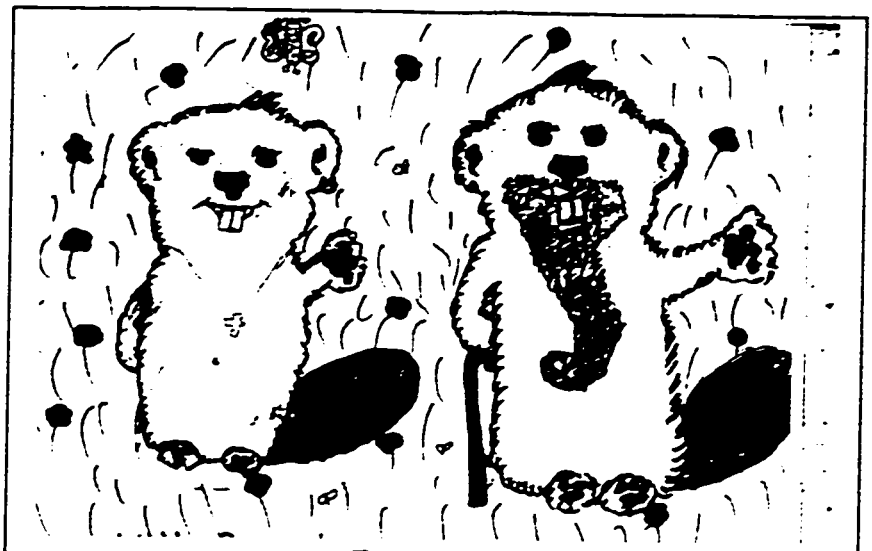


Figure 14.

Figure 15.

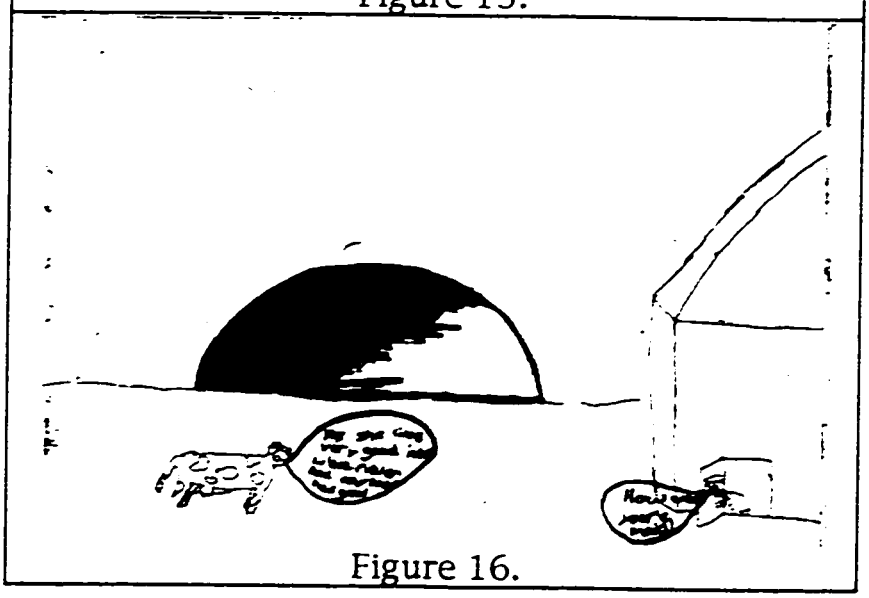
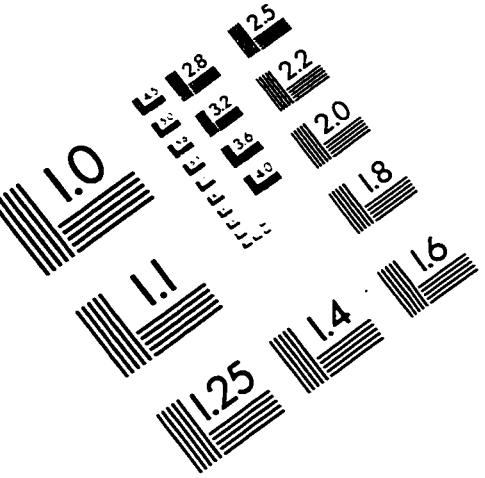
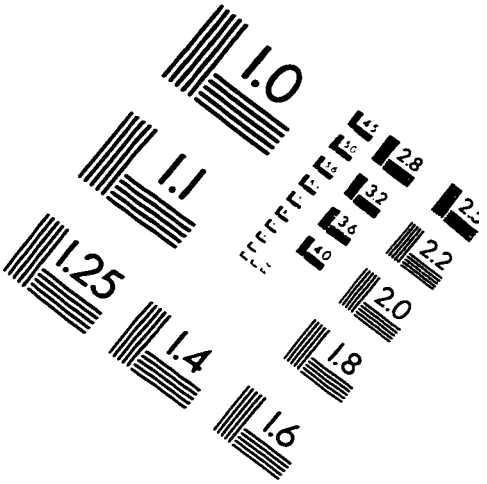
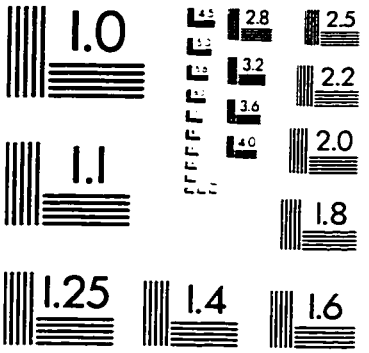


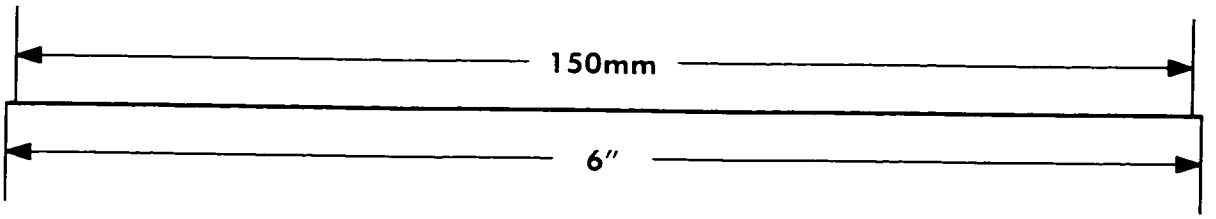
Figure 16.

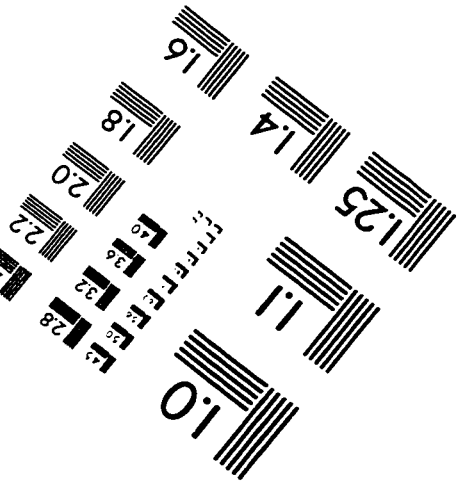
IMAGE EVALUATION TEST TARGET (QA-3)

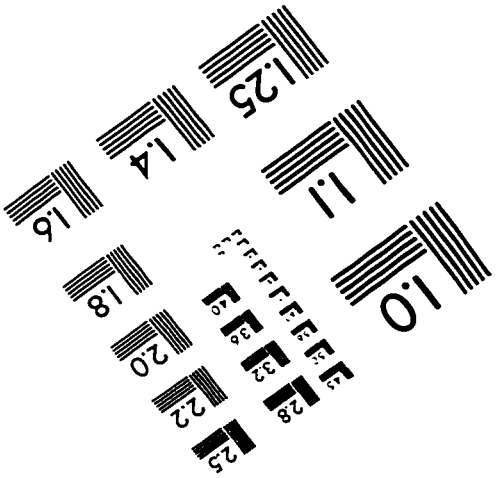












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